

STUDENT HANDBOOK

Department of Theater Arts

Rev. September 7, 2007



FOREWORD

Welcome to the Department of Theater Arts, a division of the School of Fine & Performing Arts at Portland State University. Located in the heart of Portland's Cultural District, the Department offers theater students a variety of exciting educational experiences, and provides a challenging and safe environment in which students can explore and expand their command of live and mediated aspects of this ancient yet contemporary art form.

This handbook has been designed by faculty and students to provide you with information about the programs, policies, procedures, expectations, and opportunities in the Department of Theater Arts. We hope you will find it helpful.

Students are most likely to succeed when they understand the art form of theater as a whole. The curriculum is a carefully constructed combination of theory, history and practice, with roots in the liberal arts tradition. The faculty endeavor to guide students toward taking responsibility for their own learning, developing self-discipline, committing to artistic integrity, and responding to changing conditions and evolving possibilities of theatrical expression. In the department you'll have the benefits of an intimate program with close faculty contact, and opportunity for personal exploration and excellence, within the context of a major comprehensive urban university. You will be expected to develop your individual talents to their fullest and perfect the skills necessary to express them to the best of your ability.

We encourage students to seek out and develop interdisciplinary pursuits among the visual and performing arts areas. Theater Arts is one of four departments that make up Fine & Performing Arts, which bring together the talents and expertise of the faculty, staff, and students in the Departments of Architecture, Art and Art History, Music, and Theater Arts. The School offers a range of curriculum in the fine and performing arts through various undergraduate and graduate degree programs in the four departments. Additionally, we access the resources and expertise of departments in Arts & Letters, including Communications, English, Foreign Languages & Literature, etc. The School also provides a wide variety of public performance and gallery opportunities. From Opera Theater through music ensembles to Theater productions in two theaters to exhibits in the Autzen Gallery, to juries in Architecture, to lectures and symposia, to film screenings, these events contribute significantly to the cultural life of the university and the city.

Sarah E. Andrews-Collier
Professor of Theater Arts
Department Chairperson

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DEPARTMENT OF THEATER ARTS MISSION

The Department of Theater Arts is committed to providing liberal-arts based preprofessional training which imaginatively balances theory and practice. Through classroom study, studio/laboratory preparation, field studies, and university drama productions, students are encouraged to pursue a commitment to individual excellence and collaboration, and a passion for their discipline, and develop a firm grounding in all aspects of live and mediated performance. Students seeking professional careers, preparing for advanced degree programs, training to be educators, or pursuing non-major study of the arts participate in a production program encompassing new, modern, and classic works interpreted to confront and illuminate the diverse concerns of contemporary life.

Production is an essential and integral part of the department's educational mission. Students in the university, both majors and non-majors, are provided with a variety of opportunities to gain experience and develop creative and collaboration skills both before and behind the scenes. In the selection of dramatic and other works, the department seeks to reflect vital contemporary issues, personal and public, in varied and challenging forms, both new and classic, thereby creating a forum for cultural and social concerns. The program actively pursues the development of new works, collaborations with urban arts and educational institutions, and the expansion of cultural exchange.

The university's urban location enables the Department of Theater Arts to provide students with the richest diversity of teaching staff in the studio and the maximum of diverse educational experiences outside the studio. The resident faculty are active members of the region's arts community, as professional practitioners as well as educators. Their work is represented at every major theater company in the area, as well as with many smaller theaters and other arts organizations including dance companies, production companies, educational institutions, film units, and the media. They frequently engage their students as assistants on creative projects, and they facilitate placements for their students with a variety of organizations as interns and regular employees. The associate faculty are of the highest caliber, both as practicing artists and as teachers of their craft.

STATEMENT OF VALUES

As members of the Department of Theater Arts, students, staff, and faculty honor certain expectations about how we work, study, learn, and conduct ourselves. Respect for one's peers is of utmost importance and underlines all other department expectations. As a result, we subscribe to the following values:

- 1) We honor all individuals in the Department of Theater Arts for their talents, intellect, creative efforts, and academic abilities.*
- 2) We accept and respect the uniqueness of each individual and we reject all forms of discrimination.*
- 3) We give priority to the care of our physical and emotional health.*
- 4) We are obligated to assist, protect, and care for colleagues "in trouble."*
- 5) We are responsible for the care, cleanliness, and order of the spaces in which we gather, study, learn, rehearse, and construct.*

- 6) *We accept our responsibilities and obligations for course requirements and production assignments.*
- 7) *We give thought to long-term consequences of our actions.*
- 8) *We assume the primary responsibility for our own personal growth and professional development.*
- 9) *We attend classes, rehearsals, and shows on time and arrive prepared to work.*
- 10) *We understand that participation in production is a privilege attained as a result of hard work, commitment, and discipline.*
- 11) *We recognize the importance of intellectual and artistic curiosity as being central to creating successful work in the theatre.*
- 12) *We understand the importance of effective communication and devote attention to improving our writing and speaking skills.*
- 13) *We take advantage of every opportunity to witness theater productions.*
- 14) *We take advantage of every opportunity to experience and learn about other forms of artistic expression.*
- 15) *We take advantage of the opportunity to enroll in a wide range of classes with the recognition that everything learned will be of value in improving the understanding and practice of theatre.*
- 16) *We are committed to and take pleasure in learning all we can about the history, literature, theory, and practice of theatre.*

COMMUNITY ENGAGEMENT

The Department of Theater Arts at Portland State understands the art form called theatre to be an aspect of healthy civic life - an interchange between theatre makers and their audiences. The myriad ways in which theatre practitioners engage with other people and organizations within any given community constitute Community Service. The mission for Community Service includes:

- providing quality arts programming for the university and external communities.
- providing professional assistance in collaboration with units of the university.
- using theatre as a tool for exploring, explicating, and solving problems and issues within the university and with external communities.
- providing theatre performances, classes, or workshops outside the regular theatre curriculum to various constituencies within and outside the university.
- providing assistance in explicating the nature of theatre and specific theatre events to various constituencies within and beyond the university.

GENERAL INFORMATION

The Chair of the Department of Theatre Arts works in close consultation with the faculty to administer both the academic and production components of the department.

Faculty and Staff The resident faculty of the Theater Arts Department is made up of professional theater, film and dance artists who work continuously in their respective creative fields while maintaining a full time commitment to the education of students. Guest artists are also regularly engaged to teach adjunct classes, participate in production and to conduct workshops and seminars. Portland State students additionally receive exposure to distinguished campus visitors such as Edward Albee, Actors from the

London Stage, Tim Miller, Michael Rohd, Constance Congdon, William Hurt, Lanford Wilson, and Marshall Mason. For current descriptions of the full Theater Arts faculty and staff, see www.theaterarts.pdx.edu.

Faculty and Staff members serve as advisor or coordinator for certain functions essential to the running of the department and the production program. If you have any questions or problems, please make an appointment to see the appropriate faculty member.

Departmental Affairs, including Health & Safety and Affirmative Action (Harassment)	Sarah Andrews-Collier
Graduate Advising	Richard Wattenberg
Internships	Sarah Andrews-Collier
Major in Theater Arts and Career Advising	Devon Allen, Karin Magaldi, Scott Parker, Bruce Keller, Glenn Gauer
Major in Film Advising	Mark Berrettini, William Tate
Minor in Dance Advising	Judy Patton
Minor in Film Studies Advising	Mark Berrettini, Karin Magaldi, William Tate
Secondary Teacher Certification (G.T.E.P.)	William Tate
Public Relations	Sarah Andrews-Collier
Space Reservations & Rentals	Katie Sinback
Shop Manager: Costume	Sandra Zodnik
Technical Director	Bruce Keller

Theatre Arts Office The Theatre Arts Office (LH 127) is open during regular university business hours. The Office Manager, Katie Sinback, is able to assist you with many academic matters including questions about class schedules, meeting with advisors, registration, and major requirements.

PART I - ACADEMICS

ADVISING BASICS

The Department of Theater Arts is committed to excellence in academic and career advising for all undergraduate students. When you declare the theatre arts or film major, you will be assigned a faculty advisor. The Department requires all undergraduate students to attend an advising session with their faculty advisor during the first two quarters they are enrolled, in subsequent quarters, as needed, and for the graduation check. Each advising session contains three primary objectives: 1) to advise on course selection; 2) to address each student's academic progress and growth; and 3) to offer career education, options, and advice. Make appointments to see your advisor regularly to confirm your progress and plans. You may change your advisor by filling out a form you can obtain from Katie Sinback, the Office Coordinator. Note that you can, of course, consult with any faculty member at any time. Students have final responsibility for satisfying their degree requirements for graduation.

The student is responsible for knowing all University and Departmental requirements as contained in each PSU Bulletin and the Department of Theater Arts Handbook. The advisor will help clarify any questions about the University catalog and/or departmental Handbook, after the student has read it. The PSU Bulletin provides extensive information and serves as a contract between you and the university.

Incoming Students - Advising Procedure After admission, incoming students will discuss initial course registration in regularly scheduled University orientation sessions, which include individual meetings with a Theater Arts advisor.

During the first term in attendance, students schedule an advising session with a faculty member of his/her choice, or an advisor assigned in the office. This meeting is devoted to an open discussion between the advisor and the new student to discuss: 1) academic concerns, including baccalaureate core curriculum requirements, departmental requirements, graduation requirements, etc.; and, 2) career concerns - a beginning dialogue of available options upon graduation and addressing student questions concerning career, employment, and professional opportunities.

Sophomores, Juniors And Seniors - Advising Procedure Continuing students will be advised on an individual basis with a Theater Arts faculty member. The faculty members will provide an Office Hours schedule for advising which is posted each term. That faculty member will conduct the student's Graduation Check, with the student present.

It is of the utmost importance that students actively and regularly seek feedback from faculty members regarding their performance/production work. Critical input is essential to professional growth. *Students are urged to declare the theatre major at an early date, even in the freshman year. This will enable the student to plan carefully her/his course of study. The declaration process is initiated by students through the on-line registration process.*

CURRICULUM BASICS

The curriculum introduces students to the fundamental systems of thinking that are central to creating the Theater event, rather than prescribe a single way to work. Students are required to think through choices and their consequences, to take charge of their education, and to discipline themselves to doing the work, meeting deadlines, growing in their skills, and challenging their own creativity.

One of the unique aspects of the curriculum is the close collaboration among the students and faculty in all aspects of learning. There are opportunities for students to develop every part of their multiple intelligences creatively - visual/spatial/written/spoken language, interpersonal skills, music/sound, physical/kinesthetic, and practical and theoretical mathematics. The courses create opportunities for students to gain confidence as individuals and opportunities to interact with a variety of communities. Many courses also promote the acquisition of skills in some aspect of computing -- graphics and design, electronic manipulation of equipment, business planning and spread sheets, lighting, sound, desk top publishing, and word processing.

REQUIREMENTS FOR THE MAJOR in THEATER ARTS (Fall 2007 -)
(From the *Portland State University Bulletin*)

Requirements for the major. In addition to meeting the general University degree requirements, the major in theater arts will meet the following requirements:

TA 111, 112 Technical Theater I and II	6	
TA 114, 115 Technical Theater Prod I, II	2	
TA 248 Acting I: Process.....	4	
TA 252 Stage Makeup	2	
TA 301 Script Analysis	4	
TA 311 Scene Design I	4	
TA 316 Technical Theater Lab.....	2	
TA 321 Introduction to Costume Design.....	4	
TA 454 Directing I.....	4	
TA 464, 465 Development of Dramatic Art I, II.....	8	40
<u>12</u> credits chosen from the following:.....		
TA 330 Multicultural Theater		
TA 469 Women, Theater & Society		
TA 467, 468 Modern Theater I and II		
TA 471 Theater History: Periods/Topics		
TA 472 Theater History: Major Figures		12
4 credits of TA 333 Workshop Theater II: Directing/Stage Management/Dramaturgy, TA 334 Workshop Theater II: Scenery/Lighting, Production, TA 335 Theater Workshop II: Management/Publicity, TA 336 Workshop Theater II: Costume Production, with a maximum of 1 credit in any one. Workshop credits in excess of this maximum may be used to satisfy elective and general requirements.		4
12 elective credits from the theater arts curriculum with at least 6 carrying numbers 300 or above.....		12
		68 TOTAL

Courses taken under the undifferentiated grading option(pass/no pass) will not be accepted toward fulfilling department major requirements.

At least 16 credits of upper-division theater arts courses, including 2 credits from TA 333, 334, 335, 336, must be taken in residence at Portland State University

SPECIALISATION IN THE MAJOR

In fulfilling the elective requirement, the theater arts major, depending on area of interest and career aspirations, should select one of 3 options (with at least 6 credits carrying numbers 300 or above): the general option; the performance option; the design/technology option.

The student who chooses the *general option* should select 12 elective credits from the theater arts curriculum with at least 12 credits carrying numbers 300 or above.

The student who chooses the *performance option* should select from the following recommended courses, with at least 6 credits carrying numbers 300 or above:

- TA 144, 344 Voice for the Actor I & II (3) (3)
- TA 147 Movement for the Actor (3)

TA 241, 242 Improvisational Acting I & II (3) (3)
 TA 340/341 Acting II/III (4) (4)
 TA 342 Advanced Acting (4 R)
 TA 346 Stage Dialects (4)
 TA 348 Acting for the Camera (4)
 TA 440 Acting Studio (4 R)

The student who wants to focus on the *design/technology* option should select from the recommended courses in one of three tracks: scenography, lighting, or costume, with at least 6 credits carrying numbers 300 or above.

Recommended courses in the scenography track include:

TA 312 Scene Painting (3)
 TA 313 Scene Design II (3)
 TA 314 Lighting Design (3)
 TA 317 Theater Technologies (2)
 TA 430 Scene Design III (4)
 TA 421 Costume Design (4)

Recommended courses in the lighting track include:

TA 313 Scene Design II (3)
 TA 314, 435 Lighting Design I, II (3) (3)
 TA 317 Theater Technologies (2)
 TA 408 Workshop: Advanced Lighting Design Project (1-5)
 TA 421 Costume Design (4)
 TA 472 Theater History: Appia/Craig (4)

Recommended courses in the costume track include:

TA 325 Costume Construction (2-4)
 TA 326 Pattern Development (2-4)
 TA 327 Costume Technologies (2-4)
 TA 421 Costume Design (3)
 TA 425, 426 History of Dress I and II (8)

REQUIREMENTS FOR THE MAJOR in FILM (Fall 2007 -)

In addition to meeting the general University degree requirements, the major in film will plan a program with a faculty advisor that meets the following minimum requirements:

TA 131 Understanding Movies	4	
TA 301 Script Analysis	4	
TA 370 History of Film, I, II, III (4, 4, 4)	12	
TA 480 Film Theory.....	4	
<u>16</u> credits chosen from the following TA 370 American Cinema and Culture I, II (4, 4) TA 474/5 Dramatic Writing I, II (4, 4) TA 484/5 Anatomy of a Movie I, II (4, 4)		16
<u>16</u> elective credits from film curriculum courses listed below with at least 12 carrying numbers 300 or above		16
TA 135 Classic Movies (4) TA 252 Makeup (2) TA 311 Scene Design I (4)		

<p>TA 314 Lighting I (4) TA 321 Intro to Costume Design (4) TA 348 Acting for the Camera (4) TA 370 Topics: Theater, Media, and Culture (4) American Cinema & Culture I, II Shakespeare on Film Film Genres Hitchcock 1950s Media and Culture Musicals The Road Movie Robert Altman Film Goes to War Gangster Films Vietnam on Screen The '70's Film/TV Renaissance Film Genres: The Western Scorsese Film Stardom Gangster Films & Musicals</p> <p>TA 408 Wksp: Directing Actors for the Camera (3-4) TA 408 Wksp: Film Production (1-4) TA 408 Wksp: The Art of Screenwriting (4) TA 454 Directing I (4) TA 474, 475 Dramatic Writing I, II (4) TA 484, 485 Anatomy of a Movie I and II (4, 4) Art 255 Two-dimensional Animation I (4) Art 256 Three-dimensional Animation I (4) Art 257 Video I (4) Art 296 Digital Drawing and Painting (4) Art 301 Processes and Practices of the Creative Industries (4) Art 455 Time Arts Studio (4) ArH 291 History of Animation (4) BSt 424 African-American/African Culture in Cinema (4) BSt 425 Black Cinema: The 1970s (4) BSt 425 Contemporary African-American Cinema (4) ENG 304 Critical Theory of Cinema (4) ENG 305 Topics in Film (4) Hollywood in the Thirties Hollywood in the Seventies Films of Alfred Hitchcock Films of Orson Welles Film Noir Independent Cinema and the Films of Sundance Asian American Film and Video Images of Disability in Literature and Film Trading Places: Racial and Gender Transformations in Film and Visual Culture Native American Cinema Vampirism in Cinema Science Fiction Cinema The Films and Times of Charlie Chaplin Women and Film Civilized Nightmares: Utopia and Dystopia in Film Film & Social Justice War Culture & Film Postmodern Popular Culture Shakespeare Goes to the Movies</p> <p>ENG 367 Immigrant Experience in Literature and Film</p>		
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ENG 494 Topics in Critical Theory and Methods: Feminist Film Theory (4) WR 299 Writing About Film (4) WR 416 Screenwriting (4) DANE 361 Danish Films from Dreyer to Dogmer (4) FR 305 Topics in French Film (4) GER 399 History of German Film (4) GER 410 Modern German Film (4) JPN 361 Japanese Literature through Film (4) RUS 331 Russian Film (4) SPAN 436 Cine-Lit: Latin American Film (4) SOC 410 Sociology Through Film (4) SP 399 Media, Law and Politics (4) SP 399 Film Studies, I, II, III (4, 4, 4) SP 410 Women in Contemp Film (4)		
		56 TOTAL

*Students may also seek program advisor approval to substitute elective coursework from other film courses in the university.

Courses taken under the undifferentiated grading option (pass/no pass) will not be accepted toward fulfilling major requirements. Additional courses may be required as prerequisites. All courses used to satisfy the major requirements must be graded C- or above.

PLAN OF STUDY

Appendix A includes sample plans of study for the following course plans: BA/BS in Theater Arts or Film, for students who are committed to the major early in their academic careers, BA/ BS in Theater Arts or Film, for students who are considering the major.

Appendix B includes sample Course Planning Guides in Theater Arts for alternating academic years.

TEACHER CERTIFICATION

The Graduate Teacher Education Program (G.T.E.P.) certification program in education with theater endorsement. The “G-TEP” is a 45-credit graduate-level teacher certification program which may include an endorsement in Drama based on a student’s having completed the requisite theater curriculum for the endorsement. Students may additionally pursue a Master of Education by completing additional graduate coursework for a total of 58 credits. If a student is interested in teaching at the secondary level, early and regular advising is strongly encouraged. The teacher education advisor is William Tate, LH 131C at (503)725-4600 or tatew@pdx.edu.

MINOR IN THEATRE ARTS

To earn a minor in theater arts a student must complete 28 **adviser-approved** credits (12 credits must be taken in residence at Portland State University), to include the following:

From the following: TA 101 or 399 Theater Appreciation (4) TA 305 Script Analysis (4)		
		8

Theater Arts electives (at least 12 upper-division)	16	
Chosen from: TA 464, 465 Development of Dramatic Art I and II TA 467, 468 Modern Theater I and II TA 471, 472 Theater History	4	
		28 TOTAL

MINOR IN DANCE

To earn a minor in dance a student must complete 28 **adviser-approved** credits (12 credits must be taken in residence at Portland State University), to include the following:

From the following: TA 150 Dan Appreciation or 306U Understanding Dance (4) TA 351 Dance Composition (4) TA 362U 20th Century Dance (4)	12	
Dance electives (at least 8 upper-division and at least 12 in residence at PSU) TA 102 Introduction to Acting (4) TA 147 Movement for the Actor (3) TA 248 Acting I (4) TA 252 Makeup (2) TA 193 Dance Lab.: Modern (2) TA 196 Dance Lab.: Ballet (2) TA 197 Dance Lab.: Jazz (2) TA 195 Dance Lab.: Topics (2) TA 350 Dance Improvisation (4) TA 393 Dance Lab.: Modern (2) TA 396 Dance Lab.: Ballet (2) TA 397 Dance Lab.: Jazz (2)) TA 352 Dance Lab.: Choreography (4)	16	
		28 TOTAL

MINOR IN FILM STUDIES

To earn a minor in film studies, students will be required to complete 28 adviser-approved film credits to include the following:

TA 131 Understanding Movies or TA 135 Classic Movies	4	
ENG 304 Critical Approaches to Cinema	4	
Film studies elective courses in English, communications, and/or theater arts (at least 12 upper-division) Recommended courses in theater arts: TA 131 Understanding Movies (4) TA 135 Classic Movies (4) TA 348 Acting for the Camera (4) TA 370 Topics: American Cinema and Culture I, II (4, 4) TA 370 Topics: 1950s Media and Culture (4) TA 370 Topics: Film Genres (4) TA 370 Topics: Film Goes to War TA 370 Topics: The Gangster Film TA 370 Topics: Gangster Films and Musicals TA 370 Topics: Hitchcock (4) TA 370 Topics: The Road Movie TA 370 Topics: The Seventies Film and Television	20	

Renaissance (4) TA 370 Topics: Shakespeare on Film (4) TA 370 Topics: Stardom (4) TA 370 Topics: Vietnam on Screen (4) TA 399 Film Theory TA 408 Directing Actors for the Camera (4) TA 471 TTH: Irish Cinema and Drama TA 474/475 Dramatic Writing I and II (4) TA 484/485 Anatomy of a Movie I and II (4, 4)		
		28 TOTAL

Courses taken under the undifferentiated grading option (pass/no pass) will not be accepted toward fulfilling department minor requirements. All courses for the minor must receive a grade of C or above. At least 16 credits of film studies courses must be taken in residence at Portland State University. Credits will be applicable to the student's major when appropriate.

WORKSHOP/PRACTICUM CREDIT

A student may fulfill the workshop/practicum requirements by auditioning for performance, or consulting the production's director for Stage Management or the area head for technical involvement. After identifying an assignment, the student must go to the appropriate office (director, costume shop, scene shop, etc.), with the workshop/practicum form filled out, get a signature from the faculty member, and return the form to the TA Office Coordinator. It will be forwarded to Sarah Andrews-Collier, Practicum Coordinator for approval. The student is then notified that s/he is registered. Students may earn additional workshop/practicum credits which may be applied to the requirement for electives. Practicum credit may not be retroactively awarded.

TA 253 Workshop Theater: Acting. For PSU Theater Department productions. Offerings include acting in Mainstage productions, Studio productions, New Plays workshops, Playbox productions. Participants are required to audition or interview for Main Stage and/or Studio productions. Information about auditions/interviews is provided on the Theatre Call Board outside of LH 127. The number of credits is (1) minimum, and meeting times depend upon the assignment registered for, but usually include daytime, evening, and/or weekends. Technical rehearsal for mainstage productions require a full weekend technical schedule.

TA 333 Workshop Theater: Directing/Stage Management/Dramaturgy. For PSU Theater Department productions. Offerings include stage manager, assistant director, dramaturg, choreography, and music direction. Participants are required to audition or interview for Main Stage and/or Studio productions. Information about auditions/interviews is provided on the Theatre Call Board outside of LH 127. The number of credits is (1) minimum, and the meeting times are arranged by the director. Most performances and rehearsals are in the evening; therefore, evening classes will usually conflict. Technical rehearsal for mainstage productions require a full weekend technical schedule.

TA 334 Workshop Theater: Scenery & Lighting Production. For PSU Theater Department productions. Offerings include scene construction and painting, costume construction and crew, stage/run crews, props, sound design and crew, lighting design and crew. The number of credits is (1) minimum, and meeting times depend upon the assignment registered for, but usually include daytime, evening, and/or weekends. Technical rehearsal for mainstage productions require a full weekend technical schedule.

TA 335 Workshop Theater: Management/Publicity. For PSU Theater Department productions. Offerings include house management, public relations, audience development, publications, educational outreach, and display. This course meets each term for one hour per week as a group, with the remaining meeting times depending upon the specific assignments for the term in question. The number of credits is (1) minimum and meeting times depend upon the assignment registered for, but may include daytime, evening, and/or weekends.

TA 336 Workshop Theater: Costume Production. For PSU Theater Department productions. Offerings include wardrobe crew head, wardrobe crew, makeup head/crew, wigs head/crew, assistant designer, cutter/drafter, dyer, costume artisan, milliner, stitcher.

Reminders:

- Certain sections of Workshop must be taken pass/fail (student-directed Studio Theater shows), as no student is allowed to grade another student. Pass/no pass credit may not apply toward major requirements.
- No retroactive credits will be allowed.

CREDIT FOR INDEPENDENT STUDY

The purpose of the independent study program is to offer the major the opportunity to take a specialized course that is not offered in the program curriculum. The department encourages students who have interests that are not being addressed in the core curriculum to pursue an independent study as a way and a means of learning about a new area. An independent study course must have a faculty advisor who regularly meets with the student to facilitate learning. It is the responsibility of the student to seek out the faculty member with the resources, time, and expertise in the desired field during the quarter *before* the independent study is to take place. It is the responsibility of the student to develop a preliminary syllabus, complete with course aims and outcomes as well as course content, and to provide the faculty member who is serving as advisor with a copy of the syllabus *prior* to the first day of the quarter in which the course is to be taken. The student must also provide the office with a copy of the final syllabus as well as the independent study contract (“By Arrangement” form) signed by both the faculty member and the student.

COURSES IN OTHER DEPARTMENTS

Several other departments at the university offer courses of interest to students in theatre arts. Following is a listing not of specific courses but of areas that the other departments cover currently available at the University, which strongly augment the major. It is recommended that Theater Arts students consider these courses as electives to enhance

their program of study. The list merely suggests possibilities and in no way should place limits on a range of studies.

Architecture - Architectural history, architectural drafting, model building
Art - graphic design, drawing, painting, sculpture, photography, multimedia design, time based arts, art history
Chicano/Latino Studies – history and culture
Black Studies – history and culture
English - dramatic literature, including Shakespeare and other playwrights, topics on various genres and regions, critical theory, tragedy, comedy, satire, writing poetry, writing fiction, dramatic writing
Foreign Languages and Literatures – French, German, Japanese, Norwegian, Russian, and Spanish drama
History - civilization and cultures
Music - voice, music theory, music appreciation, recording
Womens Studies - women’s literature, lesbian and gay studies

Appendix C contains a listing of numbered courses, by area, for students to consider.

INTERNSHIPS AND WORK OFF CAMPUS

Students may gain academic credit for well-structured, work-related experience in theatre, and are encouraged to pursue theatre related internships. These experiences provide an opportunity for unique learning, facilitate the development of a professional network, and add credentials to students resume. There are numerous companies and organizations that offer employment opportunities. Most of the information can be found on the Theater Arts Callboard and/or in the Internship Book in the main office. In addition to the posted offering, students may propose internships they have independently negotiated with other outside entities where the internship is shown to provide significant experience in the student's area of study. Students can register for TA 404 Internship credit, for up to as much as 12 credits (full-time) during the quarter in which the internship is taken. Grading criteria, scheduled meetings with an appropriate faculty sponsor, and details on review and evaluation are required to be set up prior to the internship. The department chair is the internship coordinator.

Appendix D contains the Internship Guidelines and Application

GRADING BASICS

Courses taken under the undifferentiated grading option (pass/no pass) will not be accepted toward fulfilling department major requirements.

Policy on Academic Honesty Integrity and honesty in academic work are expected of students in the Department of Theater Arts. This is an ethical commitment of higher education as well as of our profession. Portland State University has adopted policies to guide students in their academic work. The Policy on Academic Integrity assumes that the student is honest, that all course work and examinations represent the student's own work, and that all documents supporting the student's admission and graduation are accurate and complete. All students are expected to familiarize themselves with this policy.

Pre-requisites Although our introductory courses do not have prerequisites, our 400-level and some intermediate courses do. Students may sometimes be able to register for courses without the appropriate prerequisites, however, if a student's transcript indicates the prerequisite is missing, s/he may be dropped from the course by the instructor or the office coordinator before the commencement of the term. Therefore, it is important that if you think you are eligible for a course but lack the prerequisite, you should contact the instructor before attempting to register on-line.

Class Attendance The University policy regarding class attendance does not privilege any absences. Attendance in all classes is required. At the beginning of the quarter the instructor will distribute a class syllabus outlining class attendance policy.

It is important to be aware that production involvement is not an excuse for not completing assignments on time. Since a number of Theatre courses are not taught from books, and lectures cannot be duplicated, it is essential that students attend all classes, as it is nearly impossible to make up missed material. The Department recognizes that many of its students are heavily committed to departmental production activities. The

faculty, when possible, attempts to schedule class assignments with your commitment in mind; however, students cannot assume that production commitments take precedence over academic assignments. Any production assignment, cast, design, or crew, will not be considered an acceptable excuse for late academic assignments or absences from class. Teachers and students are expected to meet classes regularly. There are times when a teacher may be absent for professional or personal reasons. Normally the class will then be conducted by another faculty member.

"Incomplete" Grades An Incomplete grade is given only when students, due to circumstances beyond their control, have not met some definite course requirement as set forth by the instructor. Circumstances beyond a student's control usually refer to medical problems, unusual demands or special conditions regarding academic work, severe personal problems, or unusual demands or special conditions regarding employment. The issuance of an Incomplete grade is not automatic. The initiative rests with the student to request an Incomplete grade.

The PSU Faculty Senate adopted the following policy on incomplete grades: A student may be assigned an "I" mark by an instructor when all of the following four criteria apply: 1.) Quality of work in the course up to that point is C level or above (or B at graduate level). 2.) Essential work remains to be done. "Essential" means that a grade for the course could not be assigned without dropping one or more grade points below the level achievable upon completion of the work. 3.) Reasons for assigning an "I" must be acceptable to the instructor. The student does not have the right to demand an "I". The circumstances must be unforeseen or be beyond the control of the student. An instructor is entitled to insist on appropriate medical or other documentation. In no case is an "Incomplete" grade given to enable a student to do additional work to raise a deficient grade. 4.) A written agreement, signed by both the student and the instructor, should include a statement of the remaining work to be done to remove the "I" grade and the date, not to exceed one year from the end of the term of enrollment for the course, by which work must be completed in order to earn credit toward the degree. The instructor may specify the highest grade that may be awarded upon completion; the grade awarded should not exceed the level of achievement attained during the regular course period.

Student Papers Student papers are typically returned to students in class or in class boxes or individual student mailboxes in the Theater Arts Lounge (LH 115). Students who do not want their papers left in the Lounge boxes should give their instructors self-addressed stamped envelopes.

Resources for Students Portland State University provides a full range of student support services including: a writing laboratory, microcomputer laboratories, housing services, counseling and psychological testing, student employment and career placement, legal services, services to students having disabilities, and international student services. Descriptions of student support services can be found in the current PSU Bulletin.

Disability Resource Center for Students Portland State University is committed to providing accommodations for students with disabilities that will equalize their ability to compete with other students in academic classes and which will ensure physical access to student activities or university-sponsored events. The Disability Resource Center (DRC)

is located in Room 435 Smith Memorial Center. The DRC provides academic accommodation for students in both classroom and testing situations, and coordinates registration for students with disabilities. The DRC can be reached at 503-725-4150 and through TTY at 503-7256504. Since some of the classrooms used for Theater Arts program instruction may not be accessible, it is imperative that students with disabilities that limit their mobility register with the Disabilities Resource Center which can expedite the moving of classes to accessible classrooms.

STUDY ABROAD

Theater Arts students are strongly encouraged to undertake an international experience, especially one with connections to world theater and film. Information on PSU Study Abroad programs can be found at <http://www.intl.pdx.edu/EdAbroad/>

THEATRE ARTS SCHOLARSHIPS & AWARDS

The Department of Theater Arts, the School of Fine & Performing Arts, and the University provide several scholarships and financial aid opportunities for both incoming and continuing students.

1. The Asher B. Wilson Scholarship is given to an incoming freshman who displays outstanding promise in the major, based on high school record.
2. The Theater Arts Scholarship is intended for a continuing student (1 year residency) who has demonstrated excellence in one or more areas of Theater.
3. The Tom & Marie Burman Theatre Award is made annually in the amount of \$1,000 to an outstanding senior, for excellence in theatre and contribution to the program.

In alternating years, two Fine & Performing Arts school-wide scholarships, the Trudeau Scholarship and the Sheridan Scholarship, are awarded to a theater arts student based on excellence

Financial Aid Federally funded financial aid and university-wide scholarships are administered through the PSU Office of Financial Aid, 174 Neuberger Hall. Within FPA, the Dean's Office, 349 LH, provides information concerning scholarships and other forms of financial aid available through the School.

For students who are seeking ways to finance their undergraduate studies, the University offers a variety of programs, including: PELL Grants, Supplemental Educational Opportunity Grants (SEOG), College Work Study Program (CWSP), National Defense Student Loans (NDSL), etc.

Other scholarships awarded by the University include a number of awards specifically targeted to minority students.

For more information about these and other financial aid opportunities, contact: Office of Financial Aid, Portland State University, www.pdx.edu/finaid.

Students eligible for Federal Work Study should see the TA Office Coordinator about availability of positions in the department in the office, the scene shop and the costume shop.

Regular Pay Positions in Theater Arts Occasionally, students are hired for regular wages in the department. These students are normally Theater Arts majors and/or other PSU students with highly developed skills in one of the theater arts disciplines, for example, costume construction, stage carpentry, database, and web design.

REHEARSAL/PRACTICA STUDIOS AND CONDUCT IN LINCOLN HALL

Theater Arts Department acting and design studios are used primarily for instructional purposes. They are maintained by the department and must be treated with the utmost respect and care. All furniture must remain in the assigned room, including rehearsal furniture, and all furnishings must be returned the original setup at the close of work. No other set pieces may be brought into rehearsal studios without permission of the office coordinator.

Outside of class time, these rooms may be reserved by majors and registered students for activities related to performance, design and promotion in the department. Students, in addition to reserving the space, should observe the following guidelines:

- 1) The person or group to use the space is responsible for leaving it clean and orderly and in the original setup. S/he is required to turn off all lights, close and lock windows and doors, lower blinds, and erase boards. For projects with a stage manager, it is his/her responsibility to ensure these are done.
- 2) Facilities may not be used between the hours of midnight and 7:00 a.m. without the permission of the department chair and/or technical director. This includes lighting designers who are writing cues, designers and/or scenic artists who are painting, and audio designers and engineers who are creating tapes.
- 3) Do not work alone in any performance or shop space.
- 4) The following safety regulations are to be observed at all times in performance spaces:
 - There must be a means of egress with lighted exit sign visible at all times,
 - Fire extinguishers must be visible and easily accessible, and
 - All theatre doors must be able to close completely.
- 5) Any problems with facilities, including breakage, should be promptly reported in the Department office.
- 6) Building doors must be left closed at all times for purposes of climate control and to prevent illegal entry after business hours.
- 7) There is no smoking in Lincoln Hall, including any rehearsal and/or performance space. Rehearsals and performances requiring smoking must be cleared with the Technical Director, with appropriate PFD regulations applicable.
- 8) The university does not empty waste receptacles on a daily basis, and it does not empty waste receptacles backstage by department request. Food and beverage containers should be removed from rehearsal and design studios, dressing rooms, and backstage areas and left in corridors and/or outside trash receptacles and recycling containers.

- 9) Anyone using a space without scheduling it first must leave upon request of (a) the group which has it scheduled, (b) the Department Chair or Tech Director, (c) Campus Safety.
- 10) Anyone found defacing or destroying department and university property, will be immediately reported to Campus Public Safety.
- 11) Violation of these policies will result in loss of access privileges to Department of Theater Arts spaces.

Performance spaces, once sets have been moved into them, are "off limits" for classes or rehearsals except under special circumstances. Use of these spaces demands extra caution to protect the set and painted floor.

The Theater Arts Lounge (LH115 Lobby) is not for classes, rehearsals or meetings, but for the general R&R of majors, students registered in Theater Arts classes, faculty and staff.

ANY QUESTIONS ABOUT ROOM RESERVATION POLICY OR PROCEDURE SHOULD BE DIRECTED TO THE DEPARTMENT CHAIR.

Appendix E contains Rehearsal/practica Studios Reservation Policy

II - DRAMA PRODUCTIONS

PRODUCTION BASICS

Production is at the core of Theater studies at Portland State. We produce in simple and complex venues and learn to make choices with all kinds of resources. Students have access to people who have worked in a wide range of Theater venues and styles--professional ensembles, musicals and opera, small and emerging theater companies, ballet and dance, student groups, film, video, ensemble based work, and work with new writers.

The Theater stage becomes the "laboratory" where the student can develop skills and test emerging talents. Students can write, direct, produce, stage-manage, house manage, advertise, perform in, or design their own work or the work of others in several venues with fellow students and with faculty mentors. Students can specialize if they like, in one or several arenas. The faculty and students work under professional conditions to create quality Theater for both the audience and Theater practitioner. Each year Theater Arts produces works ranging from contemporary drama and new works to Shakespeare and other classics.

Acting, designing, writing, teaching and directing productions is the center of the training process of the program. Class work is critical, however, in that theoretical understanding is established in class then applied practically in production. Classes and productions should not be viewed as adversarial, but rather as extensions of the same training process. Faculty, staff, and students must apportion time allotted to curricular and production needs so as to provide all involved the ability to accomplish the goals of both classes and productions. Every attempt must be made to avoid the scheduling of rehearsals and performances during regularly-scheduled daytime University and Department classes, and official meetings (except in the case of department "outreach" matinees). Requests for exceptions to this policy must be submitted to the Chair, who will then refer the request to the full faculty.

TYPES OF PRODUCTIONS

A variety of productions are staged annually within the Department of Theater Arts providing multiple opportunities for performers, directors, designers, stage managers, and technicians. Carefully woven into each season are various studio level productions including actor workshops, directing scenes, one-act series, and showcases of original scripts. Student and faculty directed productions regularly include contemporary plays, major classical works and developmental work, all vital to the balanced development of a Theater student.

Laboratory productions Within the department, laboratory productions are the arena where an aspiring young playwright may first hear the work read, where directing students can try out a play or scene they find exciting, or where a group of students can get together and create an original ensemble piece. Laboratory productions are intended primarily to be about the interaction of actor, director, and script - NOT about "stuff" (set, lights, costumes, etc.). To insure this focus, access to "stuff" is intentionally limited.

To propose an idea for a laboratory, fill out the Student Production Proposal form and submit it to the Department Chair for consideration and approval at staff meeting. Academic credit may be awarded for laboratory production through Independent Study coursework.

Appendix F contains the Student Production Proposal form.

Budgeted (Sometimes referred to as “Mainstage and Second Stage”) Budgeted productions, referred to as Mainstage and/or Second Stage productions, are factored into regular budgeting procedures for Drama Productions or otherwise. They are generally directed by a member of the faculty, graduate student, or a guest artist and the resources to accommodate full realization of the production are included in the department's annual budget and personnel assignments. These resources may include direction, lighting design and execution, costume design and execution, sound design and execution, scenic design and execution, movement and voice coaching, dialect coaching, extensive promotion and publicity, and a variety of other supports to the production.

The Mainstage Season - Lincoln Performance Hall Mainstage productions are presented in Lincoln Performance Hall (capacity 475). The season usually consists of three plays, one per quarter. The plays may be directed by faculty, graduate students and guest directors. They generally play for a total of two weekends for six to eight performances, Friday and Saturday, and a Sunday matinee the first week, Thursday through Saturday the second week.

As part of our community outreach, each production may have the Wednesday performance designated as a fund raiser for a local charitable organization. The department sells the organization a block of tickets for the day of performance for a nominal fee and they receive the proceeds from the tickets that they sell. Aside from fundraisers, the box office income from the Wednesday performance is dedicated to scholarships for Theater Arts majors.

At least one show in each season is designated as an appropriate show for middle and high school audiences. That production may have one or two matinées added during the week, usually on a Wednesday or Thursday morning. Matinees will be announced before auditions to allow student to address course/work conflicts on their audition forms. Participants who consequently miss university classes may obtain permission to be excused slips from the director of the production.

The Studio Season – Studio Theater In addition to the Lincoln Performance Hall Season, two series take place in the Studio Theater(capacity 80), the New Plays Series and The Playbox Series. The New Plays Series has three weekend performances, the fifth-sixth week of each term, with the Spring term event being a culminating project for the year. The Playbox Series is held annually in Winter term and consists of one-act length pieces from the Directing II class which are performed T,W,R at noons, or R,F,S evenings.

The Second Season – Studio Theater The Studio Theatre is a directing and design venue intended primarily for graduate/advanced students but may also include faculty directors and undergraduate designers. The Second Season schedule may also

accommodate productions proposed by the Theater Arts Student Organization (TASO) if there are no scheduled graduate thesis projects. Plays in the Second Season are generally full-length and are modern plays or classics done in a new way. Second Season plays run two weekends, and to avoid conflicting with mainstage rehearsals, they play Friday through Sunday of the first week and Thursday through Saturday of the second week. The productions are calendared so that opening night is at the end of the week one of fall, winter, spring, and summer terms.

Appendix G contains a schedule grid for a normal production schedule in Lincoln Performance Hall. This grid may be adapted for Second Season productions in the Studio Theater..

Season Selection Decisions for choosing plays and projects are based on assessment of the needs of our students in the areas of repertoire, performance, technical theater, design, and management; and on the needs of the university, community, and regional audiences whom we serve. For students and audiences alike, the selection of material must contain a variety of theatrical experiences when taken as a whole, are balanced. We are obligated to present our audiences with the best work that we can do, in keeping with our mission to produce new, modern, and classic works interpreted to confront and illuminate the diverse concerns of contemporary life. Our aesthetic demands that we serve the particular play and the particular production. While we are a process-oriented department, we recognize our responsibility to deliver an experience worthy of an audience member's time. The audience deserves no less.

Season Selection takes place during Spring term each year, through meetings of the faculty and student representatives, as a normal part of Theater Arts staff meetings. Titles, including supporting rationale, should be proposed no later than March 15, but preferably sooner, for consideration for the following academic year and anyone can propose a title.

Several considerations contribute to the shaping of the season:

1. the need to present, over time, a cross-section of major eras of dramatic literature and theatrical styles
2. the artistic merit of proposed titles as well as a balance within a group of titles
3. audience appeal and title recognition
4. the educational needs of students with regard to design, performance and production values.
5. special casting needs, i.e. roles for women or under-represented groups
6. balanced load for design and technical components
7. the availability and interests of directors

Note that Students considering the responsibility of participating in Season Selection should be aware of the necessity of reading many plays, and of meeting bi-weekly

Appendix H contains the Season Production Proposal form.

Course Credit Students participating in all Drama Production productions must be registered for course credit, either through a related workshop class or through TA 399 Mainstage Production. See the play director or your faculty advisor for information on registration.

PSU Department of Theater Arts Casting Policy Production is integral to the educational and developmental experiences of our students, however, performance and production opportunities are not the exclusive preserve of Theater majors. Auditions are open to all PSU students whether or not they are Theater majors, as diversity is a program priority, and drama productions are not directly supported by tuition. Playing in department productions is a privilege, not a right for an actor. The department is committed to casting performers of color and of a variety of ethnicities and backgrounds. Certain productions, for a variety of reasons, may require professional, faculty, or alumni guest artists who are invited to participate and may be compensated for that participation. The most important aspect in casting a show is to serve the artistic concept of a production as articulated by the director and production team.

PSU Theater Arts Audition Policy All persons who are students at the university are encouraged to audition for Theater Arts productions. As with all aspects of training in the program, the audition process is intended to be modeled on the professional experience. All information about the audition process including director expectations and readings will generally be posted on the Theater Arts Callboard (across from LH127) well in advance of the scheduled audition. Students are expected to accurately list any previous commitments that may conflict with rehearsals or performances on the audition form. Students are expected to arrive prepared for auditions and dressed appropriately.

The director will announce what type of audition will be used, but auditions are generally of two types, prepared pieces or reading from the script. Students should be prepared for these two types of auditions, and follow the following general guidelines.

1. If you are auditioning for a written role, read the entire play before the audition and study it before the first rehearsal. If you are interested in a specific part, you may practice key speeches for that role in advance. It is usually not necessary to memorize speeches unless audition directions call for it.
2. Be self-disciplined and courteous at auditions. Be sure to arrive on time and pay attention to all directions and requests. Be silent except when you are asked to speak, as the director has much to accomplish and limited time. Be prepared to be videotaped and/or photographed as part of your audition.
3. You should generally dress for an audition in a comfortable, clean manner, and hair should be kept out of the face. Shoes and clothing should fit well, never hinder natural movement, and allow for strenuous movement if the audition dictates. Do not wear shoes with platform heels that adversely affect balance and movement.
4. Thoroughly warm up your voice and body before the audition.
5. Don't apologize for your appearance or physical condition (such as a head cold).
6. Prepare an Acting Resume of one page only and attach it to an 8x10 photograph (zerox o.k.) of yourself on the reverse.
7. If the audition is open, you may listen carefully to the other auditioners, as it may be beneficial to hear other interpretations however, use the other audition to provoke better work from yourself. - do not imitate other people's work.
8. Reading from the script is the most common audition type at PSU. At the audition, you will be assigned to read a portion of the script selected by the director with one or several other auditioners. You will be given five or ten minutes to practice with your scene partner(s) before being called in.

9. Prepared Pieces are used by some directors at PSU as a way to do initial auditions. The scope and length of the piece will be described in the audition announcement, but in general, expect to have a memorized piece that may correspond to the script in question, for example, Shakespeare, 20th century, dialect, etc. If you are called back, you will most likely be expected to read from the script, and may be given instructions on scenes to prepare.

Rehearsals As with other aspects of production, the rehearsal process is modeled on the professional experience except as this conflicts with usual academic commitments. Main and second rehearsals are scheduled for evenings between the hours of 7:00 p.m. and 11:00 p.m. Monday through Friday, and as called on weekends and holidays. The normal rehearsal period is five (5) weeks, plus tech week. Tech and dress rehearsals may last until midnight on weekdays. Studio season rehearsals are scheduled for late afternoons on weekdays, except when there is no mainstage production in rehearsal. Scene and laboratory rehearsals may be scheduled for late afternoons or around academic coursework. Actors will not be required to rehearse more than 8 hours in one day. Break periods of 5 minutes after 55 minutes, or 10 minutes after 80 minutes, will be taken. The Stage Manager will enforce these breaks. There shall be no rehearsal call of more than 5 hours without a meal break of at least 1 1/2 hours. All times for notes by the director to the cast and crew are to be included in all rehearsal time. The cast must have one weekend day off in seven, except for the seven days prior to opening. Rehearsals may not be scheduled to conflict with daytime classes.

1. Report to the theatre a minimum of 15 minutes prior to each scheduled rehearsal time. The scheduled time is for the start of the rehearsal, so you should plan for time to warm up, change into rehearsal clothing, and focus your concentration.
2. Wear appropriate rehearsal clothing. Hair should be pulled away from the face and caps should not be worn. Avoid constrictive clothing (ex. jeans) or shoes which inhibit movement. These items may prevent you from developing physical characteristics and delay character development.
3. Check the rehearsal schedule carefully for any conflicts with prior commitments.
4. Meet all scheduled appointments and deadlines including rehearsals, coaching sessions, character analysis, memorization, publicity assignments, or other special assignments.
5. Write down all notes given by the director during the rehearsal process, as well as appointments and rehearsal calls. You are responsible for this information.
6. Use rehearsal time wisely by bringing studies or other projects for the time you are not actively involved.
7. Costume fittings are equally important as rehearsals, and it is considered a breach of etiquette and professional discipline to miss a costume fitting.
8. Check the call board daily for changes, special calls, etc.
9. All actors in Mainstage and Studio productions need to have her/his own makeup kit, such as the one many students purchase for TA 252. The department will provide any additional specialty makeup not provided in the standard kit.
10. No food or drink is allowed in either Lincoln Performance Hall or Studio Theater auditoriums.
11. Do not use participation in theatre as an excuse for missing class or not completing assignments.

12. Be responsible for your own health and well being. Rehearsals are a draining activity and you may be vulnerable to sore throats, colds and flu. Good nutrition, rest and exercise are essential.

Production Opportunities All students in the university are encouraged to become actively involved, to explore and participate in every area of theatre. Crew assignments are open to all students. Areas include: Lighting, sound, props, costume, and stage crews; Marketing teams and house crews; and all facets of workshop productions.

If a student would like to work in some aspect of non-performance on a production s/he should see the faculty or staff member in charge of the area of interest. Whenever possible, crew opportunities are posted on the Callboard at the Theater Arts Office, LH 127 well in advance. Credit for TA 333/334/335 may be arranged with the appropriate faculty member for production work, and must be negotiated in advance.

Appendix I contains the Workshop Theater Registration form.

Stage Manager: The SM is primarily responsible for recording the blocking, managing the running crews, calling cues for performances, and planning set changes.

Assistant Director: The AD is usually responsible for prompting the actors, helping the director with blocking, serving as a liaison between the director and the design team members, serving as liaison between the actors and director, and other special projects as assigned by the director. If interested, see the director before auditions.

Dramaturg: The dramaturg is the research and literary advisor assistant to the director. This person participates in conceptual process, provides necessary historical information, program notes, and creates the lobby display. If interested, see the director as soon as play is selected.

Assistant Designer: The assistant designer assists set, costume or lighting designers in research and preparing visuals or technical drawing, and participates in the execution of design.

Master Electrician and Rig & Focus Crew: The lighting crew helps in the hanging, focusing and placing gels on the lights. Some will be responsible for running lights in performance. The Rig and focus crew is under the direction of the Master Electrician who reports to the Lighting Designer and the Stage Manager.

Sound Operator: This person runs the sound for the play, and sometimes is responsible for preparing the recordings to be used.

Wardrobe Head and Crew: The costume crew is responsible for assisting actors with their costumes, They also take responsibility for proper wear and use of costumes as well as emergency repairs. They are under the direction of the Wardrobe Head, who reports to the SM.

Costume Construction Crew: This crew constructs costumes under the supervision of the costume studio manager and costume designer. They are involved in the building, alterations, millinery, dyeing and other processes involved in preparing costumes for performance.

Prop Head and Crew: This person(s), is responsible for finding, buying, borrowing, or making properties required for rehearsals and performances. The Prop Crew is under the direction of the Prop Head who reports to the Scenic Designer and the Stage Manager.

Stage Crew: Stage crew is responsible for shifting props and set pieces during the show. The Stage Crew reports to the Stage manager.

Construction Crew: Construction crews build, paint, rig, and strike scenery, properties and lighting. The crew reports to the Technical Director

Publicity: The Publicity Crew is responsible for working on aspects of publicity campaigns, such as news releases, advertisements, posters and program content. The crew reports to the Publicity Coordinator, normally a Graduate Teaching Assistant.

Appendix J contains the Stage Manager's Checklist

Technical & Dress Rehearsals and Performances In order to insure the best possible production of all major drama productions, a schedule of rehearsals listed below will be followed. The expectation of what will be accomplished is also defined. Not every type of rehearsal will be used for every production.

Dry Tech: Those in attendance should be the director, stage manager, lighting and sound designers. If there are any scene shifts in the show, the technical director and the stage crew should be present. At this meeting cues should be placed in the script and designated, the cues should be given a timing count and a rough outline of what happens during the cue should be stated.

First Tech: Focus is on integrating technical elements with stage action. If the show is complicated, it may be run as a cue-to-cue, paying particular attention to working out the timing on complicated series of cues. Actors should wear clothes close to the same color value as their costume if possible so the designers and directors can judge the effects of the lighting.

(1) Every light cue must be looked at, set, and recorded. There should be people on stage to judge the effect.

(2) Every sound level should be set and allowances made for the fact that the theatre is empty of bodies.

(3) Every scene shift should be practiced and integrated with the lights and sound.

It is the responsibility of the stage manager to keep this rehearsal moving and not let it become bogged down in fine tuning.

Tech Run: This is a run through of the show with all elements, with the exception of full costumes and makeup. However, certain costume elements might be used if they are important to the action of the play. This is the first attempt to run the show without stopping. Stops should only be for major problems and with the consent of the Director.

(NOTE: AFTER THIS REHEARSAL, IF THERE ARE PROBLEMS WITH TECH AREAS, THE STAGE MANAGER MAY CALL A REHEARSAL FOR THE CREW[S] TO WORK THEM OUT WITHOUT THE CAST AND DIRECTOR PRESENT. THE DESIGNER MAY BE ASKED TO BE THERE TO ASSIST!)

Dress Rehearsal: There will normally be three full dress rehearsals. Each will be run as a performance in all ways. There may be small invited audiences at some of these rehearsals.

Performance: The director will decide in principle the artistic sequence for beginning the production. At all performances, the decided schedule should be adhered to with the stage manager and the house manager consulting and deciding when to "start." Only under exceptional circumstances should the schedule be altered. In general, this means starting no more than three minutes after the announced time. If a delay of longer than five minutes is anticipated, the house manager should be prepared to announce to the audience the revised starting time. The director will instruct the stage manager before opening night when and under what circumstances to seat latecomers. The standard intermission length for shows having a single intermission is 15 minutes. Shows with two

intermissions will have two 10 minute intermissions.

Expectations and Protocol All cast and crew/staff members are expected to comply with the following protocols:

1. Plan to arrive at rehearsal at least ten minutes early so that you are ready to begin at the appointed time. If required, sign in and report to the stage manager. At minimum, introduce yourself to the individual in charge.
2. Wear clothing and shoes appropriate to the rehearsal and/or performance.
3. Always bring pen and pencil and notebook to take notes before, during, and after rehearsal.
4. Discipline is one of the most important skills for success in the arts. Listen carefully and do not disrupt the proceedings with whispering, etc. especially during notes. Someone else's note may be useful to you (In most cases, they are very helpful).
5. The only people authorized to fix a problem, no matter how small, are the director, the designers/technical director, the costume designer, the stage manager, and crew heads. Report all problems to the proper person. Actors do not correct other performers or technicians, and technicians vice versa.
6. During technical/dress rehearsals, all company members must sign in at the call board in the Theater. If you must leave after signing in, you must receive permission from the stage manager.
7. Never come to rehearsal and/or performance in an altered state. Even one beer can have a negative impact on your work.
8. Spectators or observers, including family members, are generally not allowed at rehearsal. If they are, it is ONLY with the director's permission.
9. No one except cast and/or crew (including immediate family members) is allowed backstage during technical/dress rehearsals and performances.
10. Cast members are not permitted outside the backstage area in make-up and/or costume. One hour prior to performance time, technicians should be on-call at their assigned location. Only front-of-house personnel and the stage manager should be in the lobby prior to the show or during intermission.
11. Personal problems and grievances should be left at the door upon arrival at rehearsal or performance. These problems and grievances block the creative process, hinder your work, and destroy the spirit of company.
12. Smoking is not permitted in any PSU space, except with PFD permit.
13. Respect for others and the space being used is best demonstrated by being responsible for any items/trash you brought into the space. Also, there is no food or drink in either auditorium/house, Lincoln Performance Hall or the Studio Theater.
14. Photographing, audio recording, and/or video recording of plays under copyright are prohibited by law, and we graciously uphold this law in honor of our playwrights.

Policy on Altered States in Performance & Production The use of alcohol, non-prescription drugs, and hallucinogenics is prohibited in and around Theater areas. Marijuana, alcohol, and other chemically altering substances negatively affect the physical processes and can lead to permanent damage to the actor's instruments--the voice and body.. Their use prior to rehearsal, construction, performance, or strike leads to unsafe work environments and unsatisfactory performances. Cast or crew members who undertake any kind of production work in an altered state will be promptly relieved of their responsibilities by the stage manager, director, or supervisor of the work area.

Costume & Makeup Policy Costume policy for productions follows AEA specifications insofar as is possible in a university setting. Performers in mainstage and second stage productions are expected to report to call in clean everyday underwear and deodorant, and will be supplied with all necessary costume items. Alterations to a performer's hair, etc. are covered in the production budget, as well as the expense for returning to the previous condition of same.

1. Rehearsal costumes are provided so that actors can anticipate how costumes will behave in performance. Rehearsals are an important time in the development of a character's use of dress, and every opportunity should be exercised to practice standing, walking, sitting, and gesturing or working with costume props such as bags, umbrellas, watches, etc.
2. During dress rehearsals and performances, costume problems should be written on the sheet provided in the dressing room. Costumes are designed for your character. The designer and directors are concerned with how the character looks, not you. Therefore, complaints or criticism about how you and others look in costume are unacceptable. If you have a problem with the fit or wear ability of a costume, please discuss it with the costume designer or costumer at the appropriate time.
3. Costumes should be treated with the same respect as your best personal clothing. This involves hanging costumes up and storing accessories in the containers provided and according to the instructions provided. You are responsible for returning all costume pieces to the dressing room or designated area after each rehearsal/performance. Do not ask the stage manager, other performers or technicians to pick-up or care for your costume.
4. Do not eat or drink (except water) in costume at any time. Depending on your costume, you may be asked to take additional precautions with your costume, for example, removing outer garments before being seated anywhere backstage, or not sitting in the costume at all.
5. Performers are not allowed in the lobby or other public areas in costume. Family and other guests are not allowed backstage at any time.
6. Costumes are washed/cleaned according to AEA specifications.
7. Costumes are not to be removed from the theater under any circumstances.
8. Performers are expected to provide his/her own make-up for the role and to know how to apply a basic, corrective and old age makeup. Specialty makeup, prosthetics, etc. for a particular role will be designed and provided for by the costume department. Materials and towels, etc. to remove them will also be provided. Performers should not under any circumstances share makeup, as makeup, makeup applicators, fingers and hands can transmit skin and eye diseases. Student make-up kits are available in the PSU Bookstore or at Hollywood Lights.
9. Each performer is expected to police his/her make-up area after each rehearsal/performance and to completely clean his/her makeup area at the conclusion of the run with cleaning supplies provided.
10. The mainstage dressing rooms include showers. Students will provide her/his own personal soap and towels. Wardrobe will wash towels with the show laundry, if labeled.

Photo Call All departmental budgeted productions have a Photo Call. The Photo Call serves three purposes, all of equal importance. First, it allows for the taking of archival photos. Second, it allows the production staff to take portfolio shots that involve actors

(under most circumstances that will require the presence of the shift crew for changes, shots of the set without actors may also be set up at the discretion of the stage manager). Third, it provides performers with an opportunity to acquire copies of archival shots for their acting portfolios. Photo-call usually follows one of the performances and should run no longer than one hour. Below are the responsibilities of specific individuals involving photo-call.

The TA Office Coordinator contacts the photographer and sets a date and time (shortly after the curtain goes down) for the photo-call. The Director selects 15-20 poses for the archives and provide a list to the stage manager at least 48 hours prior to photo-call. The Stage Manager organizes this list to streamline costume and scenic changes which may be necessary for the execution of each pose and to allow for the fewest individuals (it will more often than not be out of chronological order). The Stage Manager makes sure that all members of the cast and technicians are aware of the order of set-ups (reverse order is the most common, but not required). The director often runs the scenes that are set up and freezes them at the appropriate moments. This task may be passed on to the stage manager at the director's discretion.

The Artistic Staff members are responsible for taking their own photographs or arranging for another photographer to take them. They may request additional lighting cues to shoot the scene as it appeared rather than for “actor” shots.

Recent production pictures are color and are on file in CD format. Duplicates may be obtained by presenting a blank disk for the office to make copies with. Black and white photos from older productions may be viewed by appointment in proofsheets format, and copies ordered.

Attendance at Dress Rehearsals Any faculty, staff, graduate student, or crew member from that particular show may attend dress rehearsals. Friends of cast and crew members, and others not involved with that particular production, must request **prior permission from the director, Chair, or the Production Manager**. Invited audiences should be approved prior to the dress rehearsal by the director and Chair.

Ushering To usher, sign up at the Theater Arts Office, LH 127, in the Usher Book starting three weeks before the opening of the play. On the day of the performance be at the theatre one hour before curtain. Attire need not be formal, but must be considered “dress-up” and professional, such as slacks and a shirt or blouse, or a dress. Please do not wear T-shirts, shorts, or old blue jeans. If you cannot come, call the Publicity Office, 725-4604 in advance so that a replacement can be found. Ushers are expected to help with clean up after the performance.

Production Strike Policy Mainstage productions strike immediately after the conclusion of the last performance. Although all students and faculty involved in a production are strongly encouraged to participate, mainstage production strikes are considered to be projects to be completed by those who are required to participate by virtue of class assignment.

Studio Theater productions strike immediately after the conclusion of the last performance, unless other arrangement have been made in advance. All students

participating in the Studio Theater project in question are required to participate in the strike, including cleaning the booth, backstage areas and dressing rooms.

Complimentary Ticket Policy For mainstage productions, patrons may purchase tickets in advance at the PSU Box Office in SMSU Foyer, or over the telephone by using a credit card (tickets will be held at the Lincoln Hall box office 1/2 hour before performance). People entitled to complimentary tickets will receive vouchers that need to be exchanged in advance for reserved seats for a specific date. Having a comp coupon alone does not guarantee your admission to a performance.

1. TA Majors: Majors are eligible for a comp ticket (for him/herself only) at curtain time as often as desired as long as seats are available.
2. Faculty/Staff: Faculty/staff receive 2 comps per production. Additional comps can be obtained for special guests of the department by contacting the Office Coordinator.
3. Production Cast and Crew: Production Cast and Crew are eligible for two comps each member per production. Program listing is used by marketing to determine names of cast and crew; additional names should be sent to the box office by the marketing director. There will be no "double indemnity" - that is to say, majors who are in a show receive a maximum of two comp vouchers.
4. TA Classes: Non-majors in Theater classes who are assigned to see specific productions can receive one comp ticket per production in exchange for the "ticket voucher" given out by the professor.
5. Special Coupons and Group Rate: Any group of 15 or more can receive the group rate. In addition, we occasionally offer a special group rate to selected target audiences. The latter will have a special voucher to exchange at the box office for a ticket.

Off-campus Production Participation Theater Arts majors are encouraged to give highest priority to participation in PSU theatre arts productions, not only for educational benefits, but also to support Drama Productions with their training and talents. Scripts are selected to enhance the academic portion of the program.

Students may choose to supplement their experience by participating in productions offered by local theatres. Before committing to an outside project, however, you are strongly urged to consult with your advisor to determine if the outside assignment is worthy of your time and skills, and if the additional load will benefit your degree process. While outside assignments may be used to build a resume or portfolio, students may not receive credit for any work done off campus unless in an authorized internship position.

III - DEPARTMENTAL ORGANIZATION & GOVERNANCE

The department is housed in Lincoln Hall, and is composed of regular faculty, staff, adjunct faculty, and graduate assistants.

Department Meetings Meetings of the department, including all faculty, and staff members, and students, are held at least once per quarter during the academic year, usually during the first week of classes and thereafter, as needed. These meetings are held to facilitate the activities of Drama Productions, and to ensure overall communications within the program, in particular with respect to advising. Attendance at these meetings is expected.

Department Chair The Chair of the Department of Theater Arts, as the executive officer of the Department,

1. Represents the interests of individual faculty members as well as the Department as a whole to the Dean of the School of Fine Arts.
2. Represents the policies and requirements of upper administration to the faculty.
3. Schedules faculty and classes, arranges teaching hours and assignments, makes room and office assignments.
4. Meets student needs, both graduate and undergraduate, within the guidelines of University policies and procedures, as well as the standards of the Department.
5. Serves as the first line of appeal for complaints or disputes concerning the Department.
6. Develops agendas for and chairs faculty and department meetings.
7. Submits proposals and recommendations regarding budget, curricula, programs, personnel matters, and other departmental concerns at divisional and faculty meetings.
8. Administers approved departmental budgets.
9. Administers operation of departmental office and handle the routine business of the Department.
10. Is responsible for the administration of the production program of the Department.

Faculty The faculty is responsible for recommending, implementing and overseeing curricular and related production policy in the department. The faculty formulates policies on matters of budget, curricula and programs of the Department, reports and actions suggested by standing and ad hoc committees, personnel matters, and the standards for operation of the Department. For all matters involving personnel, student discipline and curriculum, faculty bear sole responsibility and vote on relevant motions or questions, but they may seek the advice of staff and student representatives.

DEPARTMENTAL COMMITTEES WITH STUDENT MEMBERSHIP

Department of Theater Arts Staff Meetings

Purpose: The business of the Department is reviewed in faculty meetings, principally (but not solely) at the instigation of the Chair. Decisions are made by democratic process.

Membership: The membership of the regular faculty and staff. Adjunct faculty are Ex officio members of the faculty. Ex officio student representatives to these meetings include graduate assistants, the 3 members of the Drama Productions Governing Board and the President of the Theater Arts Student Organization (TASO), in order to provide student input into the regular curricular, business, and artistic decision-making process of the program.

Drama Productions Governing Board

Purpose: To plan and administer the budget for Drama Productions. To provide student input into the Season Selection process, held each spring term. Drama Productions includes three mainstage productions and certain productions in the Studio Theater including student directed projects and new plays. Theatre productions are funded from three sources, the Student Fee Committee of ASPSU, Theater Arts Service & Supplies, and Box Office income.

Membership: Three students elected annually by the Theater Arts student body, and the department chair, who serves as executive officer.

Resource Fee Committee

Purpose: To provide student and faculty input into the ongoing process of determining the expenditure of the Resource Fee Account, which is administered by the department chair.

Membership: Three students elected annually by Theater Arts majors, and members of the regular faculty.

Chair's Advisory Committee

Purpose: To act as the advisory committee to the Chair of the Department in establishing and communicating departmental policies and positions on academic, production, and personnel concerns.

Membership: Three student members selected by the Chair, and one graduate student if none are represented therein.

COMMUNICATIONS

Theater Arts Callboard The Department and Drama Productions Callboard is located in the hall across from the Department of Theater Arts, LH 127. This board is our most immediate and efficient means of daily departmental communication. It holds all casting notices, schedules, and notices of meetings and rehearsals. Each production is assigned space on this board. It also holds information about advising and curriculum. For that reason, all students are accountable for any information posted there. Multiple daily readings may be a necessity, and missing a posted notice will not be an acceptable excuse for not complying with its contents. Individual posted messages for students are placed on the small callboard located next to the LH 127 door.

Student Mailboxes and Communication Student mailboxes are located in the Theater Arts Lounge (LH 115). The mailboxes are an important vehicle of communication in the department and students are expected to check them as needed. A computer listserv serves to aid student communication, as does the department web page, www.theaterarts.pdx.edu. Please consult the Theater Arts Office Coordinator for information on subscribing to the listserv and accessing other computer resources.

Students' Change of Name or Address Students who move or change their name should notify in writing both the Theater Arts Office and the University Office of Registration and Records in the lobby of Neuberger Hall.

Appendix K contains descriptions of regional and national theatre organizations of

interest to students.

OTHER AVAILABLE HANDBOOKS & GUIDES

These handbooks are currently, or will shortly, be available on line.

Graduate Student Handbook Information about degree programs and academic requirements

Stage Manager Handbook Complete procedures for performing stage management responsibilities for PSU Department of Theater Arts productions.

Wardrobe Handbook Procedures on performing wardrobe responsibilities for PSU Department of Theater Arts productions.

SEE ALSO, THE LIST OF RESOURCES AVAILABLE IN THE APPENDIX.