“Artistic growth is, more than it is anything else, a refining of the sense of truthfulness. The stupid believe that to be truthful is easy; only the artist, the great artist, knows how difficult it is.”
Willa Cather, *The Song of the Lark*

“Theatre infects the audience with its noble ecstasy”
Konstantin Stanislavski

“Love art in yourself, not yourself in art.”
Konstantin Stanislavski

“To enter a theatre for a performance is to be inducted into a magical space, to be ushered into the sacred arena of the imagination.”
Simon Callow

“You’ll never really be great unless you aim high.”
Stella Adler
“Sin is what is new, strong, surprising, strange. The theatre must take an interest in sin if the young are to be able to go there.”
Bertolt Brecht

“Do not wait for enough time or money to accomplish what you think you have in mind. Work with what you have right now. Work with the people around you right now…. Do not wait till you are sure that you know what you are doing…. What you do now, what you make of your present circumstances, will determine the quality and scope of your future endeavors.”
Anne Bogart
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# Introduction

This handbook contains information about the Theater Department such as the curricular matters, faculty and staff members, department procedures and forms, and various production policies. It outlines the responsibilities and privileges for students who study and work in the Department. All students should familiarize themselves with the materials in this handbook.

This is a living document. Since this information is updated from time to time, students should review it at the start of each semester. Notification of important changes will be sent out to the Theater Department Directory.

## About The Skidmore Theatre Department

The Skidmore Theatre Department is a pre-professional program that offers students the opportunity to pursue the serious study of the theater arts within a liberal arts setting. Courses within the department afford training in the basic demands of the discipline – physical and vocal control, technique in acting and directing, technical and design skills – as well as the opportunity for advanced study, practical production experience, study abroad, and off-campus internships. The college liberal arts requirements help the student to understand the moral, intellectual, and political context in which any artist practices.

In the Department of Theater we embrace academic excellence in all classes across the liberal arts curriculum, training and coursework within the theatre, and the adoption of professional standards in the studio and in production. Most of our students plan to enter the profession or continue to pursue training at the graduate level. By combining intensive training in theatre with a strong liberal arts education, our students are expected to not only practice theatre at the highest level of artistic quality, but also use the theatre to reflect and affect society, politics, values, and culture.

Theater has the potential to encourage difficult conversations, to ask important questions about cultural representation, and to provide a place for interrogating power dynamics and giving voice to marginalized populations. The Skidmore Theater Department is committed to exploring ways to engage issues of culture, race, ethnicity, socio-economic class, gender identity, sexual orientation, and disability both on and off stage. We strive to create opportunities for students who have been historically underrepresented on our stages.
Overview of the Department

- We offer students training and opportunities in acting, directing, design (sets, lights, costume and sound), stage management, theater administration, technical theater, playwriting, and dramaturgy. Students all take a core of required Theater courses and each student pursues a concentration, which can be tailored to meet individual needs. The concentration helps students to choose electives both in and out of the department.

- We offer a Bachelor of Science in Theater, not a Bachelor of Arts
  - We are a pre-professional program - this enables us to offer more extensive and specialized training than is generally available in other liberal arts colleges. We do not sacrifice a rich and broad-based education in the liberal arts because we believe that this is the best way in which theater artists can grow.
  - Most BA programs in liberal arts colleges consist of about 34-36 credits. At Skidmore, theater students typically choose to complete 60 credits in theater while still completing the all-College requirements insuring a broad-based liberal arts education.
  - In BFA (Bachelor of Fine Arts) programs student take about 80 credits in theater, severely restricting their exposure to other knowledge, barely taking one non-theater course each semester.
  - Faculty members in the program (most of whom are working actively as theater professionals) all have had a liberal arts education, not simply a conservatory education.

- In recent years, an average of 25 seniors graduate each year as Theater Majors. Most of these students go on to some of the best graduate programs or directly into the professional world of theater or a related field.

Production Program

- We produce 10-13 plays each year - a mix of productions on our thrust stage, in our black box theater, in our studios, and in other locations both on campus and off campus.
  - Our Seminar productions have a critically important academic component drawing upon the advantages of being in a liberal arts school:
    - When working on a seminar production, students meet as a class to discuss the world of the play - the background, other works by the playwright, the politics, social issues, etc. We invite guest speakers from other departments and from off campus. Our goal is to train students to approach their work in this way for the rest of their professional lives.
    - Examples:
• **HECUBA** was the American premiere of this play by Irish playwright Marina Carr. Guest director Ian Belton studied with Marina Carr at Trinity University, Dublin. Members of the Classics and Philosophy Departments actively participated in our seminar classes. Guest composer Erik Sanko composed the music for this production.

• **AJAX IN IRAQ** dealt with both the war in Iraq and *AJAX* by Sophocles. Guest speakers included members of the Classics Department, the History Department, and a US Army First Sergeant related his Iraq combat experience and taught the cast Drill and Ceremony. Playwright Ellen McLaughlin was in residence for a week working with the cast.

• **DANCING AT LUGHNASA**, is a play set in Ireland in 1936. A member of our Management & Business department brought his *Ireland: Myth and Reality* Scribner Seminar class along with Irish musicians and dancers to a class; a local Irish step dance teacher and two members of the Skidmore Dance department introduced students to Irish dance.

  o Our production choices are intentionally quite eclectic and are driven by the needs of the students – we choose a variety of new plays, classical plays, naturalistic plays, absurdist plays, experimental works, etc. Over the course of four years, students work on a wide range of productions.

  o Every spring, our black box production is directed by our strongest senior directing students with the full support of the department budget and production areas.

  o After design students have taken our design classes and have served as assistant designers, they may be invited to design sets, lights, sound or costumes for seminar productions.

  o Each semester, there are 3-6 student-generated studio labs, generally presented in our two rehearsal studios.

  o Students take advantage of our “Free Hour Theater” on Friday afternoons to present readings of new plays and to explore other performance activities.

  o Additional opportunities are available in Playwrights Lab, New Works Lab and Directors Lab productions.

**Theater Company** - One of the unique aspects of our program

• Everyone who works on productions is a member of the Company (faculty, students and guests)

• The Company meets every Friday afternoon to discuss:
  o Discussions about the curriculum
  o Workshops, Senior Projects
Presentations about each upcoming Theater production
Critiques of each production
Announcements

**Guests and Guest Productions**

- We have frequent invite guests to talking with students and offer workshops including alumni working in the theater, casting directors, agents, scholars, professional actors, stage combat directors, etc.
- Each year we offer a course in Comedy Improvisation offered by the famed Second City Company. The class is taught by company member Rachel Mason, a Skidmore Alumna.
- When possible, we present a guest production or performer at the start of the spring term.
- We occasionally engage a professional actor to work with students on our productions.
  - The professional actor serves as a role model
  - The actor becomes an important networking contact for students
  - Casting an older actor in certain roles enables us to avoid having students to act far beyond their age range in a role for which they would never be considered professionally.
- We occasionally engage a guest professional director to direct our seminar productions.
- We have often enjoyed visits from the playwright of our contemporary productions (Mac Wellman, Ellen McLaughlin, Aaron Davidman, Tina Howe, Len Jenkin)
**Study-Abroad and Summer Programs**

- Most of our students spend a semester off-campus in programs such as The Moscow Arts Theatre School, The BADA London Theatre Program, the Gaiety Theater School in Dublin, Academia del’Arte in Italy, Second City in Chicago, University of the Arts in London, and The National Theatre Institute at the O’Neill Center.
- The Skidmore Theater Department encourages students to participate in professional internship programs whenever possible.
- In addition to the valuable skills and information gained in an internship, there are a number of secondary considerations, which include the development of a more impressive résumé, vital professional contacts, and the very real possibility of a job with the same organization upon graduation.
- We invite representatives from local theaters in which our students have often served as interns (Saratoga Shakespeare Company, Opera Saratoga, Adirondack Theatre Festival, the Berkshire Group, The Williamstown Theatre Festival, etc.) Students are free to seek internships elsewhere and all internships are available for academic credit.
- Some of our students spend their summers training at places such as Shakespeare & Company in Massachusetts (where we offer a scholarship), and the Michael Howard Studio and Stella Adler Studio in New York City.

**Internship opportunities**

- The Skidmore Theater Department encourages students to participate in professional internship programs whenever possible. An internship is an opportunity for on-the-job training in a theater-related job while still a student. The object is to apply what has been learned in the classroom and the studio and to learn further through hands-on experience with working professionals. Training is enriched and new information and skills are
- In addition to the valuable skills and information gained in an internship, there are a number of secondary considerations, which include the development of a more impressive résumé, vital professional contacts, and the very real possibility of a job with the same organization upon graduation.
- There are many things to be gained through an internship:
  - Learn new things and how to do things you know in a different way
  - Meet professionals who will share their knowledge and experience with you
  - Make contacts for future job opportunities.
  - Build you professional résumé
  - Consider registering with Actors Equity as an Equity Membership Candidate so that you can earn points toward the fifty weeks of work required to join Equity as an actor or stage manager.
Discover if you've got what it takes to be a theatre professional and see if you really want to be doing this for the rest of your life.

- We regularly invite representatives from a number of local theaters in which our students have often served as interns. These include The Skidmore-based Saratoga Shakespeare Company (where they earn Equity Membership points), Opera Saratoga, The Torchard Project, Adirondack Theatre Festival, the Berkshire Group, and the Williamstown Theatre Festival. Students are free to seek internships elsewhere and all internships are available for academic credit.
- Some of our students spend their summers training at places such as Shakespeare & Company in Massachusetts (where we offer a scholarship), and the Michael Howard Studio and Stella Adler Studio in New York City.

Alumni
- The majority of our alumni continue working as theater artists or go into a related field
- A growing number of our alums are entering the most prestigious graduate programs and the finest acting studios (e.g.: ART in Cambridge, MA; ACT, SMU, Yale, Columbia, UCSD, Brandeis, Actors Studio, etc.)
- Quite a few of our alums have continued our Theater Company concept by creating as many as 25 small professional companies in cities such as NYC, Chicago and Boston.
- Our actors, directors, designers, stage managers, technicians, etc. are working in professional theater, film and TV throughout the country. A good number of our actors have been seen in feature films, on Broadway and Off Broadway, and TV.
- A Few Examples:
  - Jon Bernthal (actor, The Daredevil, Fury, Walking Dead, The Pacific, numerous feature films, etc.) most recently co-starring with Brad Pitt in Fury.
  - Ian Beltran (professional director, former Head of Directing at U. of Hawaii).
  - Sue Kessler (Executive Director) and Noel Allain (Artistic Director) of Bushwick Starr in NYC.
  - Miranda Bailey, feature film producer.
  - Danny Tieger, performing in the national touring company of Matilda!
  - Michael Counts (Director of New York City Opera productions and the interactive production of Play/Date in NYC).
  - David Miner (Executive producer of 30 Rock, Parks and Recreation, Brooklyn Nine-Nine, Unbreakable Kimmy Schmidt).
  - Rachael Mason, Advanced Improv teacher, Second city; performs with The Second City Improv Allstars, and The Boys.
  - Jed Resnik, Upright Citizens Brigade
• Yehuda Duenyas (director, artistic director of NTUSA, creator of The Ascent, a live-action performance installation).
• Tom Caruso (Associate Director of Broadway productions Matilda, Ghosts and Momma Mia! and director on Off-Broadway productions).
• Michael Zegen (featured actor, Girls, Walking Dead, Boardwalk Empire, Francis Ha, Rescue Me).
• Ian Kahn (featured film/TV actor; appearing as George Washington in Turn).
• Julie Congress and Ryan Emmons, Co-Artistic Directors of No. 11 Productions in NYC
• Noah Opitz (Rye Arts Center development director).
• Dana Black (Chicago-based actor and asst. to the Goodman Theatre executive director).
• Rya Kihlstedt (feature TV and film actor; Sticks, The Atticus Institute, Masters of Sex, Perception, Drop Dead Diva, Nashville, etc.)

Career Development
• Each fall we offer a class for seniors preparing them for their next step after Skidmore. Topics include graduate programs, professional acting studios, living in major theater cities, costs and budgeting, day jobs, starting a company, self-producing, unions, résumés, agents, etc.
• When possible, we arrange for our senior actors to get professional head shots.
• Actors have an audition workshop to prepare for auditions upon graduation.
• We post local casting notices for films, theater productions and commercial work. A number of students have begun their professional careers with these opportunities.
Department Contact Information

(All campus numbers are area code 518 and begin with 580-)

Department
Office.................................................................x5444
Box
Office.................................................................x5439

SKIDMORE THEATER DEPARTMENT FACULTY & STAFF
(Name, Title, Office number, Phone extension, Email):

Carolyn Anderson Professor (Directing): JKB206 5433
canderso@skidmore.edu
Will Bond Senior Artist-in-Residence (Acting): JKB208 5437
wbond@skidmore.edu
Kate Bouchard Senior Artist-in-Residence (Acting): JKB204 5440
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Grace Burton Professor (Theater Dept. Chair): JKB209 5203
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Gautam Dasgupta Professor (Theater & Culture): Filene 101 5435
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John Michael DiResta Artist-in-Residence (Directing): JKB205 5434
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Eunice Ferreira Assistant Professor (History & Theory / Directing): JKB207 8412 eferreir@skidmore.edu
Marie Glotzbach Lecturer (Acting): Filene 112 5700 mglotzba@skidmore.edu
Suzanne Golub Administrative Assistant: JKB209 5430 sgolub@skidmore.edu
Lisa Jackson-Schebetta Associate Professor (History & Theory): JKB202 5431 ljackson3@skidmore.edu
Julia May Jonas Lecturer (Playwriting). 5430 jjonas@skidmore.edu
Sue Kessler Management Director/Lecturer (Theater Management): JKB133 5398 skessle1@skidmore.edu
Jared Klein Technical Director/Artist-in-Residence (Design): JKB143 5436 jklein@skidmore.edu
Alyssa Opishinski Lecturer (Costume Design): JKB B11 5438
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Barbara Opitz Lecturer (Movement): Filene104 8304 bopitz@skidmore.edu
Lary Opitz Professor (Intro): JKB237 5432 lopitz@skidmore.edu
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Jessica Thomas Technical Assistant: JKB144 5226 Jthomas1@skidmore.edu
James Varkala Assistant Technical Director: JKB144 8403
jvarkala@skidmore.edu
Garett Wilson Artistic Director/Artist-in-Residence (Design): JKB152 8436
gwilson@skidmore.edu

Campus Extensions

Campus Safety – Emergencies______________________________ x5566
Campus Safety – Non-Emergencies________________________ x5567
Academic Advising____________________________________ x5720
Career Development Center______________________________ x5790
Computer Help Desk___________________________________ x5900
Financial Aid__________________________________________ x5750
Student Accounts_______________________________________ x5830
Health Services________________________________________ x5550
Dean of Student Affairs________________________________ x5760
Multicultural Student Affairs____________________________ x5763
Off Campus Study Office________________________________ x5355
Opportunity Program____________________________________ x5770
Scribner Library Circulation Desk________________________ x5502
Scribner Library Reference Desk_________________________ x5503
Skidmore Shop_________________________________________ x5490
Sexual Harassment Concerns______________________________ x5819
Counseling Center & Drug Education________________________ x5555
Student Academic Services_______________________________ x8150
General Information and Policies

Contact Information

Every Skidmore student is assigned an e-mail address. Be sure to use your Skidmore e-mail address (or instruct it to forward your e-mail to your personal account) since important information from both the Department and the College is sent to you on this account. It is the student’s responsibility to be aware of any information sent to this e-mail account, and respond in an appropriate manner. You should check your college e-mail at least once every morning and once every night.

Every theater student should also be on the Theater Department Directory. You may sign-up for this directory at the opening Theater Department Meeting held at the beginning of each semester. Many important announcements about meetings, auditions, casting calls, scholarships, etc. are sent out often to the Directory.

Classwork Responsibilities

All theater students tend to spend a lot of time working on our productions. It is often difficult to strike the appropriate balance as one tries to manage a limited amount of time. All students are always taking a range of courses each semester. The work for these courses needs to be balanced appropriately with production responsibilities and other time demands. It is very easy to focus entirely on the creative work in which one is involved, often at the expense of other responsibilities.

Each student’s absolute priority is attending ALL classes, fulfilling ALL class assignments, and preparing for ALL exams. Work on productions will never be accepted as an excuse for missing any classes or late or missing assignments for theater courses or any other courses.

We believe in the educational value of all the production work we do. It is curricular, not extra-curricular or co-curricular. However, it must be balanced with studio and class work in the Department. We also believe that you will be a far better theater artist of you strive to do well in the wide range of courses you undertake in other departments and you fulfill your all-College requirements and explore various fields of interest. Don’t cheat yourself out of an education by just getting by, or by being placed on academic probation, or by being disqualified as a student.

As a theater artist you will constantly be working to find the appropriate balance of work and personal life. If anything, there will be greater demands on your time to earn a living, to meet family needs, to deal with chores, to file your taxes, to plan ahead for your next job, etc. Start thinking like a working artist now and learn to budget your time and your priorities.

If the faculty members file unsatisfactory reports of failure to meet classroom responsibilities or theater advisors receive reports from other faculty members,
students may risk disciplinary action, including removal from production responsibilities.

**Attending Department Productions and Theater Company Meetings**

All declared majors are required to attend all main stage and black box productions each semester. Since seating is always limited in the black box theater, early reservations are a must. Every effort should also be made to attend Studio Lab, Playwrights Lab, New Works Lab, Directors Lab, and Free-Hour Theater productions.

The Theater Department takes great pride in the fact that all theater students and theater faculty come together each week for our Theater Company Meetings. Most students will be registered for the Theater Company class. Whether or not you are registered for the class, all Theater Majors and Minors are required to attend all Theater Company meetings. These meetings are held every Friday afternoon during each semester from 2:30pm to 4:00pm.

**Complimentary Ticket Policy**

Members of Theater Company may reserve one (1) complimentary ticket for use on any performance of a seminar production in both the main stage or black box theater.

Tickets are available through Vendini, our online ticketing system. Students will be alerted when the system is open for reservations for each production and instructions will be provided.

All Theater Department faculty and staff receive two (2) complimentary tickets for use at any performance of each production.

**Departmental and College Library**

A limited number of scripts, theatre books and videos are available to students in the department’s library near the Department offices. These items can be checked out by student assistants. The hours will be posted on the door at the beginning of each semester. Any materials borrowed must be returned within two weeks.

The Scribner Library contains a large selection of scripts, theater books and theater films. The library maintains a [Theater Subject Page](#) with information on books, plays, journals, periodical, DVDs, streaming films, images, etc. Be aware that the Scribner Library uses the Library of Congress system. This means that there is no one section containing plays. Plays can be found in the literature section, which is organized, by the playwright’s name and nationality.

**Call Boards**
There are a number of bulletin boards located on the second floor of the JKB Theater. One board is dedicated to production information (e.g.: casting notices, rehearsal calls, crew information, etc.).

Other bulletin boards contain information on study abroad programs, summer internships, training programs and graduate programs.

Once a seminar production moves into technical rehearsal, a production callboard in the hallway between the two theaters is used.
Janet Kinghorn Bernhard Theater (JKB) Facility

The Thrust Theater

The Bernhard Theater is the largest space in the JKB Theater and generally seats 354. It is designed to be used as a thrust theater with seating wrapped around three sides, but is adaptable to a limited proscenium configuration. The proscenium opening is thirty-six feet wide and eighteen feet high. The twenty foot deep forestage consists of a series of platforms with adjustable heights. The depth of the fully excavated orchestra pit is eleven feet below the stage floor.

The twenty-one foot deep stage house upstage of the seven foot apron has a grid height of forty-five feet and contains a total of twenty-one line sets on a combination of six inch and one foot centers. There is ample wing space both left and right and a sixteen-foot high electric door leads to the scenic shop and loading area.

The auditorium contains an extensive catwalk system for safe and easy access to most of the lighting instruments and circuitry.

The lighting system consists of a large range of luminaires and a state-of-the-art computerized control system. The digital and analog sound system allows for numerous inputs, outputs and individual control.

Control booths (lighting, sound, and director/stage manager) are located on the second floor of the theater building in the rear of the auditorium.
The Studio (Black Box) Theater
The Studio Theater or “Black Box” is a flexible performance space in which a number of different actor/audience relationships can be explored through the use of a series of risers (shown below in arena configuration - the shaded area indicates the catwalks above).

The Black Box generally seats between eighty and one hundred audience members depending upon the configuration of the actor/audience physical relationship (arena, thrust, proscenium, promenade, etc. An overhead catwalk system and mezzanine provides safe and easy access to all lighting positions. The Studio Theater has a complete digital sound system as well as a large compliment of lighting instruments operated by a computerized control board.
The Rehearsal Studios

The two rehearsal studios are located on the second level of the theater building. Each room is approximately forty feet square. These rooms are used for most acting, directing, movement and voice courses. Throughout the academic year nearly all of the workshop productions rehearse and are presented in these rooms. The use of scenery and lighting is limited in both studios.

Studio A functions as a small performance space and is equipped with limited equipment including drapery, stage lighting and control, and sound equipment for class scene work and workshops.

Studio B is used primarily for a number of physical acting classes and movement classes.
The Scenic and Paint Shops

The scenic shop is where all scenic elements are constructed, painted and assembled for all productions. It is equipped with a number of large power tools for all types of carpentry as well as plastic and metal work. A large tool cage is used for all tool storage and a mezzanine above is used for hardware storage. Access to and use of the scenic shop and paint shop is restricted to times when adequate staff supervision is available. The shop generally operates between 9:30am and 5:00pm on weekdays with additional hours scheduled as necessary for production work. A large loading door with a loading dock is on the west end of the JKB Theater building. Primary access to the shop is through the corridor between the two lobby rest rooms.

The paint shop contains all paints, solvents, painting materials and painting equipment as well as ventilation and a large wash station. Drapery storage is located in this room also. The paint shop is accessible through the scenic shop and has an 18-foot high loading door.

The Prop and Scenic Storage Room

Within the Scenic Shop a large room serves as our storage space for scenery and properties. Platform, flats, and large furniture are stored on the lower level. All small props are stored in the mezzanine above. Access to this area is limited and requires the permission of the Technical Director.

The Green Room

The Wait Green Room is located between the two theater spaces off of the lobby and is used as a resting area for cast and crewmembers working on current productions. The room contains lounge furniture, a lavatory, and a small kitchenette. A corridor connects this room to both theaters, the scenic shop, and the downstairs dressing rooms and costume room.
The Dressing Rooms

Two large dressing rooms are located in the basement of the building. Both contain makeup tables, clothing storage, bathrooms and showers. Each room comfortably accommodates at least twelve performers.

The Costume Area

The costume area is located in the basement and consists of a costume room, an office and costume storage area. All costumes used in Skidmore productions are built, altered and stored here. The costume area operates on a limited schedule during workdays.

The Office Area

All departmental and faculty offices are located on the second floor of the building. The large outer office at the end of the long corridor is used as a reception area and an active workspace. The theater library contains an extensive script collection and is used for meetings and small seminar classes. Additional production offices are located near the Design Studio. A staircase and elevator at the west end of the lobby access the second floor.
The Management Office and Box Office

All theater management operations are centralized in the Management Office off of the theater lobby. This office leads to the box office area. A concession area is located outside this office.

The Lobby and Lounge

The main lobby and the second floor lounge are large public areas. The lobby is shared by both theaters and includes a box office, concession area, and lavatories. Seating, callboards, lavatories, student lockers, and vending machines are located in the second floor lounge.

The Buttner Room

This room is located at the east end of the main lobby and is used as a classroom and meeting room. It contains rolling tables and chairs that can be arranged in various ways. A computer podium and large screen television provides web access and the ability to view films.

The Design Studio

The design studio is used for all scenic and lighting design and production classes. It contains drafting stations, worktables, storage facilities, and drafting equipment. Advanced design students have access to a number of workstations with storage available. A computer podium and a video projector provide web access and the ability to view films or work with CAD programs.
Rest Rooms

Male and female rest rooms are located near the west end of the lobby. Two unisex rest rooms are located in the second floor lounge. Each dressing room has a rest room and there is a unisex rest room in the Green Room.

Thomas Amphitheater

The Thomas Amphitheater is located outside of the Janet Kinghorn Bernhard Theater. The Saratoga Shakespeare Company and Skidmore theater students have presented a number of Shakespearean Productions in this space that seats over 250.

Building Maintenance and Security

All students using the facilities for production work, training, and classes are responsible for maintaining the building. You are required to use wastebaskets and
recycling bins appropriately. If you make a mess, clean it up. If you see garbage lying around, pick it up and dispose of it.

If permission is granted to move any furniture, it must be returned to the proper place. Failure to follow these procedures may result in the withdrawal of permission to use the facilities.

Upon completion of any class, rehearsal, etc., the space (theater, studio, classroom) must be returned to its normal, usable condition. Desks and chairs are to be returned to their normal placement. All rehearsal furniture and properties are to be returned to their proper storage areas. If additional furniture is required, permission must be given by the technical director.

Spaces (studios, theaters, classrooms, offices, etc.) used for props, tools, sound or lighting equipment, costumes, or computers are not to be left unattended unless they are locked.

Lockers on the second floor are available for student use. If you wish to use one you must supply your own lock and put your name on the locker. Don’t leave valuables lying around in the lobby outside the studios.

**Building Hours**

The JKB is open from 7:00am until 12:00am. The Design Studio and the Rehearsal Studios are available for classes and work from are open from 7:00am until 12:00 am for students working on coursework and approved productions. The 12:00am closing time is only suspended under the supervision of the technical director or design director. No students are permitted in the building at any other time unless they have received written permission from the chair of the department.

**Scheduling Rehearsal and Performance Space**

The schedule of the Main Stage and the Black Box is determined by the technical director. Generally, both theaters are available for scheduled rehearsals and performances from the first Sunday or each semester until the strike of each show after the final performance. The stage manager for each seminar production must coordinate all scheduling with the technical director since these spaces might be scheduled for other events during the rehearsal periods.

The Main Stage and Black Box should not have performances at the same time.

Rehearsal Studios A and B can be scheduled for rehearsals of approved productions (seminar productions and lab productions) by signing up for times on the charts outside each studio. The use of these studios cannot interfere in any way with scheduled classes or class activities (e.g.: final presentations of scenes at the end of each semester). Workshops can begin to use the studios for rehearsal no earlier than three weeks before the opening performance. Any use of the studio for any other purpose must be done with the permission of the department chair.
Studio B is reserved for use for Free Hour Theater every Friday from 4:00pm to 6:00pm. Permission from the department chair is required to schedule a Free Hour Theater event.

During days when it rains or there is snow on the ground, outdoor shoes cannot be worn in either theater. No students are permitted to be barefoot in either theater without explicit permission from both the technical director and stage manager.

Any person or persons using any theatre department space is completely responsible for leaving the space in an orderly, clean condition. Failure to follow this procedure may result in the withdrawal of permission to use the facilities.
**Priorities for Use of Space**

The following groups have priority in the following order for use of Theater Department facilities:

- Spaces assigned as course classrooms
- Seminar productions
- Department sponsored lab productions
- Theater Department Faculty and Staff
- Department students classwork (if signed up for space)
- Department students for approved activities
- Non-Department groups (with permission of the Department Chair)

Any use of the main stage, the black box, the scenic shop and the paint shop must be approved by the technical director.

Use of the costume areas and dressing rooms must be approved by the costume supervisor.
Academic Information

Useful Links:
- Skidmore College Catalog information pertaining to the Theater Major
- Skidmore College Catalog information pertaining to the Theater Minor
- Skidmore College Catalog information about course offered in the Theater Department
- Skidmore College Master Schedule of Course by Semester
- Theater Department Website
- Skidmore Theater Living Newsletter

Theater Curriculum

Students who are considering a major in theater should realize that the program demands a great commitment of both time and energy. The department offers an opportunity to pursue a rigorous and serious training program within a liberal arts setting. This requires many hours of study and work in the studios, classrooms, shops, theater, and offices. A good deal of the production work done occurs during the evenings and during weekends. The focus of the program is on training rather than on production alone. The extensive production program enables students to test out ideas and techniques encountered in the studio and classroom.

Courses within the department afford training in the basic demands of the discipline – physical and vocal control, technique in acting and directing, technical and design skills – as well as the opportunity for advanced study, practical production experience, study abroad, and off-campus professional internships.

The liberal arts requirements enable the student to better understand the moral, intellectual, and political context in which any artist practices.

All theater majors take certain basic courses in each of the department’s areas of study. For the best possible training, students in the upper divisions are urged to concentrate in performance, directing, design and technical theater, etc. A complete list of courses is available in the college catalogue.

The Theater Major consists of a minimum of 48-51 credits (dependent upon number of credits for TH250). Many students, depending upon the concentration, take a total of 60 credits in theater.
**Requirements for a Bachelor of Science Major in Theater:**

The following nine courses:

- **TH103** Introduction to Theater (4 credits) Fall only
- **TH129** Theater Production (2 credits) ideally to be completed by the end of the Sophomore year
- **TH130** Introduction to Design (2 credits) ideally to be completed by the end of the Sophomore year
- **TH140** Introduction to Directing (3 credits)
- **TH229** Theater and Culture I (3 credits) Spring Semester
- **TH230** Theater and Culture II (3 credits) Fall semester
- **TH235** Theater Company (1 credit)
  - **TH235** may be repeated for a maximum of 6 credits. Many Theater students take this course each semester in the first three years at Skidmore.
- **TH250** Production Seminar (1-4 credits)
  - May be taken for 1, 2, 3 or 4 credits in any given semester for a maximum of 6 credits during a student’s career
  - Enrollment is predicated on the fact that a student has been cast in a production or has been assigned a significant staff position
  - The choice of credits will be determined by both the student and the faculty member leading the seminar class and will reflect the anticipated time commitment as well as the student’s course load
  - Whenever involved in a Seminar Production as an actor or in a significant staff position, consider registering for this course immediately after casting is complete.
- **TH335** Theater Company for Seniors (2 credits)
  - **TH335** may be repeated for a maximum of 4 credits. Many Theater students take this course both semesters of the senior year.
- At least one course in dramatic literature (EN215, EN225, EN339, EN343, EN345, EN346, EN359, FF318, FG356, FS321, CC222, CC223. Other courses may be acceptable with permission of the department.
- **TH376** Senior Project
- Eighteen additional semester hours in the Theater Department (see suggested courses in each concentration).
- Additionally, **TH377** SENIOR SEMINAR (1 credit) is strongly recommended for all students who plan to pursue a professional career and/or graduate training in the theatre. In this course we deal with further study (graduate school and studios), finding employment, living as an artist, budgeting, resume development, etc.
Writing Requirement

The development of excellent written communication skills is essential for all theater artists and all theater students are expected to be able to demonstrate these skills. Students in Theater will fulfill the Department’s writing requirement by (a) completing TH 103 - Introduction to Theater and (b) completion of the Theater capstone course - TH 376 - Senior Project. Through these requirements students will demonstrate the ability to think critically, organize arguments, and write clearly.

The Theater Minor

A minor in theater is available for students interested in a general education in theater but not necessarily intensive training in a single concentration. 23 semester hours are required: TH103, TH129 or TH130, TH104 or TH140, TH229, TH230, TH235, TH250; one 300-level course in theater beyond the introductory level; and one course in dramatic literature outside the department.

Those students interested in combining a study of theater with art, dance, literature, or music should consult with the Theater Department and their advisors about double-majors or the formulation of a self-determined major.
Departmental Honors

Departmental honors are based on a quality point average of 3.50 in all major courses, satisfactory completion of “Senior Project” (TH 376), and exemplary work in courses and departmental projects. A Senior Project Proposal must be filed with the department by the end of the second semester of the junior year.

Criteria for Department Honors in Addition to GPA Requirements

- Demonstrates excellence, depth, and quality in overall department work
- Works with a positive attitude and collaborative spirit
- Exhibits integrity
- Excels in one area of theater and contributes in other areas as well
- Has accumulated a balanced profile

Additional Considerations:

- The opinions of the academic advisor and sponsor of the senior project
- Collaborative opinion of the department faculty
Congratulations on Becoming a Skidmore College Theater Major!

A Bachelor of Science degree in Theater from Skidmore can help you to prepare for many career opportunities in the professional theater as well as other related careers in the arts and entertainment.

Many of our graduates have achieved great success in the arts and have studied at some of the very best graduate programs and studios. However, many of our students have also found success in a wide range of professions including medicine, law, business, etc.

As a theater student you will develop many highly valuable skills that, coupled with the broad-based liberal arts education you are now receiving at Skidmore, will make you better citizens and valuable employees for any career choice.

Theatre is the ultimate liberal arts major. As you work on production after production and study play after play in classes, in studios, and on stage, you will learn a great deal about the human condition, historical periods, people and cultures vastly different from your own, compelling issues, as well as a growing eclectic knowledge of everything imaginable - everything about which plays have been written!

Among the learning goals and abilities you will encounter, develop and fulfill as a theater major are:

- Research
- Text analysis
- Oral and written presentation
- Problem solving
- Creative thinking
- Collaboration
- Self-confidence
- Capability with a variety of technologies
- Flexibility and adaptation
- Leadership, discipline, responsibility and commitment
- Working well under pressure

Having chosen to major in Theater, you now have the opportunity to choose to concentrate in one or more area. Read the brief descriptions of the concentrations and speak with appropriate faculty members in the areas that might interest you. Use this guide to track both your Theater Major requirements and all of your concentration electives by indicating the semester in which you take a course and the grade you received. Given your interests, ask an appropriate faculty ember to serve
as your advisor (changing advisors is a simple process accomplished by talking to people in the Academic Advising Office). Whenever you have an advising meeting be sure to provide an updated copy of your Concentration Form to your advisor.

The point of the concentration is to help to guide you through you choices of electives, both in and out of the Theater Department. By identifying your concentration you will be able to receive valuable feedback from the faculty at the end of each semester. Shortly before each semester ends you will be asked to meet for a “Check-in” with members of the Theater faculty. Prior to the meeting you will prepare a short self-assessment form about your course work and production work during the year. The faculty members will review this with you and will provide an evaluation of your work. They will also discuss their recommendations for future courses and production choices at Skidmore as well. Additionally, they will be available to offer suggestions about your future training and production work outside of Skidmore (during the summer and through study-abroad).

It is our hope that through this process (as well as through our Theater Career Development course) we will be able to give you the best way to prepare for your future career.

As a major in the Theater Department you are automatically considered to be a member of the Skidmore Theater Company. After reading the Skidmore Theater Company Code of Ethics, submit a signed copy to the Department Chair. All theater students are expected to attend all Theater Company meetings.

We wish you the very best in all of your endeavors, now and in future.

*The Faculty and Staff of the Skidmore College Department of Theater*
SKIDMORE THEATER MAJOR CONCENTRATION FORM

1. After declaring a Theater Major, you must choose a concentration in the department.
2. You may elect more than one concentration.
3. You may choose a General Concentration if you choose to take a range of different theater electives without necessarily concentrating in an area.
4. To change your concentration, submit a new concentration form.
5. One copy of this form should be filed in the Theater Department office and another with your advisor.
6. Your choice of a minimum of electives in the department (and to a limited extent, in other departments) will be based upon your chosen concentration.

Name: ____________________________ Class: _______ Email: ________________

Check Your Concentration(s)

☐ Acting          ☐ Directing          ☐ Scenic Design
☐ Costume Design  ☐ Lighting Design  ☐ Sound Design
☐ Technical Theater ☐ Stage Management  ☐ Theater Management
☐ Playwriting     ☐ Dramaturgy     ☐ General

Required Courses for the Theater Major

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Credits</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH103</td>
<td>Intro to Theater</td>
<td>4</td>
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</tr>
<tr>
<td>TH129</td>
<td>Theater Production</td>
<td>2</td>
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<tr>
<td>TH130</td>
<td>Intro to Design</td>
<td>2</td>
<td></td>
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<tr>
<td>TH140</td>
<td>Intro to Directing</td>
<td>3</td>
<td></td>
<td></td>
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<tr>
<td>TH229</td>
<td>Theater &amp; Culture I</td>
<td>3</td>
<td></td>
<td></td>
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<tr>
<td>TH230</td>
<td>Theater &amp; Culture II</td>
<td>3</td>
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<tr>
<td>TH235</td>
<td>Theater Company</td>
<td>1</td>
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<tr>
<td>TH250</td>
<td>Production Seminar</td>
<td>1, 2, 3 or 4</td>
<td>4</td>
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<tr>
<td>TH335</td>
<td>Theater Company</td>
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<tr>
<td></td>
<td>Dramatic Literature</td>
<td>3</td>
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<td>TH333</td>
<td>Director as Collaborative Artist</td>
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<tr>
<td>TH334</td>
<td>Special Studies in Theater History and Theory</td>
<td>3</td>
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<td>or</td>
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<tr>
<td>TH338</td>
<td>Black Theater</td>
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<td>or</td>
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<tr>
<td>TH341</td>
<td>History of American Theater</td>
<td>3</td>
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<tr>
<td>TH376</td>
<td>Senior Project</td>
<td>3</td>
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<td>Total</td>
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<td>30 to 33</td>
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</table>
A minimum of 18 elective credits in the chosen concentration is also required

*EN215, EN225, EN343, EN345, EN346, EN359, FF318, FG356, FS321, CC222, CC223. Other courses may be acceptable with permission of the department.

**College Planning Chart**

Use the chart below to keep track of all of your courses and to help you plan future semesters. Use the “Requirement” column to indicate whether a course was an all-college requirement (AC), a major requirement (MR), a concentration elective (CE) or an elective that doesn't necessarily fulfill any particular requirement (E)

As you plan ahead, realize that not every course is necessarily offered every semester (e.g.: Theater and Culture I or II) or even every year (e.g.: Intermediate Design). Always discuss your future plans with your advisor.

<table>
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<tr>
<th>Fall First Year</th>
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<td>Course No.</td>
<td>Title</td>
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<td>Credit</td>
<td>Requirement</td>
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<tr>
<th>Spring Sophomore Year</th>
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<td>Course No.</td>
<td>Title</td>
<td>Credit</td>
<td>Requirement</td>
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<td>Credit</td>
<td>Requirement</td>
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<td>Course No.</td>
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<td>Credit</td>
<td>Requirement</td>
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<th>Fall Senior Year</th>
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<td>Course No.</td>
<td>Title</td>
<td>Credit</td>
<td>Requirement</td>
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<th>Spring Senior Year</th>
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<td>Course No.</td>
<td>Title</td>
<td>Credit</td>
<td>Requirement</td>
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<thead>
<tr>
<th>Summer Courses</th>
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</table>
Notes:

Concentration Descriptions

**Acting**

Actors interpret and develop roles for performance through rehearsals and the intensive training of the mind, voice and body. There are many different approaches to acting and no single approach is necessarily perfect for each actor, each production, or each role. Ideally, an acting student discovers a range of different techniques that can be synthesized by the actor as he or she develops his or her craft over the course of a career.

Actors learn their craft by taking studio classes and by acting in productions. Each semester a number of acting courses are available at various levels. After declaring the major, students in the acting concentration are required to audition each semester for all productions. Most successful acting students take advantage of opportunities to train and act in summer theaters and training programs. A number of intensive conservatory programs are available for juniors who choose to study abroad. Actors may choose to continue training in a conservatory where they may earn an advanced degree (Master of Fine Arts). Other actors prefer to train in a professional acting studio. Professional actors generally become members of a professional union (Actors’ Equity for the stage and/or SAG/AFTRA for film and television).

Typical career paths include:

- Stage actor
- Film actor
- TV actor
- Voice-over actor
- Teacher
- Vocal coach or teacher
- Movement coach or teacher
- Stage fight choreographer

### Suggested Electives for the Acting Concentration

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Credits</th>
<th>Semester</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH101</td>
<td>Voice and Speech in the Theater</td>
<td>2</td>
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<tr>
<td>TH104</td>
<td>Intro to Acting</td>
<td>3</td>
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<tr>
<td>TH198</td>
<td>Movement for the Theater</td>
<td>2</td>
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<tr>
<td>TH203</td>
<td>Intermediate Acting (Stanislavski based work)</td>
<td>3</td>
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<tr>
<td>TH204</td>
<td>Intermediate Acting (Physical Improvisation/Text)</td>
<td>3</td>
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<tr>
<td>TH211</td>
<td>Voice for the Actor</td>
<td>2</td>
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<tr>
<td>TH242</td>
<td>Acting Shakespeare</td>
<td>3</td>
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<tr>
<td>TH251</td>
<td>Audition Workshop, Improv Comedy, etc.</td>
<td>2</td>
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<tr>
<td>TH299</td>
<td>Professional Internship in Theater</td>
<td>3</td>
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<tr>
<td>TH303</td>
<td>Acting Styles</td>
<td>3</td>
<td></td>
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<tr>
<td>TH304</td>
<td>Special Studies in Acting</td>
<td>3</td>
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<tr>
<td>TH305B</td>
<td>Make-up</td>
<td>3</td>
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<tr>
<td>TH343A</td>
<td>Collaboration (Acting)</td>
<td>3</td>
<td></td>
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<tr>
<td>TH377</td>
<td>Theater Career Development</td>
<td>1</td>
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<tr>
<td>TH399</td>
<td>Professional Internship in Theater</td>
<td>3</td>
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</table>

### Directing

A director interprets the play, casts and stages the production, establishes the style of production and determines the nature of the rehearsal process. The director is generally charged with approval of all major aesthetic decisions and collaborates closely with all designers and, for new play, the playwright. Directors benefit from a rich and varied liberal arts education. A strong working knowledge of acting is highly recommended, as is an understanding of all design areas.

In addition to taking directing courses, directing concentration students will likely direct at least one workshop production and will serve as an assistant director on a seminar production. Qualified students will be invited to submit a proposal for directing the spring black box seminar production in their senior year. Senior directors may also apply for a possible Directing Lab production at the end of the spring semester.

Directors usually need to continue training in a conservatory where they may earn an advanced degree (Master of Fine Arts). Professional stage directors are generally members of The Stage Directors and Choreographers Society.

Typical career paths include:

- Stage director
• Film director
• TV director
• Teacher

**Suggested Electives for the Directing Concentration**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Credits</th>
<th>Semester</th>
<th>Grade</th>
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<tr>
<td>TH104</td>
<td>Intro to Acting</td>
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<tr>
<td>TH203</td>
<td>Intermediate Acting</td>
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<tr>
<td>TH240</td>
<td>Intermediate Directing</td>
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<tr>
<td>TH204</td>
<td>Intermediate Acting (Physical Improvisation/Text)</td>
<td>3</td>
<td></td>
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<tr>
<td>TH299</td>
<td>Professional Internship in Theater</td>
<td>3</td>
<td></td>
<td></td>
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<tr>
<td>TH333</td>
<td>The Director as Collaborative Artists</td>
<td>3</td>
<td></td>
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<tr>
<td>TH343D</td>
<td>Collaborations (Directors)</td>
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<tr>
<td>TH375</td>
<td>Advanced Directing Practicum</td>
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<tr>
<td>TH377</td>
<td>Theater Career Development</td>
<td>1</td>
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<tr>
<td>TH399</td>
<td>Professional Internship in Theater</td>
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**NOTE:** Students who wish to pursue a career in film are urged to spend at least a summer and/or semester in a film program elsewhere. Skidmore courses in film, film criticism or history, and film courses elsewhere may be accepted as substitutes for elective courses.
**Scenic Design**

A scenic designer interprets the production and designs the physical visual elements of both stage and settings through close collaboration with the director and all of the other designers. The designer prepares sketches and detailed models in order to present ideas to the director. Key skills for the designer include problem-solving, the ability to work with a team, knowledge of design software and computer-aided design (CAD) programs, the ability to draft, draw set sketches, and construct set models. A scenic designer generally develops a rich background in drawing, painting, all visual art, art history, and architecture.

Design concentration students should seek to assist faculty and guest designers on seminar productions. Opportunities exist to design student directed workshops. Qualified students may be invited to design seminar productions.

Scenic designers often need to continue training in a conservatory where they may earn an advanced degree (Master of Fine Arts). Professional stage designers are generally members of the United Scenic Artists union.

Typical career paths include:
- Stage Designer
- Film Art Director
- Television Scenic Designer
- Scenic Artist
- Theater Consultant
- Teacher

**Suggested Electives for the Scenic Design Concentration**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Credits</th>
<th>Semester</th>
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</thead>
<tbody>
<tr>
<td>TH216</td>
<td>Theater Design: From Page to Stage</td>
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<tr>
<td>TH228</td>
<td>Stage Lighting</td>
<td>4</td>
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<tr>
<td>TH238</td>
<td>Costume Design</td>
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<tr>
<td>TH299</td>
<td>Professional Internship in Theater</td>
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<tr>
<td>TH305A</td>
<td>Scenic Painting</td>
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Costume Design

The costume designer interprets the play and designs the clothing worn by actors through close collaboration with the director and all of the other designers. The designer produces sketches of each character’s costume. Costumes may be built, rented or purchased. The designer often leads a team of people working in the costume department. Key skills for the costume designer include problem solving, organization skills, the ability to work with a team, knowledge fashion and costume history, the ability to draw costume sketches, and a knowledge of costume construction. A costume designer generally develops a rich background in drawing, painting, visual art, art history, and fashion.

Design concentration students should seek to assist faculty and guest designers on seminar productions. Opportunities exist to design student directed workshops. Qualified students may be invited to design seminar productions.

Costume designers often continue training in a conservatory where they may earn an advanced degree (Master of Fine Arts). Professional costume designers are generally members of the United Scenic Artists union.

The people who execute the designs of costume designers are involved in fitting, draping, sewing, pattern cutting, dressing, etc.

Typical career paths include:

- Stage Costume Designer
- Film Costume Director
- Television Costume Designer
- Costume Technician (dealing with sewing, fitting, draping, construction, cutting, make-up, wigs, shopping, etc.) and Dresser
- Teacher

Suggested Electives for the Costume Design Concentration

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<th>Title</th>
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<th>Semester</th>
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Lighting Design

A lighting designer interprets the production and designs the stage lighting for plays, musicals, dance and opera through close collaboration with the director (or choreographer) and all of the other designers. Using computer software, scenic designs, theater plans, and photometric information, lighting designers create a light plot and various form indicating detailed information on each lighting instrument being used (type, color, position, etc.). Once the lighting system is installed, the designer directs a crew in the focusing of each light. During rehearsals the designer determines how each light will be used during every moment of the production.

Key skills for the designer include problem solving, the ability to work with a team, knowledge of design software and computer-aided design (CAD) programs, and the ability to work under great pressure. A lighting designer generally develops a rich background in visual art, art history, and technology.

Design concentration students should seek to assist faculty and guest designers on seminar productions. Opportunities exist to design student directed workshops. Qualified students may be invited to design seminar productions.

Lighting designers often need to continue training in a conservatory where they may earn an advanced degree (Master of Fine Arts). Professional lighting designers are generally members of the United Scenic Artists union.

Typical career paths generally include:
- Lighting Designer (theater, opera, dance)
- Lighting Director (in television)
- Residential or Industrial Lighting Designer
- Teacher

Suggested Electives for the Lighting Design Concentration

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<th>Number</th>
<th>Title</th>
<th>Credits</th>
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</table>
Sound Design

Sound designers create sounds for film, television, theater, video games, etc. A sound designer interprets the production and designs sound effects for plays. This involves working in close collaboration with the director. The designer creates sound effects, musical cues, and underscoring as necessary. The designer also plans the use of all sound reinforcement and playback equipment. Once the sound system is installed and all of the effects and cues are created, the designer determines how each sound will be used during every moment of the production during rehearsals.

Key skills for the designer include problem solving, the ability to work with a team, knowledge of sound engineering, design software, various sound programs, and the ability to work under pressure. This field is well suited to a person with natural musical ability and an innate sensitivity to one’s sound environment. A sound designer generally develops a rich background in both music and technology.

Design concentration students should seek to assist faculty and guest designers on seminar productions. Opportunities exist to design student directed workshops. Qualified students may be invited to design seminar productions.

Sound designers sometimes continue training in a conservatory where they may earn an advanced degree (Master of Fine Arts). Professional theater sound designers are generally members of the United Scenic Artists union.

Typical career paths generally include:

- Sound Designer (film, television, theater, video games, etc.)
- Teacher

Suggested Electives for the Sound Design Concentration

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<th>Number</th>
<th>Title</th>
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</table>
**Technical Theater**

Stage technicians work in all of the areas that go into the preparation and running of staged productions. Specific areas include scenery, lighting, properties, and sound. are involved in the preparation and of running of productions. Carpenters build and move scenery, electricians execute all aspects of stage lighting, property people build and run stage props and sound engineers prepare and run recorded and reinforced sound. Stage technicians execute the work of scenic, lighting and sound designers.

Key skills for the stage technician include problem solving, the ability to work with a team, knowledge of electricity and stage electrics, sound engineering, stage carpentry, welding, etc.

Technical theater concentration students should seek production positions in carpentry, electrics, sound, and props. Qualified students may be invited to serve as an assistant technical director and, if appropriate to serve as a production technical director.

Theater technicians may find employment with or without a college education. Master of Fine Arts (MFA) programs are available for those who wish to pursue theater engineering and technical direction. Professional theater sound designers are generally members of the International Alliance of Theatrical Stage Employees (IATSE) union.

Typical career paths generally include:

- Technical Director
- Stage Carpenter
- Stage Electrician (Front Light Operator, Programmer, Board Operator, Deck Electrician)
- Rigger
- Sound Technician or Audio Engineer
- Teacher

**Suggested Electives for the Technical Theater Concentration**

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<th>Number</th>
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</table>
**Stage Management**

The stage manager is the liaison among all departments of a production and is responsible for scheduling, information exchange, and the smooth operation of all rehearsals and performances. It is the responsibility of the stage manager to help coordinate all aspects of a production. The stage manager works closely with the director and actors throughout the rehearsal process and serves as the liaison between the director and other members of the design and production staff, distributing information, running meetings, and keeping the production on schedule.

A good stage manager is responsible, organized, efficient and dependable and has excellent organizational skills. A stage manager must be calm under pressure, must be a good problem solver, must be considerate, and must have a good sense of humor. Stage managers report to both directors and producers.

Stage management concentration students should seek to serve as assistant stage managers on seminar productions and stage managers on workshops. Qualified students will be invited to stage manage seminar productions.

Most stage managers find employment after completing a bachelors degree in college, but a few Master of Fine Arts (MFA) programs are available. Professional stage managers are generally members of Actors Equity Association, the same union to which that stage actors belong.

Typical career paths generally include:
- Production Manager
- Stage Manager
- Assistant Stage Manager
- Teacher

**Suggested Electives for the Stage Management Concentration**

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</table>
**Theater Management**

Theater management involves all aspects of operating a performing arts organization, including producing, curating, marketing, community engagement/outreach, mission building, strategic planning, board and staff development, human resources, financial management, fundraising, donor cultivation, audience development, patron services, special events, day-to-day operations, and an understanding of professional unions and governance. Theater management is an integral part of both not-for-profit and for-profit production organizations and people in this field are responsible for the vision, oversight, and fiscal well being of a theater.

Someone in theater management is passionate about supporting artists and arts institutions. They are responsible, organized, and efficient and have a knowledge of business skills and arts administration.

Theater management concentration students should seek to work in a variety of management areas. Qualified students will be invited to serve in lead management positions. Qualified seniors are invited to serve as the General Managers for the department.

Many people involved in theater management find employment after completing a bachelors degree in college, but there are quite a few Masters and Master of Fine Arts programs available throughout the country.

A student interested in theater management should complete a minor in Arts Administration.

Typical career paths generally include:
- Producer
- Artistic Director
- Executive Director
- General Manager
- Development Officer
- Marketing Director
- Creative Director
- Teacher

**Suggested Electives for the Theater Management Concentration**

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</table>
Playwriting

Playwriting involves writing scripts for the theater. Playwrights may also enter the fields of television and film by writing screenplays. Playwriting requires the ability to create original and imaginative ideas with an eye towards effective dramatic structure.

People interested in this field should enjoy the process of writing. It involves both analytical and critical abilities and training in creative writing and the stage.

Playwrights can apply for free-hour theater periods to have their work read. Playwrights can apply for the Playwright’s Lab in which they will work with a student director on multiple staged readings.

Although there are many successful playwrights and screenwriters who have work produced after completing a bachelor’s degree, there are many excellent Master of Fine Arts programs throughout the country.

In the theater, professional playwrights are members of the Dramatists Guild. A student interested in playwriting might consider a minor in English.

Typical career paths generally include:
- Playwright
- Screen Writer
- Teacher

**Suggested Electives for the Playwriting Concentration**

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<th>Number</th>
<th>Title</th>
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**Dramaturgy**

Dramaturgs have a variety of functions in today’s theater. On a given production a dramaturg provides all forms of background and material relating to a play and production through intensive research. The dramaturg is generally available to answer various questions about the play. Dramaturgs may be asked to edit play texts and develop adaptations. Dramaturgs are often employed by theater institutions such as regional theaters where they serve as play readers making recommendation on future productions. Dramaturgs contribute writing that appears in theater programs providing background material for audiences.

The study of dramaturgy involves a strong background in world dramatic literature and an understanding of dramatic structure. A strong and broad-based liberal arts education is the best way for a future dramaturg to develop a wide range of knowledge in such fields as history, the arts, sociology, American studies, science, etc.

Each seminar production generally engages one or more student dramaturgs who work closely with the director.

Many fine college and universities offer advanced degrees in dramaturgy. Typical career paths generally include:

- Dramaturg
- Literary Manager
- Teacher

### Suggested Electives for the Dramaturgy Concentration

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Additional courses in Dramatic Literature, American Studies, History, Art History, Classics
**General Theater Major and Multiple Concentrations**

It is possible to be a theater major without having a concentration. This would serve a student who has a strong interest in theater but does not chose to specialize in one area or who chooses to focus on multiple areas.

Student interesting in this sort of choice will develop a list of possible appropriate electives (both in and out of the department) through consultation with a faculty advisor.

Over the years, many of our alumni have created their own theater professional companies. They have found that they are best served by the ability to multi-task and to bring as many different theatrical skills and training to their work. While at Skidmore they may have concentrated in primarily one area, but they did their best to learn as much as possible about all aspects of creating theater.

**Off-Campus Study**

There are a number of different off-campus study theater programs available during your junior year.

Many of our students have gone to the following programs:
- The National Theater Institute Moscow Art Theater Semester in Russia
- The British American Dramatic Academy London Theatre Program in London
- The National Theatre School of Ireland Gaiety School of Acting in Dublin
- The National Theater Institute at the O’Neill Center in Connecticut
- Accademia dell’Arte in Tuscany, Italy
- London University of the Arts
- Second City Comedy Studies in Chicago

Very few major requirements can be fulfilled through these programs. However, you will receive a full semester worth of credit and your course work will be applicable for your theater electives.
Skidmore Theater Company Code of Ethics

This expresses an attitude toward your art, your fellow workers, your audiences, your community, and yourself. These items represent our sincere dedication to the great traditions of the. Everyone working on productions in the Skidmore Theater in any capacity is a member of the Skidmore Theater Company and is expected to attend Company meetings and to follow this code.

1. I will take pride in my work and strive to always maintain a sense of professionalism in all I do.
2. I will never miss or be late for an assigned rehearsal, work, or performance call.
3. I will forego other activities that interfere with scheduled rehearsals or assigned work in the theatre.
4. I will forego the gratification of my ego for the demands of the production.
5. I will work to avoid and prevent any biases based upon, culture, race, religion, ethnicity, socio-economic class, gender identity, sexual orientation, or disability both on and off stage.
6. I will accept the advice of directors and supervisors in the spirit in which it is given and I will accept and act on all notes. I will follow instructions given by supervisors, including stage managers.
7. I will do my best to respect the play and the playwright.
8. I will not spread rumors or gossip about a production, the department, or anyone connected with them to others inside or outside the Company. I realize that negativity, and complaining will adversely affect my career momentum. I will not use social networking of any kind to defame my colleagues or department.
9. Since I respect the theatre, studios, shops and classrooms, I will do my best to keep them clean, orderly and attractive regardless of whether I am specifically assigned to such work or not.
10. I will follow rules of courtesy, deportment and common decency when I am in the theatre.
11. I will help to create an environment of positive peer pressure. I will always strive to challenge and support my fellow company members in order to excel and improve. I will offer guidance to newer students and assistance to my fellow company members, pitching in whenever necessary.
12. I understand that as a student, my most important priority is my course work. Rehearsals, performances, and other work in the theater are never excuses for missing classes or assignments.
13. Although the applause and acclaim we receive during performances is wonderful, I understand that ALL of the work we do in the theater preparing productions serves as its own reward.
14. I will participate in all production strikes.
15. I understand that failure to uphold this code of ethics will adversely affect my getting future roles and assignments. It will also have impact on faculty decisions regarding departmental honors, scholarships, awards, and future recommendations.
16. When acting:
   a. I will never miss a rehearsal, performance, entrance or curtain call.
b. I will play every performance with energy, enthusiasm and to the best of my ability regardless of size of audience, personal illness, bad weather, accident, or personal problems.

c. I will commit myself fully to every role (regardless of size) enthusiastically and with diligence.

d. I will never leave the theatre or the stage area unless the stage manager specifically excuses me.

e. I will not let the comments of friends, relatives or critics change any lines, business, props or costumes without proper consultation with the director.

f. I will not appear in costume and makeup in the house or outside the theatre and I will not eat in costume without permission from the stage manager.

g. I will not give acting notes to my fellow actors in a production.

h. I will handle stage properties and costumes with care and I will report any damages to the stage manager. I will not touch any props other than my own.

i. I will participate in strikes of all my productions and I will not leave until permitted to do so.

Membership in the Skidmore Theater Company entitles me to the privilege of working in many different production capacities. I realize I may not always be cast or given a desired production assignment on a given production, but I will not allow this to dampen my enthusiasm or desire to work.

Name: ___________________________ Class Year: ____ Signature: ______________
You and the Theater Faculty

Faculty Advising

Each First-Year student is assigned a faculty advisor based upon the Scribner Seminar placement. Once a student plans on majoring in theater it is important that additional advice be sought from an appropriate member of the theater faculty. This should be based upon you area(s) of interest (acting, directing, design, technical theater, playwriting, management, stage management, and dramaturgy) within the department.

Once you declare a Theater Major you should either change to a theater faculty member or add a theater faculty advisor. This is easily accomplished by asking the appropriate theater faculty member to be your advisor and then reporting this to the Office of Academic Advising.

Your advisor discusses goals, helps you plan each semester’s courses, and acts as a counselor in many aspects of your life in the department and all academic issues. He or she has access to all of your academic records.

Each semester you must ask your faculty advisor to release the hold on your registration. This is done only as a result of a meeting with your advisor during the advising week that precedes each registration period. Before coming to these meetings you should carefully review your online degree audit.

You are ultimately responsible for insuring that all of your degree requirements are met, including both all-College requirements and major requirements. If you intend to participate in an off-campus study program, you will need to plan your schedule with particular care since not all required courses are offered every semester.

You are, of course, welcome to meet with your advisor any other time. Check to see what their office hours are or write them an e-mail to request a meeting.

Should you ever receive an unsatisfactory notice in a course, your advisor will be notified and it is always best if you then set-up a meeting to discuss matters with your advisor.

Check-In

Once students have declared a theater major, a check-in meeting will be scheduled at the end of each academic year. Prior to the meeting you will prepare a short self-assessment form about your course work and production work during the year. The faculty members will review this with you and will provide an evaluation of your work. They will also discuss their recommendations for future courses and production choices at Skidmore as well. Additionally, they will be available to offer suggestions about your future training and production work outside of Skidmore (during the summer and through study-abroad).
Letters of Recommendation

When you apply for study-abroad programs, summer internships, summer training programs, acting studios and graduate programs you will be asked to submit faculty recommendations. Be sure to ask faculty members if they are willing to give you a recommendation. If so, you must give them a warning at least two weeks before a letter is due. Since these letters all come at similar times, faculty members often have quite a few to write. When asking for a recommendation, be sure to provide the faculty member with an up to date résumé and information about the courses you took with that instructor and the production work you have done at Skidmore.

Attendance Policy

Students are expected to attend all classes and are responsible for work missed during any absence from class. At the beginning of each course each semester, instructors should provide students with clear guidelines regarding possible grading penalties for failure to attend class. Students should notify their instructors as soon as possible of any anticipated absences. Written documentation that indicates the reason for being absent may be requested.

In accordance with New York State law, students who miss class due to their religious beliefs must be excused from class or examinations on that day. The faculty member is responsible for providing the student with an equivalent opportunity to make up any examination, study, or work requirement that the student may have missed. It is suggested that students notify their course instructors at least one week before any anticipated absence so that proper arrangements may be made to make up any missed work or examination. Any such work is to be completed within a reasonable time frame, as determined by the faculty member.

Any student who misses class due to a verifiable family or individual health emergency will be excused. Students should communicate directly with the faculty member when they need to miss a class for serious health issues, immediate family emergencies, required court appearances, etc. Students who miss a significant number of classes may need to consider a leave of absence, medical leave of absence, or a course withdrawal. According to Skidmore College policy, any students who miss more than a third of the class sessions may expect to be barred from final examination. In such cases, the course grade will be recorded as F.

For all absences except those due to religious beliefs or verifiable health or family emergencies, the course instructor has the right to determine if the number of absences has been excessive. Depending on the individual situation, this can result in the student’s failing the course.
Student Check-In

Students who have declared a theater major will have a “Check-in” with faculty at the end of each academic year. During this check-in, students and at least members of the faculty will reflect on the student’s progress in the program. All aspects of the student’s work will be considered, including classroom, studio and production elements. Students will be given feedback about their particular strengths, areas for growth, and any concerns related to the competencies of their area.

This check-in also provides the faculty members with the opportunity to advise students about potential learning and production opportunities that will assist in student success.

During this check-in, students will provide the faculty with copies of their theatre major and concentration forms and a résumé. Students should be prepared to critically discuss the theater classes and productions on which they have worked during the year.

The purpose of the check-ins is to:

- Provide assessment of the student’s progress through the program
- Help the student recognize any impediments to growth
- Suggest future production opportunities to be explored
- Suggest future choices for summer courses and training, internship opportunities, and study abroad options

A student’s progress in the program will be assessed in terms of the student’s:

1. Work in theater courses, both requirements and electives
2. Individual progress and growth in all production work
3. Contributions as an member of the Skidmore Theater Company and ability to work collaboratively
4. Adherence to Skidmore Theater Department policies (e.g.: casting policies, attendance, etc.)
5. Work with commitment, maturity, and self-discipline.
6. Ability to exhibit behavior that is professional and not detrimental to the learning atmosphere in classes and productions
7. Ability to organize and manage time.
8. Ability to communicate respectfully and collaborate with others.
There are currently a number of theatre awards scholarships that are made available annually by the College and the Department of Theatre.

- **The Margaret Ellen Clifford Memorial Prize in Theater**
  This prize was established in 1973 in memory of Margaret Ellen Clifford, Professor and Chair of the Department, 1952-1971. It is awarded annually to an outstanding junior or senior theater major.

- **The Theater Award**
  Established in 1998 by Theater alumni and faculty, The Theater Award recognizes a senior Theater major who has shown excellence and commitment within a particular concentration in the major.

- **The Shakespeare & Company Summer Training Intensive Scholarship**
  Thanks to the generosity of a long-time and most supportive donor, we offer a scholarship to the Summer Training Institute Month Long Intensive at Shakespeare & Company in Lenox, Massachusetts.

- **The SEE-Beyond Award**
  This is an all-College award to support students who plan to study, train or work in a theater-related activity during the summer. The award can be used for a range of experiences such as internships or training programs. Initial application is to the Department of Theater.

- **The Thorne Family Award**
  Similar to the SEE-Beyond Award, this all-College award is specifically for first-generation college students who plan to study, train or work in a theater-related activity during the summer.

- **The Saratoga Shakespeare Company Scholarship**
  This award is presented by the Theater Department to a deserving student who has been accepted as an intern in the Saratoga Shakespeare Company. Internships are available in acting, directing, management, design, dramaturgy and technical theater.

- **The Stephanie Mnookin Theater Department Research and Creative Project**
  This award is in memory of Stephanie Mnookin, former guest artist in the Skidmore College Theater Department and wife of former artist-in-residence Phil Soltanoff. The award provides financial support for a female senior to pursue projects to include but not limited to a professional production of a play; support for a professional internship; attendance at a professional conference or symposium; or support for work in a theater.

- **The David Yergan Design/Technical Internship Award**
This award is given in memory of former faculty member David Yergan. It serves to help support students pursuing a summer internship in design or technical theater.

- **The Alma Becker Moscow Art Theatre Award**
  This award serves to augment the incidental costs associated with travel and living in Moscow. Upon returning to Skidmore students will advise other students planning to apply to the program and will offer workshops and/or a written or oral report on their experiences. The award was created in memory of former faculty member Alma Becker.
General Student Learning Goals in the Theater Department

General Theater Knowledge

Students can demonstrate proficiency in the theory, history, management and practice of theatre applied to a wide range of plays, periods and genres.

1. Understanding of the various elements of interrelated processes of creation, interpretation, performance, and production through performance, classroom study, and attendance at productions.
2. Understanding of the expressive possibilities of theatre.
3. An understanding of the common elements and vocabulary of theatre and of the interaction of these elements.
4. The ability to analyze play texts and performances.
5. Understanding theatre in historical and cultural contexts in which they were created.

Critical Thinking, Analysis, Research and Writing Skills

1. The ability to perform research and analysis that leads to creative problem solving in the concentration.
2. Demonstrate critical and analytical skills in the concentration.

Application Effectiveness in Performance and Production

1. Demonstrate proficiency in the chosen concentration.
2. Demonstrate a fundamental knowledge of technical theatre and theatrical production.
3. Demonstrate good craftsmanship and high quality work.
4. Demonstrate the ability to make appropriate choices.

Values and Attitudes

1. Demonstrate the ability to organize and manage time.
2. Demonstrate the ability to communicate and collaborate respectfully with others.
3. Maintain high personal standards for work and to improve skills and meet one’s full potential.
4. Demonstrate effective leadership and the successful management of production timelines.
The productions we do in the Department of Theater are curricular activities. It is through the combination of these experiences and our classes that students learn the process of creating theater. Our practices are largely derived from professional models since we are preparing many of our students for professional careers in the theater.

The combination of different types of productions is designed so that students can experience a range of types and sizes of productions. Our Seminar Productions are designed to fully explore a play by engaging in a variety of experiences drawn from the range of liberal arts departments on our campus. Guest speakers are often engaged to contribute to the seminar sessions.

Professional theater artists typically rehearse plays for at least four weeks. These are six-day weeks working eight hours a day. The final week involves ten-hour days. These artists, although learning from every new experience, are expected to bring years of education, training and experience to bear as they develop a theater piece. College theater can only be rehearsed during the evening hours since students are taking a variety of classes throughout the day. This tends to limit rehearsal weeks to twenty hours at the most and most college theaters rehearse productions for six weeks. During these rehearsals the actors are learning their craft and the director must spend a considerable amount of time teaching.

Unlike other colleges, at Skidmore, our Main Stage productions each semester rehearse for about ten weeks. This increases the total rehearsal time. More importantly, it increases the total calendar time spent on a production allowing for longer periods of experimentation, exploration and discovery. We also produce a Black Box production that rehearses for only six weeks.

In addition to this we have a very active program of smaller lab productions that enable students to develop their ideas and skills in a variety of ways.

**Attitudes and Priorities**

Students working actively in the Skidmore Theater production program are considered to be artists. As such each has responsibilities to him or herself, peers, faculty, audiences and the art itself. Specific responsibilities are learned with each new experience. Student artists are expected to abide by all established guidelines for requirements and responsibilities. Perhaps the most important and overriding responsibility of every artist in our program is that which directs us to act ethically and to treat fellow artists with respect and consideration.

We believe that education is our greatest responsibility. Students, faculty and guests are expected to understand the absolute priority of both theater and non-theater classes. Production responsibilities are never an acceptable excuse for
canceled classes, missed classes, or inadequate or incomplete classwork or assignments.

Students are expected to respect the priorities established regarding our production program. These priorities mean that the productions with the highest priority based largely on schedule receive our greatest and most immediate attention.

Our two seminar productions each semester serve nearly all theater students as well as other students. These productions are part of our curriculum. They are neither co-curricular nor extra-curricular. While in production they have the highest priority and the needs of the black box seminar will have the top priority until it opens. Once it opens the main stage production has priority.

After the seminar productions come our officially designated workshops. As with our seminar productions the upcoming workshop has priority over other workshops until it opens.

Scheduled Free Hour Theater productions are another important extension of our work, but department seminar production and lab production needs have priority over them in terms of production elements, time, and space.

Any needs of independent projects and senior projects that are not department sponsored lab productions will only be considered after all of the above priorities are dealt with. These projects will only have access to space and production needs after the needs of departmental productions are met and after consultation with the department chair. These productions should in no way be in conflict with departmental productions. This involves scheduling, the use of theater spaces, actors and crewmembers and any department equipment, props, costumes, etc.
Production Opportunities

Over the course of each year a number of different production opportunities are available:

- **Main Stage Seminar Production**
  
  This production begins rehearsal on the Monday following auditions during the first week of classes each semester. It opens roughly ten weeks later. These productions tend to be quite expansive, scenic, costume, lighting, sound, projection, etc. production support. Throughout the semester, students participate in formal Production Seminar classes held each week before one of the rehearsals.

- **Black Box Seminar Production**
  
  This production begins rehearsal on the Sunday or Monday following auditions during the first week of classes each semester. It opens roughly six weeks later. Although fully produced, given the more limited rehearsal time, these productions tend to be somewhat smaller in scale and cast size than our Main Stage productions. During the semester, students participate in formal Production Seminar classes held each week before one of the rehearsals. After the production closes a number of seminar meetings are held to continue the learning process. Spring black box productions is usually directed by qualified selected senior directing students who present detailed proposals that are reviewed by the faculty.

- **Studio Lab**
  
  Each semester, three or four student generated studio lab productions are presented in Rehearsal Studio A or a found space. This program affords an opportunity for student directors, actors, stage managers, and, when possible, designers, to work on productions in a controlled studio environment. Labs focus on the development of the creative process, not on the physical production. This is an opportunity to try out ideas, to take risks, to apply aspects of class work, and, through trial and error, to grow as theater artists. Students proposing studio labs present written and oral proposals that are reviewed by the faculty members who then choose the strongest projects. Studio labs rehearse for no more than three weeks and are presented on three evenings. All directors with approved labs must take TH251 (Lab Directors) during the semester in which their lab is presented.

- **Playwrights Lab**
  
  We encourage the work of student playwrights. Students who develop new plays in our playwriting courses may submit a script for this opportunity to develop their work. The playwright works with a directing student in presenting a series of readings (two or three) scheduled during the semester. After each reading there is a talkback with the audience and the playwright has an opportunity to do rewrites before the next reading. There is usually one such
project each semester. After completing this process students might chose to submit the play for a workshop. Rehearsals for Playwrights Labs are restricted to one week prior to each reading.

- **New Works Lab**
  This is an opportunity for students to develop new devised pieces. Students applying for such a lab go through the same process used for Studio Labs. Instead of a published script, a detailed scenario will be submitted. Students who apply for a Studio Lab for a new work might be encouraged to pursue the work as a New Works Lab. These generally have more limited rehearsal time and technical elements than Studio Labs and may have only one or two presentation dates. Department posters are not used for these labs. New Works directors must take TH251 (Lab Directors) during the semester in which their lab is presented.

- **Directors Lab**
  At the end of the semester it is sometimes possible to present a lab production in the black box theater after the main stage production has closed. Either a faculty member or a senior directing student might propose these projects. Student directors must have a theater faculty sponsor for proposed projects. These projects rehearse for approximately three weeks and have limited budgets and production support. A Directors Lab director must take TH251 (Lab Directors) during the semester in which the lab is presented.

- **Free Hour Theater**
  Every Friday after Theater Company meeting end, Studio B is available for a variety of different events. This might be a reading of a new student play, presentation of some scene work from a class, etc. Dates are available on a first come, first served basis. To summit a propose students simply request a date from the Department Chairperson and write a brief description of the event.

**Additional Production Opportunities**

- Ongoing work throughout each semester in all production areas including scenic construction, lighting, costuming, sound, and management.
- Actors have opportunities throughout each semester to perform in scenes in directing classes. This is an excellent way to hone your work and to be seen by the faculty and students who will direct future productions.

Students are encouraged to seek out opportunities for production work outside of the Skidmore Theater Program. There are a number of other production organizations that function in the area throughout the academic year. Among them are:
• Capital Repertory Company: a professional regional theater in Albany. Trained Skidmore students have served as technicians, management interns, and, on rare occasions, actors.

• Home Made Theater: a community theater group that produces plays throughout the year in the Little theater at Saratoga Performing Arts Center. Students are welcome to audition and often serve in technical areas.

• The Cabaret Troupe: a Skidmore student organization that produces a musical each semester. Many theater students have actively participated in these events.

Students are encouraged to choose their production activities carefully in order to insure appropriate growth and to avoid becoming over-extended to the detriment of grades, health, and the qualities of the experiences.

Students who chose to work full-time with a professional company during a given semester or during the summers are eligible for as many as nine academic credits for the experience plus the possibility of an independent study for three credits.
The Skidmore Theater Company

Theater Company is the production arm of the Skidmore College Department of Theater. All faculty members, students, staff members and guest artists involved in the making of theater in any given semester are considered to be members of the Skidmore Theater Company.

Theater Company meets in the JKB Theater every Friday afternoon from 2:30pm to 4:00pm for a scheduled Company Meeting. Meetings cover many activities including: announcements; conceptual presentations by directors and designers of upcoming productions; critiques of all productions; open discussions about department plans and policies; and, when possible, workshops. Workshops may cover a wide range of subjects such as make-up, stage combat, auditions, presentations by guest artists, summer opportunities, etc.

Theater Company also affords the opportunity for students to receive academic credit for experiential work on seminar productions. First year students, sophomores, and juniors may register for TH 235 for one credit and seniors who have already taken TH 235 may take TH 335 for two credits. Both courses are open to majors and non-majors. TH 235 may be repeated for a maximum of six semester hours and TH 335 may be repeated once for a maximum of four semester hours. TH235 and TH335 are both required for the Theater Major.

Each student enrolled in the course is required to work in some capacity on both the seminar production and the studio production. Seniors taking TH 335 will be expected to be doing work at an advanced level on at least one production.

Production Seminar (TH 250)

Production Seminar is an opportunity to combine the intellectual and practical aspects of theater production as fully as possible. This is the means by which we regularly unite the study of theater with the liberal arts and sciences.

Each students enrolled in one of the seminars has a production responsibility on one of the Skidmore Theater Seminar production for that semester. In addition to fulfilling specific production responsibilities, all students participate in a weekly seminar class through which the production work is synthesized with the liberal arts. These seminars deal with the study of pertinent theatrical, literary, philosophical, social, political, and economic aspects of the play and its themes. The seminar class typically meets for one hour each week prior to rehearsals. During these sessions various aspects of the play and production approach are explored through such things as film viewings, student presentations, visits by guests from other academic departments or from off-campus, and supplementary readings.

Registration for this class is dependent upon being cast in the production or being assigned a production position. Registration, therefore, is only by permission of the instructor and must be done after auditions during the "drop/add" period at the very beginning of each semester. Students seeking involvement in this course should be
prepared to take an alternate course should they not be cast or assigned a production responsibility. This might best be achieved by registering for a full load and then dropping a course during the drop/add period should involvement in the seminar production be possible.

In addition to possible classes held during the five week rehearsal period of the Black Box Seminar Production, the class will meet after the close of the production to deal with the study of pertinent theatrical, literary, philosophical, social, political, and economic aspects of the play and its themes.

Production Seminar may be taken for 1, 2, 3 or 4 credits for a maximum of 6 credits during a student’s career. The choice of the number of credits will be determined by both the student and the faculty member leading the seminar class and will reflect the anticipated time commitment as well as the student’s course load. First-year students may only take Production Seminar for one credit.

Ideally, the spring Black Box Seminar Production will be directed by a senior directing student. Occasionally, two students share this responsibility. During the fall semester, qualified seniors in the Directing Concentration will be invited to apply for this opportunity and will be instructed to submit an application and a detailed project description.

Qualified design students may be invited to design sets, lights, costumes or sound for seminar productions.

**Senior Project**

Senior Project (TH376) is a required course for all majors. The prerequisites for the course are TH 250 and senior class status as a theater major. Theater minors may participate with permission of the instructor. The course is three semester hours and, with the permission of the department, may be taken during each semester of the senior year.

This course is to be considered a capstone experience for theater students. Typically, each student fulfills a challenging production experience as the culmination of their work in their concentration and takes a leadership role in the seminar class. Acting roles will be cast from the general auditions held at the beginning of each semester. Other production responsibilities will be distributed based upon the student’s past work in the program. In addition to acting, appropriate positions might include: designer (sets/lights/costumes), assistant designer, assistant director, stage manager, general manager, dramaturg, master carpenter, technical director, master electrician, or prop master.

Although nearly all students are encouraged to fulfill this course by participating in a seminar production, special arrangements are sometimes made for individual students working on independent projects. Any requests for an independent senior project must be proposed to and approved by the department during the previous semester. Independent projects might include either other production work or
research or design projects. Production projects must receive approval as workshop proposals.

**Studio Labs, Playwrights Labs and New Works Labs for Directors**

Students who have approved Labs are required to register for TH251 (Studio Lab) for one credit. Directors meet at least once a week throughout the semester to share information, progress, concerns, etc. Information on standard procedures involved in creating labs is shared early in the semester.
Production Selection Criteria

The selection process is guided by the mission of the department, which seeks to enrich our students, and the communities we serve. The studio and seminar plays are an integral part of our academic program. Selections consist of works from the classical repertoire, original plays, recent plays, experimental works, devised pieces, etc. The faculty convenes each March to select the fall studio and seminar productions for the following academic year. At the very latest, both students and faculty must know these choices before the end of spring classes. The spring seminar production is selected early in the fall semester. The spring studio production is determined by the end of the previous November.

Lab productions are selected by the theater faculty after proposals have been submitted and oral presentations are completed.

When possible, plays under consideration may be given readings and are discussed by faculty and students.

Criteria for Selecting Seminar Productions

- The availability and interests of faculty and/or guest directors
- Student training needs and the relationship to studio training
- An director’s passion to present a particular play, style, approach, idea, etc. at any given time
- Quality of material
- Interests of majors in specific plays
- Relevance to community issues of concern (social, historical, political, etc.)
- Casting requirements (total number of roles, balance of male/female roles, opportunities for non-traditional casting, age ranges, appropriateness for training, availability and desirability of guest actors)
- Balance of physical scale of season productions
- Available budget, staff, and equipment capabilities
- Balance of production genres, styles, techniques and approaches from semester to semester and from year to year
- Ability to mount the production in a six-week (Black Box) or nine-week (Main Stage) rehearsal period
- The appropriateness of the selection for the theater space
- Whether production values and requirements are within the scope of the department’s production objectives and abilities (available budget, staff, and equipment capabilities)
Criteria for Selecting Spring Black Box Productions

- When a student is invited to present a proposal for a spring studio production
  a number of additional criteria are considered:
    - Requirements completed requirements by the student (workshop
directing, assistant directing, completion of directing course sequence)
    - Review of the workshop experience(s)
    - Quality of the written proposal and oral presentation
    - Quality of classroom and production experiences

Criteria for Selecting Studio Labs

- The interest and availability of student directors proposing studio labs
- The availability of rehearsal and presentation dates and spaces
- Student training needs and the relationship to studio training
- Quality of written proposals, oral presentations, and material
- Ability to mount in an allotted period with minimal physical production values
- Relevance to community issues of concern
- Casting requirements (total number of roles, balance of male/female roles, age
range, appropriateness for training, opportunities for non-traditional casting,
etc.)
- Whether production values and requirements are within the scope of the
department’s production objectives and abilities (available budget, staff, and
equipment capabilities)

Criteria for Selecting Playwrights Labs

- The interest and availability of student playwrights proposing labs
- The availability of rehearsal and presentation dates and spaces
- Recommendations from the playwriting faculty
- Quality of written proposals, oral presentations, and material
- Relevance to community issues of concern

Criteria for Selecting New Works Labs

- The interest and availability of student directors proposing labs
- The availability of rehearsal and performance dates and spaces
- Student training needs and the relationship to studio training
- Quality of written proposals, oral presentations, and material
- Ability to mount in an allotted period with minimal physical production values
- Relevance to community issues of concern
- Casting requirements
• Whether production values and requirements are within the scope of the department’s production objectives and abilities (available budget, staff, and equipment capabilities)

**Criteria for Selecting Directors Labs**

• Department determination as to the availability of an opportunity at the end of the semester
• The interest and availability of faculty directors or senior class directors who have directed at least one studio lab
• The availability of rehearsal and performance dates in the Black Box
• Student training needs and the relationship to studio training
• Quality of written proposals, oral presentations, and material
• Ability to mount in an allotted period with minimal physical production values
• Relevance to community issues of concern
• Casting requirements

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**Skidmore Theater Casting Policies and Auditions**

Roles in Skidmore Theater Department productions are open to all Skidmore Students.

Only those students who audition at the beginning of each semester are eligible to be cast in productions. Actors who are unable to audition during the normal audition period may ask for permission to set-up an alternate time.

All Theater Department Majors and Minors who are Acting Concentrations are required to audition each semester (when in residence) and are eligible to be cast in any production. Acting students may request that they not be considered for a given production due to serious time conflicts. This might be due to a previous engagement that conflicts with performances or because of possible academic conflicts (for example, an actor might ask to be exempt from the Main Stage production because of a senior thesis in another major). Permission must be secured from the Department Chair before auditions.

Casting is as inclusive as possible with consideration given to the distribution of actor-training opportunities for a diverse student body. The Department actively considers gender, race, ethnic origin, actors with disabilities, and age range in the season selection process. We always seek to have a diverse group of actors on our stages. Directors are expected to challenge any assumptions about the nature of a role. Although, given the nature of the play and intent of the playwright, a given role may necessarily be of a given age range, gender or racial background, many other
roles can be fulfilled by actors of any gender or race. Often, three times as many women than men audition in our Department. This is taken into consideration when productions are chosen. However, it suggests that as much cross-gender casting as possible should be explored fully. When the nature of a play dictates that a character be of a specific race, often a person of color, it is inappropriate to cast an actor who does not fit that description. Examples of this would be casting white actors in roles that are specifically written for African-American or Asian characters. Playwrights might be quite specific and intentional about issues of gender and race. If so, the playwright’s permission would be required to cast a role differently or to adapt the script. If an actor of an appropriate race cannot be cast through the initial audition process, additional auditions may be called to find appropriate actors.

Casting is based upon the requirements of the plays, the quality of auditions, prior knowledge of the actors’ work, the Department casting policies, and work demonstrated in callbacks.

No preference is given to actors based upon their class years. However, it should be understood that a major factor in casting will have to do with the training and experience that actors have had here and elsewhere. We also strive to provide as many acting opportunities as possible for majors who are acting concentrations.

Our productions are not “pre-cast.” The faculty strives to provide sufficient opportunities for all of our committed acting students and this affects our production choices. It is not surprising that student actors with the most training and experience are often cast in major roles.

Our goal is always to cast ALL of our productions in the best way possible. This often means that directors must negotiate with other directors when constructing the cast lists for our seminar productions in a given semester.

Our goal is to provide as many opportunities for actors as possible. Therefore, actors should only be cast in one production. Actors cast in a production may act in a Playwrights Lab if rehearsals do not conflict with the other production.

Invited guest artists, professional alumni, as well as Theatre faculty and staff may be cast in order to enhance the training experience of student actors in a particular play or process. This is sometimes the case when we do realistic plays involving one or two roles that require older actors.

### Casting Process

- All of the production stage managers participate in the administrative tasks involved in the auditions and call-backs with the seminar stage manager taking a leadership role.
- Each semester begins with general auditions. All directors casting productions and labs for that semester are present for all auditions. Assistant directors and other faculty members may also view auditions. Auditions are typically held on the
Thursday and Friday of the first week of classes, usually between the hours of 6:30pm and 11:00pm.

- **Audition Sign-up**
  - Audition sign-ups begin immediately after the first General Meeting of each semester.
  - Seniors and juniors will be required to sign up on Thursday so that the Thursday fills up before Friday’s schedule. Audition slots after 8:30pm will only be available after all earlier slots are filled.
  - All actors will fill out their audition forms when they sign up, not immediately before the audition. When an online audition form is available it will be submitted no later than 3:00pm on the day of the audition.

- **Students are expected to prepare a one to two minute monologue for auditions.** Unless otherwise requested, this should be a contemporary, rather than a classical monologue. Appropriate audition material will be provided for people who do not have a prepared monologue. Actors may be asked to sing a short song without accompaniment (about eight bars). Only when singing auditions are specifically announced should actors prepare a ballad and an upbeat song with music provided for an accompanist. Occasionally, when we do a Shakespearean play, we ask that a short Shakespearean monologue be prepared. Acting headshots and résumés are not necessary and are not expected, but will be accepted if available.

- **When called, the actor enters the room (nearly always the Black Box Theater) from the Green Room and introduces herself or himself.** The name of the play and playwright should be given as well as the name of the character being portrayed. At the completion of the monologue the actor indicates that the scene is over (perhaps by saying "scene" or with a simple head gesture). After completing the monologue and song the actor exits to the lobby. The entire process should take about three to four minutes. Questions should only be asked of the stage managers outside the audition space.

- **At the end of the second night of auditions the directors of the seminar productions post their callback lists (usually by 11:30pm).** This sometimes involves some discussion between the directors who might share some of their specific needs with each other.

- **The seminar productions hold callbacks on Saturday and Sunday following auditions.** The directors will consult to determine which production will hold callbacks on which day. The nature and length of the callbacks will be determined by each director. Typically they run sometime between the hours of 10:00am and 3:00pm. Each director will ask to see specific actors, alone or in combination with other actors. Often scripts are provided for these readings. Actors may also be asked to perform a number of warm-up and improvisational exercises. Directors will often ask actors to make adjustments in their readings. Every effort will be
made to allow actors to attend both callbacks with adequate rest and preparation time between sessions.

- An hour or so after the Sunday call-back (usually about 5:00pm) the seminar directors meet to determine their two casts.
  - The stage managers and the assistant directors are part of this meeting.
  - The Department Chair often sits in.
  - Information will be available about any senior acting concentrations who have not yet fulfilled TH250 prior to the fall semester. Information will be available about any senior acting concentrations who have not yet fulfilled TH376 prior to the spring semester.
  - The two directors compare their possible cast lists.
    - If one director wants to use any actors that the other director is not planning on using, there is no need for further discussion.
    - When actors are identified that both directors would like to use, discussions follow. This often involves various trades made between the two directors. In auditions, directors are urged to consider at least three possible actors for each role.
  - At the conclusion of this meeting, both seminar cast-lists are prepared and posted with information about the first rehearsals.

- Once the seminar cast lists have been posted, the lab directors determine their callback lists. The casting process is supervised by the Studio Lab Faculty Supervisor.
  - Studio Lab and New Works Lab call-backs are planned for the following Monday and, if necessary, Tuesday (this depends upon the number of labs).
  - Lab callbacks are posted late on Sunday. Each director has a specific time period for callbacks.
  - After the final callback the lab directors meet to negotiate their cast lists. When they have completed this the cast lists are posted.

- Playwrights Labs are cast after the Studio and New Works Lab casts are posted. Casting will be by invitation. Actors not cast in other productions are available as well as those actors cast in other productions should their rehearsals or performances not conflict with Playwrights Lab rehearsals and readings.

- In semesters when we produce a late semester Director’s Lab, callbacks for that production will be held some time after the studio labs have been cast. Actors who have been cast in the Black Box seminar and the earliest studio labs will be available for casting as well as any actors who auditioned in the beginning of the semester who were not cast in seminar productions or studio labs. These productions will generally rehearse for the final three weeks of the spring semester.

- From time to time a director may indicate on an audition form that certain roles might involve such things as partial or full nudity or cutting one’s hair in an unusual
manner or the fact that a script or anticipated production approaches will involve potentially sensitive and/or controversial issues. Students will not be asked to participate in these roles or productions unless they have indicated that they are comfortable with these issues. Our goal is always to create a safe and respectful working environment for all company members and all work will be approached in the sensitive manner possible. Any questions about this policy should be directed ultimately to the Department Chair.
Skidmore Theater Production Jobs

There are many production job openings on every production. Brief descriptions for each position are provided below. Students seeking an acting role must participate in general auditions every semester. Students who wish to fulfill a technical production assignment should speak to Jared Klein, the Production Manager and Technical Director. Students who wish to fulfill a management responsibility should speak to Sue Kessler, the Management Coordinator. Directors and designers appoint their assistants for each production.

Many jobs require no experience and are assigned on a first come, first served basis. Department heads are assigned after the faculty considers courses taken, previous experience and student educational goals.

Directing and Performance
Director: Interprets the production and stages the play; determines the style of production and the nature and scheduling of the rehearsal process; charged with approval of all major aesthetic decisions; collaborates with playwright and all designers.
Assistant Director: Assists director in tasks of scheduling, research, rehearsals, casting, etc.
Choreographer or Movement Coach: Stages the movements of actors and dancers; composes dances to advance a storyline, interpret emotion, and enliven a production; serves as advisor for period and style dance, movement, and gesture; considered a collaborator with the director.
Actor: Interprets and develops roles for performance through the rehearsal process and intensive training of mind and both vocal and physical instruments.
Vocal Coach: Assists actors in developing personal and company warm-ups, dialects, and vocal production, dialects, and speech problems.
Fight Director: Working closely with the director, the fight director stages all stage fights and the use of any weapons. Safety is of the greatest concern in this area.

Design
Scenic Designer: Interprets the production and designs the physical visual elements of both stage and settings; collaborates with director and other designers. Provides visual material (drawings and models) of designs and drafts all plans.
Costume Designer: Interprets the production and designs the clothing worn by actors; collaborates with director and other designers.
Lighting Designer: Interprets the production and designs the lighting; collaborates with director and other designers.
Sound Designer: Interprets the production and designs all sound including live and taped effects and recorded music; collaborates with director and other designers.
**Projection Designer:** Interprets the production and designs all projected effects, both still and moving; collaborates with director and other designers.

**Assistant Scenic Designer:** Assists scenic designer in tasks of research, drafting, model-making, painting, property design and acquisition, etc.

**Assistant Costume Designer:** Assists costume designer in tasks of research, swatching, acquisition, construction, etc.

**Assistant Lighting Designer:** Assists lighting designer in tasks of research, drafting, graphics, focusing, tracking, etc.

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**Stage Management**

**Production Manager:** Coordinates all production activities throughout a production season; coordinates activities of all production stage managers; involved in all scheduling and staffing.

**Stage Manager:** Liaison among all departments of a production; responsible for scheduling, information exchange, and the smooth operation of all rehearsals; “calls” cues for dress rehearsals and performances.

**Assistant Stage Manager:** Assists production stage manager; often assigned to specific responsibilities such as preparation of rehearsal rooms, prompting, rehearsal props, etc.

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**Technical Departments**

**Technical Director:** Responsible for coordination of all technical areas; determines means by which scenic and lighting elements of a production are executed; efficiency and safety expert on the technical elements of running a production; supervises the operation of the scenic shop and all technical equipment.

**Assistant Technical Director:** Assists technical director in all duties including research; procurement of materials and equipment; scheduling; planning; etc.

**Master Carpenter:** Area head in charge of the building of all scenic elements.

**Master Electrician:** Area head in charge of the execution of the lighting of a production; responsible for readying equipment; hanging and focusing lights; maintaining production.

**Prop Master:** Area head in charge of the purchasing, borrowing, building, and running of all stage properties (including hand props, set props, set dressing, etc.).

**Carpenter:** Crewmember involved in the construction of scenic elements.

**Electrician:** Crewmember involved in the execution of all lighting elements.

**Running Carpenter or Deck Carpenter or Grip:** Crewmember involved in the running of scenery throughout the technical rehearsal and dress rehearsal period and all performances.
Fly person: Crewmember involved in the operation of the fly system.
Rigger: Crewmember responsible for setting up the effective and safe operation of all flying scenery.
Running Electrician: Crew member involved in the running of the lighting throughout the technical and dress rehearsal period and all performances.
Board Operator: Runs the lighting control board.
Deck Electrician: Operates, moves, connects, and disconnects all lighting equipment on the stage floor.
Follow Spot Operator (or Front Lamp Person): Operates a follow spot (or front lamp).
Sound Technician: Prepares and records all sound effects and musical cues.
Sound Operator: Operates the sound board (and or computer) and all reproduction equipment in rehearsal and performance.
Property Crew Member: Assists the property master in the acquisition and construction of all properties; involved in the running of props for rehearsals and performances.
Costume Supervisor: Oversees the building and/or acquisition of all costumes; supervises the operation of the scenic shop; orders all costume materials; maintains costumes throughout the production period.
Costume Technician: Crewmember involved in the construction and altering of all costumes; involved in the preparation, repairs, and cleaning of costumes during the performance period.
Dresser: Running crewmember who assists actors in quick or involved costume changes during rehearsals and performances.
Scenic Artist: Assist the scenic designer in the painting and finishing of all scenic elements.
Charge Scenic Artist: Head of the scenic painting crew.
Projectionist or Camera Operator: Operates any projection or video equipment used in a production.

Management
Management Coordinator or Director: In charge of all areas of management for all production activities; responsible for the staffing and training of all positions.
General Manager: Coordinator for all management areas for a semester.
House Manager: In charge of the operation of the audience areas of all performances; responsible for the comfort and safety of the audience; coordinates performance timing with the production stage manager.
Usher: Member of the house management crew; responsible for seating audience members and maintaining order.
Box Office Treasurer: In charge of all reservations and ticket sales.
Ticket Salesperson: Crewmember involved in ticket reservations and sales.
Publicity Director: In charge of disseminating information to the public concerning upcoming and ongoing productions.

Advertising Director: In charge of the development and purchase of all advertising.

Program Director: In charge of the planning and execution of production program.

Visuals Director: Designs and develops the visual material involved in the program, poster, and all publicity and advertising for a production.

Newsletter Editor: Oversees the online Skidmore Theater Living Newsletter.

Other Positions

Producer: Makes all final production decisions involving budget, schedule, personnel, advertising, etc. The Theater Department chair serves as producer or artistic director of all Skidmore Theater productions.

Dramaturg: Researches all productions for information useful in the rehearsal process and the development of the program; reads scripts and makes recommendations for possible future productions.

Playwright: Writes script; involved in the day-to-day process of rehearsal and script revision.

Composer: Writes musical score for a production; collaborates with the playwright or librettist.

Music Director: Coordinator of all musical elements of a production; involved in the development and rehearsal of the orchestra.

Arranger/Orchestrator: Arranges parts and scores for orchestra.

Conductor: Prepares, rehearses, and leads orchestra.

Vocal Director: Teaches performers songs and offers vocal training for all performers.

Dance Master: Oversees the rehearsal and maintenance of all dancing.
Scenic Shop Guidelines

The scene shop enables students to gain practical experience constructing and installing scenery.
Areas in which students work are carpentry and painting.
No previous experience is necessary.
Students should sign up for minimum two-hour work sessions.
General Absence Policy: If you are unable to attend a contracted and scheduled work session, you must contact the technical director or assistant technical director. If you miss a scheduled call you will make up the assignment under specific guidelines.

Safety Rules

1. To use the Scene Shop students must be familiar with and to observe these safety regulations governing their use. Violation of any safety working methods may cause the loss of the privilege and disciplinary action.
2. You are not to operate equipment to which you have not been assigned and trained.
3. Eye protection is to be worn at all times by all individuals using power tools. Hearing protection and facemasks are also available and are recommended for specific operations.
4. Good house keeping and clean and orderly work areas and equipment are fundamental to accident and fire prevention. Assigned work areas and equipment are to be cleaned and placed in order by each user at the end of each work period.
5. Shop facilities may not be used unless the technical director or delegated representative is on duty. There should be at least two individuals present at all times when the shop is in use.
6. All accidents, including minor injuries, and all hazardous conditions are to be immediately reported to the technical director or designated representative.
7. Hanging jewelry, ties, loose clothing and any apparel, which is hazardous, must not be worn while working in the scene shop, especially when operating machinery.
8. Everyone must wear full shoes (not sandals).
9. Long hair must be held back securely with a headband, hair tie, or net.
10. APPROPRIATE MACHINE GUARDS ARE TO BE IN PLACE AND IN USE AT ALL POSSIBLE TIMES WHEN EQUIPMENT IS IN OPERATION.
11. Hand tools are to be used only for the purpose for which they were designed.
12. Defective tools must not be used and should be reported for repair or replacement.
13. No headphones are to be worn while in the scene shop.
General Theater Safety Guidelines

Basic Stage Safety

- Make sure that all props are safely secured.
- All elevated structures should be clearly marked and safe, and be made of secure construction.
- Stage floors should have adequate resiliency and be able to support the weight of props and equipment.
- Stage floors should be kept dry and cleared of slip-and-fall hazards. Trip hazards should be removed or clearly marked.
- The stage floors should be free of splinters, nails, or worn-out floorboards.
- Backstage stairs should be maintained in good condition and the stairwells should be properly lit.
- Alleyways should be clear of litter and obstacles.
- The stairs leading up to any catwalk or elevation should have rails and be marked.

Elevated Platforms and Workspaces

- Elevated work at any level above 6 feet requires Fall Protection. Protection can generally be provided through the use of guardrails, safety nets, or fall arrest systems. If none of these protection systems is feasible, an alternative written Fall Protection Plan must be written and implemented.
- All floor openings must be guarded by a cover or guardrail on open sides. If there is only a cover, the opening must be attended to by worker when uncovered. Hinges, handles, and all other hardware must be flush with the floor.
- Moving the "Genie" (or any other man lift equipment) with the basket occupied in the elevated position is strictly prohibited.
- Platforms should be clear of all obstructions and kept free of oils, grease or water.
- Standard railings consist of a top rail, a midtrial, toe board and posts. Standard railings must be able to withstand 200 pounds in any direction on the top rail.
- All guardrails should be designed for live load of 20 pounds per foot.
- For metal pipe railing, the top rails and midtrial should be 1 1/2 inch in diameter.
- If toe boards are required, they should not exceed 3 inches and bottom clearance should not exceed 1/4 inch.
- If work is done on thrust outs or other elevated surfaces of over 15 feet (e.g. trusses or beams), safety belts and lifelines are needed.
- All individuals working under elevations must wear hard hats and safety shoes.
• Genies, or other hydraulic lift systems, can only be operated if all outriggers are in place. If the Genie is positioned directly against the wall, then that side can be without the outrigger, provided the wheels are locked and the rig stabilized.

Scaffolds

• OSHA has strict regulations for scaffolding (CFR 1910.29 and 1910.29).
• Scaffolds should be erected and dismantled by experienced personnel using the proper equipment.
• Scaffolds should be constructed so they can support up to 4 times the maximum intended load.
• Scaffolds should follow the 4-to-1 rule, meaning that the maximum height of a freestanding scaffold should be 4 times the narrowest side of the base. Scaffolds must never be erected on top of barrels, boxes, cement blocks, or other unstable support.
• Guardrails and toe boards are required on all scaffolds over 8 feet tall. If the scaffold is less than 45 inches wide, then there must be guardrails on scaffolds over 4 feet.
• Rolling scaffolds (towers) must have proper cross and horizontal bracing, and at least two of four casters or wheels must be swivel type with locking capability. People should not be allowed to ride on manually propelled scaffolds.
• Equipment being ferried up and down the scaffolding must be properly secured. All equipment on top must be secured to the main framework.
• All hand tools must be secured to the worker.
• All individuals working under scaffolds must wear hard hats.
• All individuals working under scaffolds should wear safety shoes.

Ladders

• Ladders should always be inspected before use to make sure they are in safe condition. Any ladders with broken or missing rungs or other defects shall not be used.
• Never substitute a chair, table, or box, etc., for a ladder. Never place a ladder on a table or box to increase the height.
• Ladders should not be "spliced" together to create a longer one.
• All personnel using a ladder should face the ladder while ascending and descending.
• A stepladder should be used only in the completely open position, and only climbed on the side with the steps. A stepladder shouldn't be used as a surface from which to work. Workers should not stand on the top step.
• Wooden ladders should not be painted (this can hide splits and defects).
• Ladders should be maintained in good condition; the hardware, fittings, and joints should be securely and smoothly operating. Rungs should be clean of oil, grease or water.
• The ladder feet should be placed on a secure base, and the area underneath the ladder should be kept clear of debris and dry.
• Non-skid safety feet should be installed on all straight ladders before use.
• Manufactured portable wood ladders should have non-slip bases securely bolted or riveted by side rails.
• Ladder side rails shall at least 3 feet above the landing. If this is not possible, then there should be grab rails installed.
• Portable metal ladders should not be used for electrical work. Metal ladders must be marked: "CAUTION: Do Not Use Around Electrical Equipment."
• Straight ladders should be kept on a level surface. They should be placed so that the distance from the wall or surface upon which it leans is about one quarter the length of the ladder.
• Straight ladders should be blocked, tied off or otherwise secured when in use. Otherwise, an assistant wearing a hard hat should brace the ladders for the user. For large ladders, two assistants may be needed.
• Tools and other objects should be secured against falling while using the ladder. Materials should never be left on the ladder, or dropped or pitched to another worker.
• OSHA has specific regulations on tread width and rung distance for fixed ladders.
• Fixed ladders over 20 feet in height must be caged.
• If there are ladder safety devices, then a landing platform is not required. Examples of these are a wire rope going along the middle of the ladder, or a notched rail device used in conjunction with a friction operated safety harness.
• Because a fixed ladder rests on a wall, these ladders can be installed at a steeper angle than portable ladders.

**Rigging**

• The operation, maintenance, and repair work on rigging equipment should be done by properly trained and qualified persons. They should be knowledgeable in operation and functioning of the equipment, safe use, routine maintenance, operation of safety devices, possible dangers during proper and improper operation, and emergency procedures.
• All rigging equipment shall be inspected before use, after alterations, and at regular intervals.
• Counterweights should be enclosed with a guard preventing passage underneath. The guards must be secured in place.
• Damaged or defective slings and ropes must be removed from service. Chains or ropes should not be shortened by knotting.
• Be sure all loads do not exceed the safe capacity of the system.
• Follow safe procedures when loading, unloading, or operating rigging systems. Unbalanced counterweight systems should be kept on the ground, for example while loading and unloading.
• Maintain visual contact with a moving piece at all times.
• Warn people on the stage and grid before moving any rigged scenery or other object.
• Maintain control of moving pieces at all times.
• Only assigned personnel shall have access to suspended work areas such as grids and catwalks.
• All hoisting systems should be secured to prevent accidental or unauthorized use.

**Electrical Systems**

• All electrical work and wiring should be done in accordance with requirements of the National Electrical Code by licensed electricians. Only members of the electrical crew should make electrical connections to distribution boxes.
• All electrical cables should use standard color-coding: white - neutral; green - case or earth grounding; red, black and blue - live or hot wire; brown, yellow and orange - high voltage.
• All electrical personnel should be aware of the load-bearing capacity of cables and boxes and not overload this capacity.
• Cables should be routed, taped down or covered to avoid people tripping over them. They should not be nailed, stapled, or tacked to wood or attached to metal pipes or other metal materials.
• Cables should not be spliced; they should be connected to approved terminals or connectors.
• Cables should be checked regularly for overheating, loose connections, fraying or other damage.
• Extension cords used with portable electric tools should be three-wire type.
• Worn and frayed electrical cables should not be used. Keep electric cables away from sharp corners or doors that can pinch and injure them.
• Flexible cords should not be substituted for fixed wiring.
• Scenery brackets should be wired internally, and the fixture stem should reach through the back of the scenery where a bushing should be placed on the end of the stem. All fixtures should be securely fastened in place.
• Portable stage switchboards must be supplied by outlets of sufficient voltage and ampere ratings.
• All circuits from a portable switchboard shall be provided with suitable overcurrent protection.
• Portable switchboards shall be enclosed with substantial construction that is lined with corrosion resistant metal. All switches and circuit breakers should be externally operable and enclosed.
• Portable switchboards must have a pilot light that is lit even when the master switch is opened.
• Electrical devices used for special effects (e.g., simulating lightning, waterfalls etc.) must be constructed so that sparks and flames do not contact any combustibles.
• All AC circuits must be grounded.
• The path to ground from all circuits, enclosures, and equipment shall be permanent. All switches shall be marked.
• Powered tools and electrical equipment with exposed metal parts must be grounded.
• If equipment is de-energized for any reason (for example maintenance or repair), then the equipment should be so locked-out and tagged-out. Temporary lights must be equipped with guards to prevent contact with the bulb.
• Backfeeding of circuits is prohibited.
• Electrical outlets should be recessed.

Lights

• All lights must be safely secured.
• All lights and other powered equipment should be properly grounded.
• Deteriorated or poorly maintained lighting equipment fixtures, sockets, fixture wiring, etc. should be replaced.
• Fixtures should be turned off and disconnected from the power source before being worked on.
• Equipment repaired at the theatre should be checked for continuity and polarity before reuse.
• All lighting fixtures or stands should be properly supported to prevent tipping. Hung fixtures should have a safety chain.
• Install ground fault circuit interrupters (for AC) when using powered equipment within 6 feet of the possibility of water splashing.
• Open-faced equipment should have shielding to protect nearby personnel from flying glass in case of an exploding bulb.
• High voltage gas discharge lamps - such as neons, HMI, CSIs and fluorescents - should be properly grounded, inspected for lens cracks that could leak ultraviolet radiation, and otherwise handled with the care given high voltage equipment. Personnel using them should be aware of the ballasts used and
ensure all micro safety devices are working. Keep people away before striking the lamp.

- All personnel should be warned of the dangers of ultraviolet radiation from "arc" type lamps, and care taken to protect against skin and eye damage.
- Stage lights should be properly focused, angled and located.
- There should be adequate lighting backstage.
- Lasers must meet requirements set forth by the FDA's Center for Devices and Radiological Health. Only personnel with correct laser-operation permits are allowed to operate lasers.
- Black light output should be low in ultraviolet radiation.

**Fire Safety**

- Emergency exits should be clearly marked and accessible.
- There should be a functional sprinkler system.
- There should be appropriate fire extinguishers, in good condition and checked regularly. There should be adequate training for their use.
- There should be a working fire alarm and smoke alarm system.
- All curtains, props, sets, and scenery should be fireproof. Costumes should be fireproof if there is any fire effects.
- Use of special effects that involve the use of sources of ignition of any type, requires the review and approval of the Fire Marshall.
- Combustibles, waste materials and rubbish should be stored in approved containers or disposed of properly.
- Oily rags, paint rags, oily waste, or similar materials subject to spontaneous combustion should be kept in approved oily waste cans and emptied daily.
- Keep stored combustible materials away from exits and fire equipment.
Clothing and Protective Equipment

- Hard-sole shoes should be worn while working in the scene shop, stage, loading dock, or anywhere in the theatre facility. Tennis shoes are not desirable; sandals and bare feet are not permitted. Only performers (actors, dancers, musicians) in rehearsal or performance are permitted to wear open-toed or soft shoes or to be barefoot on stage and in pre-production areas if approved by the technical director. Workers loading or unloading trucks, moving platforms, scenery, stage weights, or other heavy objects should wear steel-toed work boots.

- Loose-fitting clothing, scarves, ties, or jewelry should not be worn while using power equipment. Long hair should be tied back or covered. Long-sleeved shirts should be either buttoned at the cuffs or rolled to the upper arm.

- Goggles, face shields, or safety glasses—all ANSI rated for impact—should be worn while working around the shop or stage when in the vicinity of anyone painting, spraying, sanding, cutting, drilling, chiseling, hammering, nailing, or stapling. Safety glasses shall have side guards to deflect incoming projectiles from the side.

- Welding masks and shields shall be used around welding operations.

- Earmuffs should be worn during prolonged exposure to excessive noise.

- Gloves should be worn to protect against abrasion, punctures, and solvents. Gloves shall NOT be worn when operating saws, drills, lathes, or other equipment that could capture the fabric of the glove and draw the worker into the machine.

- Hard hats should be worn while scenery or lighting equipment is being rigged overhead, or when the worker is in a low ceiling area where there are exposed sharp and/or hard surfaces that could cause head injuries.

- Wear special work clothes that can be removed after work. Wash clothes frequently and separately from regular clothing.

- Wash hands in soap and water during work breaks, before eating, and after work. Never use solvents to clean hands.

- Kneepads should be worn when tasks require the worker to kneel down and rest weight upon the workers knees.
Production Critiques

A critical component of every artist’s development is the critical examination and evaluation of work accomplished. Both the creator of a project and the artist evaluating another’s work can learn effectively from both success and failure. Criticism is an active process that fully engages the observing artists and helps to develop a necessary sensitivity to work.

Critiques are a vital part of both studio and production work. An opportunity is afforded for the artist to express intentions and describe methodology in an organized manner while the observer actively seeks understanding of both.

Every Skidmore theater production is given an opportunity for a critique, usually in a company meeting shortly following the closing. Critiques are not reviews. The purpose of a review is to advise a potential audience member of the perceived value of a production. In a critique a group of theater artists raise questions in order to better understand what did or didn’t “work” and why. This is of benefit to both the creator and the observer.

Critiques are not about personality or even about personal likes and dislikes. An attempt is made to comprehend the goals of the creator and the effectiveness of achieving these goals.

Some things to think about before coming to critique sessions:

Directing
1. How would you describe the style of the production?
2. Given the style of the production, do you believe that the production was unified? Did there seem to be a unifying idea? What might it have been?
3. What images, if any, struck you in any way?
4. How did the staging seem to be effective (or not)?
5. Was the pace or rhythm appropriate?
6. How were transitions handled?
7. How would you describe the conceptual approach taken by the director? Was it appropriate?
8. Was it a “traditional” production with an established script? Classical? Contemporary?
9. Was the piece devised? What questions do you have about how it was created?
10. Was the central action of the play clear? Were the conflicts clear?

Space and Design Elements
1. How would you describe the visual style? Was it appropriate and/or effective?
2. How did the theater space contribute to or detract from the production?
3. How did the choice of audience/performer physical relationship contribute to or detract from the production?
4. What was the overall atmosphere created by the design elements? How did it contribute to or detract from the production?
5. How well did the design elements (scenery, lights, costume, sound, projection) convey information about location, time, conditions, situation, character, and theme?
6. Did color affect your impression of the production? If so, how? What about texture?
7. Were you aware of any use of symbolic elements in the production?
8. Were the costumes of a specific period and/or style? How well did these choices work? How did the costumes provide information about the characters (status, personality, relationships, occupation, etc.)?
9. Did the lighting provide appropriate visibility throughout the play? How well did the lighting convey location, period, weather, time of day, situation, theme, etc.?
10. In the lighting design, how were angle, form, intensity and color used to convey information and mood? Were motivated light sources in sight or suggest and were they appropriately effective?
11. How effective was the cueing of lights?
12. How did the sound design contribute to conveying information (period, effects, time, situation, atmosphere, theme, etc.)? Were sound levels and cueing appropriately effective?
13. If projections were used, how well did they contribute to the visual world of the play? Did they serve to convey information well? Were they realistic? Were they scenic or documentary? Did they provide commentary?

Acting
1. Characters
   a. How did the desires or objectives of the characters help you understand the play?
   b. Given the style of the production, did you find the character work appropriate? If so, how? If not, why?
2. Performances:
   a. Which performances seemed most or least successful and why? (be specific about acting choices).
   b. Was the vocal work effective? Why or why not?
   c. Was the physical work effective? Why or why not?
3. Ensemble
   a. How well did the actors connect with one another?
   b. Did the ensemble appear to be unified or not?

Text
1. What was the genre of the text (comedy, tragedy, farce, melodrama, tragicomedy, etc.)? Was it presentational or representational?
2. What do you believe the author wanted to communicate to the audience? Do you agree or disagree with what seemed to be the point of view of the play?
3. How did the words, actions, symbols, metaphors, etc. contribute?
4. How did the structure of the play (climactic, episodic, situational, etc.) contribute to the production?

General
1. Did you find the production a worthwhile endeavor? Why or why not?
2. Was there a clear central idea?
3. Did the artists involved succeed in accomplishing what they wanted to based upon their presentation before the production?
4. What moments were particularly memorable?
5. What do you wish was done differently?
6. What were the most effective aspects of the work (text, imagery, style, acting, directing, sound, scenery, costume, lighting, etc.)?
7. What questions do you have for the artists involved?
Skidmore College Department of Theater Studio Labs

Application and Selection

The Lab Program affords an opportunity for student directors, actors, stage managers, and, when possible, designers, to work on productions in a controlled studio environment. Department Labs focus on the development of the creative process, not on scenery, lighting, props, projections, costumes, or sound. It is an opportunity to try out ideas, to take risks, to apply aspects of your class work, and, through trial and error, to grow as theater artists - not to complete a high-tech production. An understanding and acceptance of this principle should be clear in each proposal.

Due to the College calendar, class projects, and seminar production schedules, a maximum of three Studio Labs (including approved senior project productions) are selected for Studio A each semester. A fourth Studio Lab that uses Studio B or a site-specific location might be considered for late in the semester. It is sometimes possible that two short Studio Labs can be combined for a single rehearsal and performance period. Some Studio Lab proposals may be selected for limited rehearsal time and performance during a Free Hour Theater period.

Applicants must inform the faculty Studio Lab Program Director by e-mail of their intention to propose a Studio Lab no later than 5:00pm on the Friday of the 7th full week of classes. This must include the title and a brief description of the project. The choice of material should be based upon your research, knowledge, and experience rather than on a last minute rush to find something that could be used to win a Studio Lab opportunity. Ideally, students should discuss ideas with a faculty director before submitting proposals.

Proposals must be clear, concise and carefully written. Proofread the proposal carefully using spelling and grammar checks. Refer to all policies below which should be read carefully. Completed proposals must be submitted to the faculty Studio Lab Program Director via e-mail attachment no later than 5:00pm on the Monday following the 8th full week of classes. A copy of the play text must also be submitted as an e-mail attachment (ideally, as a PDF). If the piece is to be devised, a sample scene and/or a detailed outline of the event must be included.

Oral presentations for the Studio Labs will be given a few weeks before the end of the semester at a date and time to be determined. This is an opportunity to defend the proposal, elaborate upon it, and answer questions posed by faculty members.

Decisions on Studio Lab selections will be made by the faculty and announced at the end of the semester. The criteria for selection include previous courses taken and the quality of course work; additional training, experience and preparation; the quality of the written and oral presentations; consideration of the projects themselves - scale, casting requirements, quality of vision, etc.; and adherence to the policies.
The Department must be selective in reaching decisions about which Studio Labs are chosen. Studio time and space are limited and directors of Studio Labs have a great deal of responsibility in working with student actors. Because Studio Labs are an important part of the directing curriculum, we are always concerned that sufficient opportunities are available for juniors and seniors who are pursuing a directing concentration, therefore most Studio Labs selected for production are generated by students pursuing a directing concentration. However, anyone may propose a Studio Lab. Actors and designers are encouraged to speak with their advisors about generating potential Studio Lab ideas.
Proposal and Production Policies

1. Studio Labs might consist of short plays, a portion of a longer work, an adaptation, a program of scenes, or a devised piece created by a group.

2. Studio Labs must not exceed one hour and are limited to a maximum three-week rehearsal period prior to performances. If you are proposing a script with a running time longer than an hour, you must include in your proposal a cut script as well as an explanation of the criteria you used for making those cuts. While the exact cuts you ultimately make may be different than those in your submitted script, you cannot wait until rehearsals start to begin cutting. The rehearsal period should be about working with the actors, not about making the script short enough to be a Studio Lab.

3. Performances are usually scheduled for three consecutive evenings (Sunday through Tuesday, Monday through Wednesday, or Tuesday through Thursday). Performances are at 7:00pm unless permission is secured from the Studio Lab Program Director for a different time.

4. Studio Lab directors are expected to have completed Introduction to Directing (TH140) before directing a Studio Lab. Preference may be given to students who have also completed Intermediate Directing (TH240). Preference is also given to Theater Majors, particularly rising juniors, juniors, rising seniors, and seniors pursuing a Directing Concentration (by taking TH140, TH240, and TH343D, and serving as an assistant to a faculty director.

5. Seniors may propose a Studio Lab as a Senior Project, but it must meet all of the criteria of other Studio Labs and has no priority over other proposals.

6. The proposal should be carefully composed, clear, and descriptive. Rather than simply listing themes present in the play, your point of view about the play should be clearly expressed. If you are proposing an existing script, your point of view must be derived from the intentions of the playwright.

7. Rehearsals must be scheduled for hours between 7:00pm and 11:00pm on weeknights. Weekend rehearsals may be scheduled between 10:00am and 11:00 pm. Total rehearsal time should generally consist of five three-hour rehearsals for each of three weeks. Studios are scheduled using the sheets located outside each studio. Classes, department activities, and the upcoming Studio Lab have priority in scheduling studio space (in that order).

8. Complete rehearsal schedules must be submitted to the Studio Lab Program Director before rehearsals begin.

9. Production elements are to be minimal and must be approved by the Director of the Studio Lab Program and the Technical Director. Studio Labs are an opportunity to try out ideas, to take risks, to apply aspects of your class work, and, through trial and error, to grow as theater artists, not to complete a high-tech production. A meeting will be held at the beginning of the semester to discuss
your physical needs with the Director of the Studio Lab Program and the Department Technical Director. You must include in your proposal why and how you think your script will work in a minimalist environment.

10. Studio Lab directors must meet with the Technical Director to discuss technical matters and to determine that the room arrangement and production choices are in compliance with fire and safety regulations.

11. Studio Lab directors should meet with the Costume Supervisor before the rehearsal period, should any department costume pieces be requested. Keep in mind that the Costume Supervisor is free to deny any and all requests, so a successful Studio Lab application must include an alternative way of procuring or creating costumes if they are necessary to the Studio Lab. Remember that director-originated Studio Labs focus on the development of the creative process, not on tech.

12. No department money will be provided for costumes, sets, or props. This is because department Studio Labs focus on the development of the creative process, not on technical elements. Funding may be available for student projects through the college’s Student Opportunity Funds program.

13. Casting is through the Theater Department General Auditions. Studio Lab directors will attend general auditions. After cast lists for the Seminar Productions have been posted, the Studio Lab and New Works Lab directors will schedule callbacks. After callbacks, Studio Lab and New Works Lab directors meet with each other and the Director of the Studio Lab Program to make final casting decisions. Furthermore:
   a) No actors may be cast who have not participated in a formal audition.
   b) If an actor who signed up to audition is not able to make that audition due to illness or an emergency, the actor must schedule a formal audition through the Director of the Studio Lab Program.
   c) If a Studio Lab requires an actor of a specific race or ethnicity and the director was not able to recruit such an actor by the time of the general auditions, an additional formal audition may be arranged through the Studio Lab Program Director. Directors may not cast a white actor in a role written for a person of color.
   d) In order to create as many opportunities for as many actors as possible, actors may not be cast in more than one production.
   e) Directors are encouraged to consider cross-gender casting when appropriate.
   f) Actors should be cast in only one production.

14. After every rehearsal and performance, the Rehearsal Studio must be left ready for classes. All scenic elements, furniture, props, costumes, etc. must be cleared from the room. Things should be stored carefully and neatly towards the back of the storage closet in the studio.
15. Studio Labs in Studio A have the use of the lighting system. Lighting units can be focused and gelled but may not be moved. Classes need to be able to, if necessary, refocus units. Units will therefore have to be checked before each of the final rehearsals and performances.

16. After the final performance the studio and storage closet must be cleared of all production material, equipment, costumes, etc. Anything from the shop, prop room, or costume area must be returned at that time.

17. Publicity includes notices on the department website and Facebook page, email announcements, 8 1/2” x 11” black and white posters, and programs made on the copy machine. Playwrights must be credited on all materials.

18. Studio Lab directors are responsible for making sure that no other performances or rehearsals in the JKB building are disturbed.

19. The Studio Lab Program Director will attend a run through during the final week of rehearsals. Other faculty members may be invited to attend rehearsals as well.

20. Prior to performance, each director will give a presentation at Theatre Company.
   a. Company lab presentations will be scheduled by Jared Klein and will appear on the Theater Company schedule.
   b. Presentations should be between 15 and 20 minutes long.
   c. Ideally, all members of the lab should be present and should be introduced.
   d. The director must present a coherent explanation of the project including the reasons for choosing the project and an overview of the project in terms of interpretation and conceptual approach,
   e. The physical elements should be discussed (i.e.: physical arrangement of the room and the integration of any technical elements).
   f. The director should briefly discuss various rehearsal processes and any challenges that have been encountered.
   g. It is not necessary to perform material from the lab. If anything is performed it should be meaningful and sufficiently rehearsed.
   h. Time should be allotted for questions and answers.

21. Following the closing of each Studio Lab, a critique will be held in Theatre Company.

22. Selected directors must enroll in 251A, Studio Lab Directors, for 1 credit. 251A covers topics which include, for example, casting issues, how to engage in meaningful research and apply that research to a production, how to create a rehearsal schedule, how to create a floor plan, and how to engage in constructive critiques with peers, sharing rehearsal experiences, etc.
Studio Rules

1. Be respectful of the space (it is a privilege to have our studios)
2. Always leave the space EMPTY (everything should always be restored to the closet)
3. Keep the closets orderly & organized
4. Be responsible for your own safety & those around you
5. No working on ladders or electrics alone
6. Do NOT move or re-circuit lighting fixtures (only refocus + color with TD approval)
7. Do NOT changes any switches or wires on the sound system without the TD
8. Do NOT drag anything across the floor (lift or use wheels)
9. Do NOT use any tape on the floor (spike tape allowed w/ TD approval)
10. No food or drinks (except water bottles)
11. NO breakable items (i.e. glass / porcelain)
12. Please keep all personal items in lockers or in the studio (not all over the lounge furniture)
13. This is a creative space (please leave all personal baggage at the door)
14. No street shoes (especially in winter or rain)
15. Keep a clean workspace & leave it how you want to find it
16. Leave time to clean up at the end of class or rehearsal
17. Studio privileges may be revoked if the rules are not respected
Evaluation

An evaluation is an assessment of a student’s work by one or more faculty members charged with helping the student to grow as a theater artist. It is based upon knowledge of that student’s training, growth, and goals as well as upon the particular project being evaluated.

Students should actively seek an evaluation of all work from appropriate faculty members. Since the purpose and nature of an evaluation is different from a critique, a private conversation between student and faculty member is far more appropriate for this type of personal assessment. Faculty members make every effort to see each production and each faculty member is prepared to respond to student requests for an evaluation of work.

Actors should always ask for an assessment after every student audition for which that faculty member was present.

At the end of each semester faculty members are available for an evaluation of a student’s work to date through our check-in process. This process is designed to help students to determine what the best next step in their training and development might be. It is helpful for the planning of summer internships, the selection of courses, and discussions of upcoming production opportunities.
Study Abroad Opportunities

We encourage Theater students to study abroad during their junior or senior year or during the summer. This is an opportunity for students to explore another culture while continuing their theater training. Not every study-abroad program is approved by Skidmore, nor will Skidmore or the Department necessarily accept all transfer credit. Study abroad programs require students to have a minimum GPA of 3.0. Some programs may require auditions.

Students interested in these programs or any others should speak to an appropriate faculty member early during the sophomore year. Additional sources of information include the Office of Off-Campus Study & Exchanges and the brochures and other literature that is posted in the second floor hallway of the theater. Obviously, the best sources of information on any of these programs are the juniors and seniors who have recently participated in them.

The following are programs that in which our students have participated:

**The London Theatre Program** - British American Dramatic Academy (BADA) offers a theatre-training program in London, England. Students take an array of acting courses and participate in semester-end productions led by professional directors from the London stage.

**The National Theater Institute** offers a semester-long program at the Eugene O’Neill Theater Center in Waterford, Connecticut in both the fall and spring semesters. In this accredited program offered each semester, students work together on a series of courses and projects in acting, directing, design, movement, voice and playwriting under the guidance of a professional faculty.

**The O’Neill Moscow Art Theatre Semester** is an international program offered by NTI every fall at the Moscow Art Studio Theatre in Russia.

**Comedy Studies.** Presented by The Second City and Columbia College of Chicago, this fall or spring program offers classes (16 credits) including: Creating Scenes Through Improvisation, Acting - Sketch and Theatrical Comedy, Writing Comic Scenes, History and Analysis of Modern Comedy, Context for Comedy, and Physical and Vocal Training for Comedy.

**The Gaiety School of Acting in Dublin,** Ireland offers 15-credit set curriculum through IES that gives theater students practical performance experience in an Irish context in both the fall and spring semesters. All courses are taught by GSA faculty; courses are partially integrated with both local and IES students. Field study includes
visits to Dublin theater performances and a three-day field trip to the historic theater district in London's West End; students share costs with IES.

**Midsummer at Oxford** is a four-week intensive conservatory training course offered by BADA every summer at Balliol College, Oxford University in England.

**SITI (Saratoga International Theatre Institute)** is a four-week intensive conservatory training course offered every summer at Skidmore College. Students from world over study View Points and Suzuki Training with members of Anne Bogart’s company.

**Accademia dell’Arte**
The Accademia dell’Arte is dedicated to training, researching and experimenting to realize individual goals and collaborative projects. The location of the school in Arezzo enables students to come into close contact with professional actors, directors, musicians, technicians and numerous artists that make up the world of European theatre and performance. Students experience a rigorous education that takes place in an atmosphere that encourages individual expression and experimentation.

Study at the Accademia combines an intensive Italian language program and academic studies with a semester of high level theatre, music and dance performance training, combining rigorous technical training with the aim of achieving an overall synergy of skills that will help to develop students both professionally and personally.

**Atlantic Acting School.** This well-known New York City conservatory trains in the acting technique of *Practical Aesthetics* developed by David Mamet and William H. Macy offers two summer training programs:

**SPRING COMPREHENSIVE PROGRAM,** mid-May through the end of June. This is an opportunity for students to achieve a foundation in the Practical Aesthetics technique outlined in *A Practical Handbook for the Actor.* Classes include Script Analysis, Performance Technique, Repetition, Voice and/or movement. The classes are open to beginning and professional acting students and to NYU students for credit. The program begins toward the end of May and runs for six-weeks. Classes are held Monday through Friday, 1pm-6pm. The cost of the program is $1,800. Check our admission procedures if you are interested in applying.

**SUMMER INTENSIVE PROGRAM,** The end of June through the beginning of August
The Atlantic Acting School offers an intensive six-week workshop each summer from July to mid-August in New York City. By the end of the Summer Intensive
Program, students have a strong foundation in the Practical Aesthetics technique outlined in A Practical Handbook for the Actor. Through intensive scene study and a variety of specific exercises, students will learn the script analysis process and the moment-to-moment work covered in the book. Equal emphasis is placed upon the voice, speech, and movement training. Classes are held Monday through Saturday from 9:00am-6:00pm. Guest Lectures are held every Saturday with visiting professionals. Everyone is required to take all the classes. The tuition for the Summer Intensive Program is $2,500. We are unable to provide housing for the students. Due the intensity of the program and the workload required we advise that students avoid any outside work during the six weeks. The Summer Intensive Program is open to beginning and professional acting students and the NYU students wishing to obtain college credit. An interview is required for admission to the Summer Intensive Program. Space is limited. If you are interested in applying to the program, please see our Admissions procedures.

**University of the Arts London.** This program enables American students to study full-time for either one or two semesters in a number of British schools. Of particular interest are the programs at **Central Saint Martins**, one of the very best professional schools for actors, directors and designers, and **Wimbledon College of Art**, one of London's best schools for theatre design. As with most UK colleges, these schools offer 3 10-week terms. We are currently trying to reconcile this with Skidmore’s system.

**Internships and Professional Field Experience**

A professional internship is an essential part of pursuing a career in the theatre. This is how you get your start as a theatre professional.

**There are many things to be gained through an internship:**

- Learn new things and how to do things you know in a different way
- Meet professionals who will share their knowledge and experience with you
- Make contacts for future job opportunities.
- Build you professional résumé
- Consider registering with Actors Equity as an **Equity Membership Candidate** so that you can earn points toward the fifty weeks of work required to join Equity as an actor or stage manager.
- Discover if you’ve got what it takes to be a theatre professional and see if you really want to be doing this for the rest of your life.

An internship is an opportunity for on-the-job training in a theatre-related job while still a student. The object is to apply what has been learned in the classroom and the
studio and to learn further through hands-on experience with working professionals. Training is enriched and new information and skills are brought back to Skidmore. Occasionally, internships are available in specific areas such as stage management, lighting, scenic design, costume design, sound, management, directing, acting, etc. More often than not, however, students find themselves with the title Intern, Apprentice, or Production Assistant. This tends to cover every possible task one might be asked to perform in a theatre.

The Skidmore Theatre Department encourages students to participate in professional internship programs whenever possible. Academic credit is available through Professional Internship in Theatre, TH299 (3 or 6 semester hours) and TH399 (3, 6 or 9 semester hours). The total number of TH229 and TH399 credits will be restricted to a maximum of twelve over four years. Most students taking advantage of this program do so in their junior year and/or during the summer. Some people have combined a 9 credit internship during the spring or fall with a 3 credit summer experience. Others have received 3, 6 or 9 credits for each of two summer experiences. Internships may be supplemented by an Independent Study with faculty sponsorship.

Internships are possible for a full semester, during all or part of the summer, or, locally, on a part-time basis while enrolled in courses at Skidmore. Internships may be setup with production organizations (regional or summer stock theatres, opera or dance companies, commercial production companies, etc.), individual artists, radio or television stations, film companies, scenic, lighting, prop, costume or wig shops, casting directors, etc.

In addition to the valuable skills and information gained in an internship, there are a number of secondary considerations that include the development of a more impressive résumé, vital professional contacts, and the very real possibility of a job with the same organization upon graduation.

Interns are rarely paid much or anything for this work. Some internships or apprenticeships involve a fee to be paid by students to cover room and board and/or tuition. Some theatres provide living stipends and/or housing.

Some of the most valuable internships are yearlong and are designed for students who have already graduated.

Summer internship applications are generally due during the month of February or very early March.

Process:
1. Seek-out appropriate sources of information (posted flyers, resources listed below, word of mouth, Career Planning Office files, family friends, etc.)

2. Choose between being a "big fish in a little pond" (e.g.: a small non-union theatre) or "a little fish in a big pond" (e.g.: a well-establish summer theatre like Williamstown or a Broadway Producer) – both can be of great value.

3. If you want academic credit (TH299/399) obtain guidelines from the Dean of Studies Office and talk to an appropriate faculty member who would sponsor you.

4. Locate target programs and research internship opportunities. Be sure to look at well-known institutions like the Juilliard School, Wolf Trap Foundation for the Performing Arts, Lincoln Center for the Performing Arts and the Smithsonian Institution.

5. If possible, talk to students who have completed internships.

6. Complete applications for part-time internships during the academic year and for summer (full-time). Be prepared to audition or interview for placements, where applicable.

7. Prepare résumé and cover letters (include SASE).

8. Secure necessary recommendations from faculty members (do this as early as possible to allow faculty sufficient time to write letters).

9. Mail material as early as possible.

10. Make follow-up calls.

11. Be flexible and consider all available internship opportunities. Many theater industry internships offer a stipend. Always ask.

12. Audition or interview (if called)

13. Obtain departmental and college approval if seeking academic credit

Sources of Information:

1. Some Placement and Service Organizations
   - American Theater Wing
   - New Dramatists
   - Stage Managers Association
   - Stage Source - Greater Boston Theatre Alliance
   - Theatre Communication Group
   - University/Resident Theatre Association (URTA)
   - Juilliard School Internship Program
   - Drama League of NY
   - ArtSearch
   - Backstage
The World Wide Web: Here are but a few selected websites -- explore them and allow their links to lead you elsewhere. Some of these programs are for the summer, some for a full semester and some for after you graduate.

- Skidmore Intern Central
- Internships.com
- Arts Opportunities
- TDF Play by Play Internship Listings
- Monster Trak
- Playbill.com & Playbill Casting and Jobs
- Backstagecasting.com/
- Summertheater
- Strawhat Auditions
- Arts Opportunities
- American Repertory Theatre Internships
- The Goodman Theatre Internships
- Hanger Theater Lab Company, Ithaca
- The Wilma Theater Internship and Fellowship Programs
- American Conservatory Theatre Internships
- The Steppenwolf Theatre Co. Summer Internship Program
- Long Wharf Theatre Internship Program
- Goodspeed Musicals
- The Guthrie Theatre Internships
- New York Theatre Workshop
- Boston University London Internship Program
- Atlantic Theatre Co. Internships
- Arena Stage Internships
- Chicago Shakespeare Theatre
- Arden Theatre (Philadelphia)
- McCarter Theatre Center
- Signature Theatre
- Actors Theatre of Louisville
- Wolf Trap
- Glimmerglass Opera
- Lyric Opera of Chicago
- Jacob's Pillow Dance Internship
- The Drama League
- The Kennedy Center
- Manhattan Theater Club
- ART NY Internship Fair
Some Definitions and Explanations

**Commercial Theatre**: Theatre for profit; generally involves trained union professionals

**Broadway**: Commercial theatre in the legitimate theatres in a designated area in NYC;
Independent producers create production organizations for each new production
and then rent available theatres for open-ended runs

**Off-Broadway**: A combination of commercial and not-for-profit theatres in NYC;
generally much smaller than Broadway theatres; most have union contracts in force; some maintain permanent staffs and offer internship opportunities

**Off-Off Broadway**: Generally noncommercial theatre in the smallest of venues in NYC;
nonunion; often involves experimental or alternative approaches to theatre

**Not-For Profit Theatre** (Noncommercial): Organizations supported through
foundation grants, local, state and federal funding programs, donations, underwriting, and ticket sales; includes professional organizations and amateur/volunteer organizations

**Regional Theatre**: Noncommercial theatres in cities throughout the country belonging
to LORT (League of Resident Theatres); Permanent production organizations;
limited union contracts; internship opportunities; usually in operation Sept. through May

**Arts Centers**: Noncommercial performance complexes such as the Kennedy Center in Washington, DC and Lincoln Center in NYC.; range of activities including theatre, opera, music, dance, film, etc.; permanent professional staff

**Summer Stock**: Hundreds of theatres in operation throughout the country during the summer; range of types involving both professional and amateur staffs including "star" houses, musical tent theatres, Equity regional theatres and nonunion resident theatres; includes prepackaged touring shows, classics, tryouts of new plays depending on type of theatre; both union and nonunion personnel; internship and/or apprentice opportunities in addition to full-paying staff positions; often involves producing one show each week; one might have large responsibilities as a "big fish in a little pond" in a small nonunion house or a "little fish in a big pond" in a well-known union house where there are opportunities to learn from trained professionals -- both situations can be valuable

**Community Theatres**: Grass roots local theatres that are based upon volunteerism of both trained and untrained amateurs; nonunion

**Dinner Theatres**: Often found in resort and suburban areas; light comedies and musicals, often packaged; either union or nonunion

**Dance and Opera Companies**: mostly not-for-profit; all employ administrative, production and technical personal and many accept interns; often involves
national and/or international touring as well as residencies; might be union or nonunion

Children’s Theatres: Companies (often touring) specializing in production for children; commercial and not-for-profit; often retain permanent staffs, usually nonunion

Equity Showcase (Equity Waiver) Theatres: Short-run productions showcasing Equity actors, directors, designers and playwrights; little if any pay; union members work under contracts allowing for inexpensive production costs; most based in NYC and LA

Equity Membership Candidate Program: A program developed by Actors’ Equity to allow nonprofessional actors and stage managers to get credit towards Equity membership for work at certain Equity theatres. An EMC must complete fifty weeks of work to qualify for membership. These hours may be accumulated over a period of time in a number of different theatres. After forty weeks the EMC takes an exam. Once passed the EMC may join Equity. After the fifty-week period an EMC has a five-year eligibility period. Not all Equity theatres have EMC programs and the specific conditions and responsibilities differ from theatre to theatre.

Examples of Internships

- Production Assistant (we regularly place students in such local summer theaters as The Lake George Opera Festival, The Saratoga Shakespeare Company, The Orchard Project, and The Adirondack Theater Festival).
- Semester-long stage management internship at a regional theater.
- Television, radio studio or film production assistant.
- Apprenticeship in a summer stock theater (we regularly place students in such theatres as The Williamstown Theatre Festival, The Berkshire Group, The Saratoga Shakespeare Company, The Adirondack Theater Festival, etc.).
Career Development

Building a career in the arts is always challenging. Artists choose to pursue their careers in their chosen field because they have a need to express themselves and find fulfillment through their art. This does not necessarily make it easy to pay the rent. During the developing years of a career, artists typically have to find a source of employment to supplement their work in their art. This is certainly the case for theater artists. Rarely can you find a well-paying job immediately after leaving college in which you are doing exactly what you hope to be doing in your career. This is where the “day job” comes in - a job that enabled you to pay the bills while still training and working in the theater.

Over many years a majority of our alumni have found ways to both survive and thrive as theater artists. The Department seeks to help students plan for the choices they will be making in after graduation.

Study and Training

Most graduates need additional training after leaving Skidmore. This might be a Master of Fine Arts graduate program or training in an acting studio.

Graduate school has become an important choice for directors, designers, playwrights and dramaturgs. In a graduate school students pursue a comprehensive training program and education while working in productions. Some graduate programs are affiliated with professional theaters. Some students choose to wait a year or two before applying to graduate programs.

Actors may or may not be best served in an MFA program. It depends largely upon the type of training you want and your career goals. One consideration is the fact that an MFA degree would be helpful if you want to teach on the college level. An alternative to graduate school is a professional acting studio in New York or Los Angeles.

Although there are a few programs for technicians and stage managers, most of these folks tend to go right to work after college.

Internships

Internships in professional theaters are one of the best ways one can begin a theater career. Although few internships pay (and those that do tend to offer the smallest of stipends), there is much of value to be gained in these experiences.

Internships are available in year-round theater operations (regional theaters, casting offices, etc.) as well as summer theaters. You may be working in a single area of your choice for which you are qualified, or you may be a general production assistant doing all sorts of jobs. You will certainly be able to learn a lot.

In addition to the valuable information you will pick up, you will be meeting people who will become important contacts as you begin to network. You will certain
have earned a valuable entry or two on your résumé. A good number of our students have found permanent positions with theater organizations with which they have interned.

Résumé Development

As you meet with faculty for “check-ins” you will be asked to prepare your professional résumé. This might be quite sparse at first, but it will grow with each production you work on and each internship you complete. In your senior year you will use this working document as the basis for the résumé you will be using after graduation. A professional theater résumé is not the same as the business résumé you should also have when applying for non-theater work. Your résumé will always be a living document that you will be able to edit each time you develop new credit and tailor each time you apply for a new position.

Actor Headshots

In addition to a professional résumé, the headshot is the most important job search tool for an actor. On occasion we have been able to make arrangements for a photographer to take headshots on campus for our senior actors. We have also supplied information about New York based photographers.

Recommendations

As you apply for internships or graduate schools you will often need letters of recommendation from your faculty. Be sure to ask permission before you submit a faculty members name as a reference. You should give faculty members at least two weeks warning that you will need a letter to be submitted by a specific date. When asking for a letter you should provide your résumé and a reminder of the course and production experiences with which the faculty member is familiar.

Career Development Class

Every fall we offer a theater career development class. In addition to guest speakers such as working alumni, casting directors, and career managers, the course covers a number of critical including:

- Long and short term goals
- Résumés
- Headshots
- Graduate schools and studios
- Unified auditions and interviews
- Agents and managers
- Day jobs and temp agencies
- Major theater cities for employment
- Budgeting
Professional unions and organization

**Showcase**

In years past we have sometimes managed to arrange for a showcase for our seniors in New York City. Actors perform monologues before a panel of casting directors and alums and they receive critiques on their work, their headshots and their résumés. We have also made arrangements for directors, stage managers, and designers to meet with working alums for advice. This has occasionally been underwritten by generous donors and sometimes students have paid a fee to cover expenses.
Theater Résumés

A clear and attractive résumé is **vital** to your life as a theatre artist.

A theatre résumé does not follow the standard business format.

- Do not write "Résumé" or "C.V."
- Do not state "career goals" or "salary expectations."

Your entire résumé should fit on one side of a single page (8" x 10").

Arrange the material artfully and professionally and be carefully of trying to crowd too much information in using too small a typeface - keep it neat and readable.

**Do not pad your résumé** – the theatre world is far too small for you to get away with it! Be honest, but try to present even the most limited credits in the best light possible. Do not include extra non-theatrical/film/TV/commercial work.

Always look at other’s résumés. If you like something you see about typeface, organization, layout, paper, etc., work it into your own. Avoid being too cute or flashy.

**Elements of the Résumé**

1. Your **name** should appear at the top, either centered or in the upper left corner.

   - Place at the top, either centered or in the upper left corner
   - Decide whether or not to categorize yourself as a performer (Actor, Singer, Dancer, Actor/Singer, Singer/Actor, Singer/Dancer, Actor/Singer/Dancer, etc.), stage manager, technician, designer, etc.-- be honest!

2. **Union Affiliations** (if any) should appear below your name – abbreviations are fine. Include AEA/EMC if you are registered in the Equity Membership Candidacy program.

3. **Phone number, Address, and e-mail address** where you can be reached

4. **Agent**: when and if you get representation, include your agent’s name and number.

5. **Vital statistics** (for performers only) are grouped together, usually on the left. These include:

   - height to the inch(necessary), weight to the pound (optional, but . . . )
- hair color
- eye color
- If you sing, indicate your voice range (bass, baritone, alto, tenor, mezzo, soprano) and, if you like, style (pop, belt, classical, legit)
- If you dance, indicate the type (jazz, tap, ballet, modern, ethnic, ballroom, etc.)
- It is not necessary to indicate your age or age range - let your photo speak to this
- If you were not born in the U.S., consider adding "U.S. Citizen" or "Naturalized Citizen" as appropriate

6. **Credits**:

- For New York theatre, list theatre credits first (most important roles first)
- Include the name of the play, your role, and the theatre in which it was produced. Organize with headings (Broadway, Off-Broadway, Off-Off Broadway, Regional Theatre, Dinner Theatre, Stock, Tours, etc.). Do not include playwright
- If you have any professional credits, list these first
- Film credits should follow (film, role, production company, director).
- Television credits are next (show, role, network)
- Commercials are generally listed as "On camera and/or voice overs – list and tape upon request"
- List your most important and impressive credits first. You need not give dates and credits do not have to be in chronological or reverse chronological order
- Try to replace your college credits with professional credits as quickly as possible
- In LA list Film first, then TV and theatre
- If your list is not complete, use: "Selected Credits" rather than "Representative Roles"
- Omit high school credits as soon as possible
- Organize non-performance credits in reverse chronological order. Identify the theatre, your job and the date

7. **Training**:

- List where you studied
- List with whom (if people are reasonably prominent)
- List the highest degree(s) you completed or anticipated date of degree
- Be sure to include all relevant master classes, apprenticeships and internships
- Indicate specialized training (voice, movement, Shakespeare, View Points, etc.)
- Keep this section relatively short
8. **Special skills**: juggling, driving, fencing, stage combat, language fluency, dialects, musical instruments, horseback riding, painting, formal wardrobe, etc. If appropriate, add "Directing/Directing/ résumé available on request". Do not get too cute here and make sure your really can do these things!

9. **Other Work Experience**: (for non-acting résumés only) List all other jobs in reverse chronological order

**How to Get Started:**

- Use a word processor.
- Develop a work sheet that lists all of the above elements.
- List credits in an appropriate order and determine what information about these credits you want to appear.
- Try to find successful and effective example of online résumé layouts that you can copy.
- Play with a variety of layouts - avoid trying to fit too much information on a single page. Keep it clear and readable. Remember, your finished résumé will be 8"x10", not 8 1/2" x 11".
- Get someone more experienced to review your résumé and make necessary adjustments.
- Retain your résumé file on the computer. With each new job, acting teacher, etc., you will want to rework your résumé.
- Consider tailoring your résumé for certain jobs (rearrange information, include some things you omitted, cut some things you used, etc.).

**Non-Acting Résumés**

- Specify the sort of position you are seeking
- Indicate what you job was for each production credit listed
- Consider placing credits in reverse chronological order
Georgette Fleeble

(518) 584-5000 ext. 2930
Skidmore College
North Broadway
Saratoga Springs, NY 12866

Production Assistant
Height: 5'4''; Weight 120
Hair: Blonde; Eyes: Green
Voice: Soprano

EDUCATION & TRAINING
Skidmore College, Saratoga Springs, NY 12866
BS in Theatre (Concentration in Acting)
Dean’s List, Anticipated date of degree: May 2005
The Shakespeare Programme (British American Drama Academy) (Classes
with Fiona Shaw, Toby Robertson, Clare Davidson, Alan Rickman, and
Benedict Nightingale)
Master Classes: Pierre LeFevre (Mask); Richard Fancy (Voice); Jane Lapotaire
(Shakespeare)
Dance: 5 years Ballet, Jazz and Tap

SELECTED CREDITS
SKIDMORE COLLEGE THEATRE
MAJOR BARBARA
THE THREEPENNY OPERA
THE BALD SOPRANO
WOYZECK
SEA MARKS
DRACULA
G U Y S A N D D O L L S
SAINT JOAN
Sara
Jenny
Stage Manager
Marie
Prop Manager
Asst. Stage Manager
Chorus
Electrician

BRITISH AMERICAN DRAMA ACADEMY, London, England
THE SEAGULL
Mascha

HOME-MADE THEATRE, Saratoga Springs, NY
GYPSY
Baby Rose

OTHER WORK EXPERIENCE
Waitress
Gaffney's
File clerk

The Whistling Oyster
Century Lumber
Ogonquit, Maine
Saratoga Springs, NY
Flushing, NY

SPECIAL SKILLS AND TRAINING
Training in acting, dance, voice, stage management, stage carpentry, properties,
electrics, and directing
Driving, general office and computer skills, dialects, American sign language.
Georgette Fleeble  
Skidmore College  
Saratoga Springs, NY 12866  

October 12, 2004

Mr. Ernest Fulton  
General Manager  
New Repertory Theatre  
54 Lincoln St.  
Newton, MA 02161

Dear Mr. Fulton,

I would like to apply for an internship position as a technician at New Repertory Theatre for the next Fall.

Currently a theatre student at Skidmore College, I hope to pursue a career in the theatre upon my graduation in 2006. This year I assisted guest artist Warren Armbruster on a production of The Cherry Orchard which he designed at Skidmore. After learning of my interests he suggested that I write you.

I have enclosed a résumé of my theatre experience to date. I think that you will agree that my training and experience as a theatre designer and technician is quite extensive for an undergraduate. I am familiar with your internship program and feel that I would gain a good deal of experience working with your company and that I would prove to be a valuable asset to your production staff.

Please use the enclosed self-addressed stamped envelope to send application materials for any positions you feel are appropriate. I am available to work from December 21, 2004 through August 31, 2005. I would be delighted to visit the theatre for an interview at your convenience. I can furnish recommendations should you so desire.

Thank you for your consideration. I greatly look forward to hearing from you.

Very truly yours,

Georgette Fleeble

Georgette Fleeble
Suggested Reading

One of the most important ways to develop as a theater artist is to read plays. We have a 2500 year history of dramatic literature from cultures and countries all over the world. The following is a list of plays and books we suggest that theatre students encounter during their college careers. Although it might appear so, the list is not exhaustive given the wealth of dramatic literature throughout the world for many centuries. This list touches upon most of those works thought to be seminal or representative in one way or another.

Lists such as these are always changing, and certainly need to be reviewed regularly, if only to include new plays of note. Given world and cultural history it is unfortunately not surprising that the vast majority of these plays are written by white European or American men.

You will undoubtedly encounter a good number of these plays in your classes both in and outside of the Theater Department. You will likely work on many of them during your college years. You will also see productions of them in Broadway, Off-Broadway, Off-Off Broadway, regional, and community theaters. Many of you will study abroad and will likely see a good number of plays wherever you go.

All students should develop a facility for using the library and other research resources as early as possible. Nearly all of the plays on this list are available in the Scribner Library and local libraries and many of them appear in single volume anthologies.

It is wise to try to read at least one play every week, including you summers. In order to retain information for future reference, students are advised to keep a computer file, journal, or file of index cards with the following information for all plays read in and out of class:

- Title
- Playwright
- Year written
- First Performance
- Style and Genre
- Principle Characters
- Plot Synopsis (50-60 words)
- Brief Analysis (statement of theme, or central action, or main dramatic question)
- Significance

Following the list of plays is a list of books about the theater organized by discipline or category. A good number of these will be part of your required and suggested reading in various theater classes. As you determine your concentration,
you will want to explore books on your own that relate to that area. The books listed include matters of technique, history, and theory. As a developing theater artist you will want to begin building your personal library of books that are important to you.
Play Reading List

Ancient
Aeschylus, The Oresteia
Aristophanes, Lysistrata, The Birds, The Frogs
Euripides, The Bacchae, Trojan Women, Medea, Hecuba
Kalidasa, Shakuntala
Plautus, The Twin Menaechmi
Sophocles, Oedipus Rex, Antigone, Electra

Medieval
Anonymous, The Second Shepherd’s Play, Everyman

16th Century
Benn, Aphra, The Rover
Johnson, Ben, Volpone, The Alchemist
Kyd, Thomas, The Spanish Tragedy
Machiavelli, Nicoli, Mandragola
Marlowe, Christopher, Doctor Faustus
Shakespeare, William, King Lear, A Midsummer Night’s Dream, Henry IV Part I, Hamlet; Twelfth Night, Romeo and Juliet

17th Century
Calderon de la Barca, Pedro, Life is a Dream
Congreve, William, The Way of the World
Corneille, Pierre, The Cid
De Vega, Lope, Fuente Ovejuna
Ford, John, Tis Pity She’s a Whore
Molière, The Misanthrope, Tartuffe, The School for Wives
Racine, Jean, Phaedra
Tourneur, Cyril, The Revenger’s Tragedy
Webster, John, The Duchess of Malfi
Wycherley, William, The Country Wife

18th Century
Farquhar, George, The Beaux Stratagem, The Recruiting Officer
Goethe, Johann Wolfgang von, Faust part I
Goldoni, Carlo, The Servant of Two Masters
Goldsmith, Oliver, She Stoops to Conquer
Lilo, George, The London Merchant
Schiller, Friedrich, Maria Stuart
19th Century
Buchner, George, Woyzeck, Danton’s Death
Chekhov, Anton, The Cherry Orchard, Uncle Vanya, The Three Sisters, The Seagull, Ivanov
Dumas, Alexander, Camille
Feydeau, Georges, A Flea in Her Ear
Gogol, Nicolai, The Inspector General
Jarry, Alfred, Ubu Roi
Pinero, Arthur Wing, Trelawny of the ‘Wells’
Rostand, Edmund, Cyrano de Bergerac
Strindberg, August, Miss Julie, Ghost Sonata, A Dream Play
Synge, J.M., Playboy of the Western World
Turgenev, Ivan, A Month in the Country
Wedekind, Frank, Spring Awakening
Wilde, Oscar, The Importance of Being Earnest

20th Century
Albee, Edward, Who’s Afraid of Virginia Woolf?, Zoo Story, A Delicate Balance
Anderson, Maxwell, Winterset
Ansky, S., The Dybbuk
Anouilh, Jean, Antigone
Arden, John, Serjeant Musgrave’s Dance
Baraka, Imaru, The Dutchman, Slaveship
Barry, Philip, The Philadelphia Story
Beckett, Samuel, Waiting for Godot, Endgame
Behan, Brendan, The Hostage
Bolt, Robert, A Man for All Seasons
Bond, Edward, Saved
Brecht, Bertolt, Mother Courage, The Good Woman of Setzuan, Caucasian Chalk Circle, Galileo, The Threepenny Opera
Camus, Albert, Caligula
Capek, Karel, RUR
Chin, Frank, The Chickencoop Chinaman
Churchill, Caryl, Top Girls, Cloud Nine
Cocteau, Jean, The Infernal Machine
Coward, Noel, Private Lives, Blithe Spirit
Dürrenmatt, Friedrich, The Visit, The Physicists
Elder, Lonne, *Ceremonies in Dark Old Men*
Eliot, T. T., *Murder in the Cathedral, The Cocktail Party*
Fo, Dario, *Accidental Death of an Anarchist*
Fornés, Maria Irene, *The Conduct of Life, Fefu and Her Friends*
Frisch, Max, *The Firebugs*
Fugard, Athol, *Master Harold and the Boys, Sizwe Banzi is Dead*
Genet, Jean, *The Blacks, The Maids, The Balcony*
Giraudoux, Jean, *Tiger at the Gates, The Madwoman of Chaillot*
Glaspell, Susan, *Trifles*
Gorki, Maxim, *The Lower Depths*
Guare, John, *The House of Blue Leaves*
Gurney, A.R., *The Dining Room*
Handke, Peter, *Kaspar*
Hansberry, Lorraine, *A Raisin in the Sun*
Hare, David, *Plenty*
Hellman, Lillian, *Little Foxes, Toys in the Attic*
Hochhuth, Rolf, *The Deputy*
Horváth, Odön von, *Tales from the Vienna Woods*
Hwang, David Henry, *M. Butterfly, Golden Child*
Inge, William, *Come Back Little Sheba, Bud Stop, Picnic*
Ionesco, Eugene, *Bald Soprano, Rhinoceros, The Chairs*
Kaufman, George and Moss Hart, *You Can’t Take It With You, The Man Who Came to Dinner*
Kushner, Tony, *Angels in America, A Bright Room Called Day*
Lorca, Frederico Garcia, *The House of Bernarda Alba, Blood Wedding*
McCullers, Carson, *A Member of the Wedding*
McDonagh, Martin, *Beauty Queen of Leenane, The Pillowman*
McNally, Terrence, *Love, Valour, Compassion*
MacLiesh, Archibald, *J. B.*
Mamet, David, *American Buffalo, Speed the Plow, Glengary Glen Ross, Oleanna, A Life in the Theatre*
Mastrosimone, William, *The Wool Gatherer, Extremities*
Miller, Arthur, *Death of a Salesman, The Crucible, All My Sons, A View From the Bridge*
Müller, Heiner, *Hamletmachine*
Nichols, Peter, *Joe Egg*
Norman, Marsha, *Getting Out, ’Night Mother*
O’Casey, Sean, *Juno and the Paycock, The Plough and the Stars*
Odets, Clifford, *Awake and Sing, Golden Boy, Waiting for Lefty*
Orton, Joe, *What the Butler Saw*, Loot
Osbourne, John, *Look Back in Anger*
Parks, Suzan-Lori, *The America Play*
Piñero, Miguel, *Short Eyes*
Pinter, Harold, *The Caretaker*, *The Homecoming*, *The Birthday Party*, *Betrayal*
Pirandello, Luigi, *Six Characters in Search of an Author*, *Tonight We Improvise*
Rabe, David, *Streamers*
Rice, Elmer, *The Adding Machine*
Saroyan, William, *The Time of Your Life*
Sartre, Jean Paul, *No Exit*
Schntzler, Arthur, *La Ronde*
Shaffer, Peter, *Amadeus*
Shanley, John Patrick, *Doubt*, *Savage in Limbo*
Shaw, George Bernard, *Pygmalion*, *St. Joan*, *The Arms and the Man*, *Man and Superman*
Shange, Ntozake, *for colored girls who have considered suicide*
Shepard, Sam, *Buried Child*, *Fool for Love*, *True West*
Simon, Neil, *The Odd Couple*
Smith, Anne Deavere, *Fires in the Mirror*
Soroyan, William, *The Time of Your Life*
Soyinka, Wole, *Death and the King’s Horseman*
Stoppard, Tom, *Rosencrantz and Guildenstern are Dead*, *Arcadia*, *The Real Thing*
Thomas, Dylan, *Under Milkwood*
Treadwell, Sophie, *Machinal*
Valdez, Luis, *Zoot Suit*
Vogel, Paula, *How I Learned to Drive*
Wasserstein, Wendy, *The Heidi Chronicles*
Weiss, Peter, *Marat/Sade*
Wellman, Mac, *Sincerity Forever*
Wesker, Arnold, *Roots*
Wilder, Thornton, *Our Town*, *The Skin of Our Teeth*
Wilson, August, *Fences*, *Joe Turner’s Come and Gone*, *Seven Guitars*, *Ma Rainey’s Black Bottom*
Williams, Tennessee, *A Streetcar Named Desire*, *The Glass Menagerie*, *Cat on a Hot Tin Roof*, *Camino Real*
Wilson, Lanford, *Hot’l Baltimore*, *Fifth of July*, *Rimers of Eldritch*
Wolff, George C., *The Colored Museum*

**21st Century**

Auburn, David, *Proof*
Baker, Annie, *The Flick*
Bennett, Alan, *The History Boys*
Butterworth, Jez, *Jerusalem*
Chakrabarti, Lolita, *Red Velvet*
Churchill, Caryl, *Love and Information*
Cruz, Nilo, *Hortensia and the Museum of Dreams*
Durang, Christopher, *Vanya and Sonia and Masha and Spike*
Gien, Pamela, *The Syringa Tree*
Guirgis, Stephen Adly, *Jesus Hopped The 'A' Train, The Last Days of Judas Iscariot, The Motherfucker with the Hat*
Heaney, Seamus, *The Burial at Thebes: A version of Sophocles’ Antigone*
Houston, Velina Hasu, *Calling Aphrodite*
Jacobs-Jenkins, Branden, *An Octoroon*
Joseph Rajiv, *Bengal Tiger at the Baghdad Zoo*
Letts, Tracy, *August: Osage County, Killer Joe*
Lori-Parks, Suzan, *Topdog/Underdog, In the Blood*
Mee, Charles, *Big Love*
Miranda, Lin-Manuel, *In the Heights, Hamilton*
Norris, Bruce, *Clybourne Park*
Nottage, Lynn, *Ruined, Intimate Apparel, Crumbs from the Table of Joy*
Peña, Ralph B., *Flipzoids*
Reza, Yasmina, *God of Carnage*
Ruhl, Sarah, *Eurydice, Passion Play, Dead Man’s Cell Phone, In the Next Room (or the Vibrator Play)*
Stephens, Simon, *The Curious Incident of the Dog in the Night-Time*
Vogel, Paula, *A Civil War Christmas*
Books on Theater

The following list of theatre books covers most aspects of theatre study. Many of these are indispensible additions to any theatre student's library. Most of these can be found in Scribner Library and many are available in paperback editions.

Acting

Adler, Stella, *The Art of Acting*
Barr, Tony, *Acting for the Camera*
Barton, John, *Acting Shakespeare*
Bogart, Anne, *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*
Boleslavsky, Richard, *Acting: The First Six Lessons*
Brestoff, Richard, *The Great Acting Teachers and Their Methods*
Bruder, Melissa, *The Practical Handbook of the Actor*
Brustein, Robert, *The Theatre of Revolt, Letters to a Young Actor*
Caldarone, Marina and Lloyd-Williams, Maggie, *Actions: The Actor’s Thesaurus*
Chaikin, Joseph, *The Presence of the Actor*
Chekhov, Michael, *To the Actor: On the Techniques of Acting*
Cole, Toby and Helen Crich, *Actors on Acting*
Deer, Joe and Dal Vera, Rocco, *Acting in Musical Theater*
Donnellan, Declan, *The Actor and the Target*
Hagen, Uta, *A Challenge for the Actor*
Hagen, Uta, *Respect For Acting*
Hall, Peter, *Shakespeare’s Advice to the Players*
Hodge, Francis, *Play Directing*
Hull, Loraine, *Strasberg’s Method*
Jones, David, *Great Directors at Work*
Lewis, Robert, *Advice to the Player*
Lewis, Robert, *Method or Madness*
McGaw, Charles and Stilson, Kenneth, *Acting is Believing*
Meisner, Stanford, *On Acting*
Moore, Sonia, *The Stanislavski System: The Professional Training of an Actor*
Oxenford, Lyn, *Playing Period Plays*
Rudlin, John, *Commedia Dell’ Arte: An Actor’s Handbook*
Shurtleff, Michael, *Audition*
Spolin, Viola, *Improvisation for the Theatre*
Stanislavski, Constantin, *An Actor Prepares*
Stanislavski, Constantin, *Building A Character*
Stanislavski, Constantin, *Creating A Role*
Stanislavski, Constantin, *My Life in Art*
Suzuki, Tadashi, *The Way of Acting*

**Costume**

Anderson, Barbara and Cletus, *Costume Design*
Barton, Lucy, *Historic Costume For The Stage*
Boucher, Francois, *20,000 Years of Fashion*
Dryden, Deborah M., *Fabric Painting And Dying For The Theatre*
Cunningham, Rebecca, *Basic Sewing for Costume Construction*
Cunningham, Rebecca, *The Magic Garment*
Ingham, Rosemary, *The Costume Technician’s Handbook*
Ingham, Rosemary, *The Costume Designer’s Handbook*
Köhler, Carl, *A History of Costume*
Laver, James, *Costume And Fashion*
Leventon, Melissa, *What People Wore When: A Complete Illustrated History of Costume from Ancient Times to the Nineteenth Century for Every Level of Society*
Nunn, Joan, *Fashion in Costume 1200-2000*
Peacock, John, *Costume 1066 to the Present*
Pecktal, Lynn, *Costume Design*
Russell, Douglas, *Costume History and Style*
Russell, Douglas, *Stage Costume Design*
Scanlon, Rory, *Costume Design Graphics: A Workbook in Figure Drawing and Clothing Techniques*
Tortora, Phyllis, *Survey Of Historic Costume*

**Devising Theatre**

Bicat, Tina and Baldwin, Chris, *Devised and Collaborative Theatre: A Practical Guide*
Graham, Scott and Hoggett, Steven, *The Frantic Assembly Book of Devising Theatre*
Oddey, Alison, *Devising Theatre: A Practical and Theoretical Handbook*

**Directing**

Artaud, Antonin, *The Theatre and Its Double*
Baldwin, Chris, *Stage Directing: A Practical Guide*
Ball, William, *A Sense of Direction*
Bartow, Arthur, *The Director’s Voice*
Bloom, Michael, *Thinking Like a Director*
Boal, Augusto, *Theater of the Oppressed*
Bogart, Anne, *A Director Prepares: Seven Essays on Art and Theatre*
Bogart, Anne, *Viewpoints*
Bradby, David and Williams, David, *Directors’ Theatre*
Braun, Edward, *The Director and the Stage: From Naturalism to Grotowski*
Brecht, Bertolt, *Brecht on Theatre*
Brook, Peter, *The Empty Space*
Brook, Peter, *The Open Door*
Brook, Peter, *Threads of Time*
Clurman, Harold, *On Directing*
Cole, Susan, *Directors in Rehearsal*
Cole, Toby and Chinoy, Helen, eds., *Directors on Directing: A Sourcebook of the Modern Theater*
Dean, Alexander, *Fundamentals of Play Directing*
Grotowski, Jerzy, *Towards a Poor Theatre*
Hodge, Francis and McLain, Michael, *Play Directing: Analysis, Communication, and Style*
Johnstone, Keith, *Improv: Improvisation and the Theatre*
Jowit, Deborah, *Time and the Dancing Image*
Meckler, Eva, *The New Generation of Acting Teachers*
Offen, Neil and Peithman, Stephen, *Stage Directions Guide to Directing*
Weston, Judith, *Directing Actors*
Woodbury, Lael J., *Mosaic Theatre: The Creative Use of Theatrical Constructs*

**Lighting**
Allen, Kevin Lee, *Vectorworks for Entertainment Design: Using Vectorworks to Design and Document Scenery, Lighting and Sound*
Bellman, Willard, *Lighting the Stage: Art and Practice*
Cadena, Richard, *Electricity for the Entertainment Electrician & Technician*
Dunham, Richard, *Stage Lighting: Fundamentals and Applications*
Essig, Linda, *Lighting and the Design Idea*
Gillette, J. Michael and McNamara, Michael, *Designing With Light*
Hays, David, *Light on the Subject*
Jacques, David, *Introduction to the Musical Art of Stage Lighting Design*
Lounsbury, Warren C., *Theatre Lighting From A To Z*
McCandless, Stanley, *A Method of Lighting the Stage*
McMills, Anne E., *The Assistant Designer’s Toolkit*
Moran, Nick, *Performance Lighting Design: How to light for the stage, concerts and events*
Mort, Skip, *Stage Lighting: The Technician’s Guide*
Mumm, Robert C., *Photometrics Handbook*
Palmer, Richard H., *The Lighting Art*
Parker, W. Oren, Stage Lighting
Pilbrow, Richard, Stage Lighting Design
Reid, Francis, Stage Lighting Handbook
Rosenthal, Jean, The Magic Of Light
Schiller, Brad, The Automated Lighting Programmer’s Handbook
Shelley, Steven Louis, A Practical Guide to Stage Lighting

Make-Up
Baker, Patsy, Wigs And Make-Up
Baygan, Lee, Make-Up For Theatre, Film And Television
Buchman, Herman, Stage Makeup
Corey, Irene, The Face Is A Canvas
Corey, Irene, The Mask Of Reality
Corson, Richard, Stage Make-Up
Davis, Gretchen, The Makeup Artist’s Handbook
Debreceni, Todd, Special Makeup Effects for Stage and Screen: Making and Applying Prosthetics
Savini, Tom, Grand Illusions, Vol. 1, Krylon Co.
Spencer, Kit, Stage and Screen Makeup
Swinfield, Rosemarie, Period Makeup for the Stage
Swinfield, Rosemarie, Stage Makeup Step-by-Step
Thudium, Linda, Stage Makeup: The Actor’s Complete Guide to Today’s Techniques and Materials
Watson-Guptill, Stage Makeup

Movement
Barker, Sarah, The Alexander Technique: The Revolutionary Way to Use your Body For Total Energy
Barlow, Wilfred, The Alexander Technique
Burgess, Hovey, Circus Techniques: Juggling, Equilibristics, Vaulting
Evans, Mark, Movement Training for the Modern Actor
Finnigan, Dave, The Complete Juggler
Hobbs, William, Stage Combat: “the action to the word”
King, Nancy, Theatre Movement: The Actor and His Space
LeCoq, Jacques, Theatre of Movement and Gesture
Loeschke, Maravene Sheppard, All About Mime
Marshall, Henry, Stage Swordplay or “So you want to be Errol Flynn?”: A Manual of Dramatic Armed Combat for Actors
Martinez, J. D., Combat Mime: A Non-Violent Approach to Stage Violence
Oxenford, Lyn, Playing Period Plays
Penrod, James, *Movement for the Performing Artist*
Rozinsky, Edward and Igor, Rozinsky, *Essential Stage Movement*
Schreck, Everett M., *Principles and Styles of Acting*
Shepard, Richmond, *Mime: The Technique of Silence*

**Playwriting**
Catron, Louis, E., *Elements of Playwriting*
Catron, Louis, E., *Playwriting: Writing, Producing & Selling Your Play*
Clark, Leroy, *Writing for the Stage: A Practical Playwriting Guide*
Cole, Toby, ed., *Playwrights on Playwriting*
Grebanier, Bernard, *Playwriting: How to Write for the Theater*
Hall, Roger A., *Writing Your First Play*
Hatcher, Jeffrey, *The Art and Craft of Playwriting*
Pike, Frank and Dunn, Thomas, *The Playwright’s Handbook*
Seger, Linda, *Making a Good Script Great*
Spencer, Stuart, *The Playwright’s Guidebook: An Insightful Primer on the Art of Dramatic Writing*
Wolf, Carol, *Playwriting: The Merciless Craft: Comprehensive Techniques for Mastering Beginning, Intermediate, and Advanced Playwriting*
Wright, Michael, *Playwriting in Progress: Thinking and Working Theatrically*

**Scenic Design**
Arnold, Richard L., *Scene Technology*
Aronson, Arnold, *American Set Design*
Bay, Howard, *Stage Design*
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Pendleton, Ralph, The Theatre Of Robert Edmond Jones
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Bracewell, John, Sound Design in the Theatre
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Apperson, Linda, Stage Managing and Theatre Etiquette: A Basic Guide
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Davies, Gill, *Stage Source Book: Props*

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Hart, Eric, *The Prop Building Guidebook*

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Carter, Paul, *Backstage Handbook*

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Farber, Donald, *From Option to Opening, Producing Theatre*

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Bloom, Harold, *Shakespeare: The Invention of the Human*
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Chinoy, Helen Krich and Linda Walsh Jenkins, Linda Walsh, eds., *Women in American Theatre*
Clark, Barrett H. and Freedley, George, *A History of Modern Drama*
Corrigan, Robert W., ed., *Comedy: Meaning and Form*
Corrigan, Robert W., ed., *Tragedy: Feeling and Form*
Dukore, Bernard F. Dukore, ed., *Dramatic Theory and Criticism: Greeks to Grotowski*
Esslin, Martin, *An Anatomy of Drama*
Esslin, Martin, *Brecht*
Esslin, Martin, *Theatre of the Absurd*
Gerould, Daniel, *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*
Gorelik, Mordechai, *New Theaters for Old*
Haskins, James, *Black Theatre in America*
Hill, Errol and Hatch, James, *A History of African American Theatre*
Kiely, Damon, *How to Read a Play: Script Analysis for Directors*
Knopf, Robert, *Script Analysis for Theater*
Langer, Susanne K., *Feeling and Form: A Theory of Art Developed From Philosophy in a New Key*
Lee, Esther Kim, *A History of Asian American Theater*
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Mamet, David, *Writing in Restaurants, True and False*
Martin, Carol, *A Sourcebook on Feminist Theatre and Performance: On and Beyond the Stage*
Nagler, A. M., *A Source Book in theatrical History*
Nicoll, Allardyce, *Masks, Mimes and Miracles*
Roose-Evans, James, *Experimental Theatre*
Schechner, Richard, *Environmental Theatre, The End of Humanism*
Schechner, Richard, *Performance Theory*
Seltzer, Daniel, *The Modern Theatre: Readings and Documents*
Southern, Richard, *The Seven Ages of the Theatre*
Styan, J. L., *Modern Drama in Theory and Practice*
Svitch, Caridad and Marrero, Maria Teresa, *Out of the Fringe: Contemporary Latina/Latino Theatre and Performance*
Thomas, James, *Script Analysis for Actors, Directors, and Designers*
Trencsényi, Katalin, *Dramaturgy in the Making: A Users Guide for Theatre Practitioners*
Watson and McKernie, *A Cultural History of the Theatre*
Waxberg, Charles, *The Actor’s Script: Script Analysis for Performers*
Willett, John, *The Theatre of Bertolt Brecht*
Wilson, Garff, *Three Hundred Years of American Drama and Theatre*
Woll, Allen, *Black Musical Theatre*

**Voice & Speech**

Berry, Cicely, *The Actor and the Text*
Gates, Linda, *Voice for Performance: Training the Actor’s Voice*
Houseman, Barbara, *Finding Your Voice: A step-by-step guide for actors*
Linklater, Kirstin, *Freeing the Natural Voice*
Robison, Kevin, *The Actor Sings: Discovering a Musical Voice for the Stage*
Rodenburg, Patsy, *The Actor Speaks: Voice and the Performer*
Stage Combat, Prop Weapons & Violence

Stage Combat

Stage combat is defined as any physical confrontation, armed or unarmed, in which bodily harm is represented, with or without actual physical contact. Slapping and shoving can easily cause injury and are considered to be stage combat. Self-injury is also considered to be stage combat.

Prop Weapon

Prop weapons include but are not limited to: guns (non-firing, rubber and toy), knives, swords, daggers, spears, bows and arrows, cross bows, slingshots, nooses, hand cuffs, shackles, restraints, and any other implements fashioned or used in a threatening manner, whether capable of inflicting actual bodily harm or not.

Hand-to Hand Combat, Acrobatics, Stuntwork

Some types of non-violent physical activity also carry increased risk. Productions planning to involve any type of heightened physical activity such as hand-to-hand combat, acrobatics, stuntwork, pratfalls, etc. should discuss this with the Department Chair as early in the process as possible, and must receive permission from the Chair before including these in rehearsals or performances.

Banned Items

No firearm may be used that is capable of firing projectiles in any form. There will be no use of blanks, caps, or any other explosive device. Any and all gunshots must be accomplished through the use of sound effects, either recorded or by a stage device such as a slap-stick.

No weapon will be allowed that is capable of firing a projectile, such as a bow and arrow or crossbow. All such weapons must be incapable of firing and used for visual effect only.

No cutting implements will be allowed unless the cutting edges/points have been dulled and rendered incapable of cutting or piercing. No retractable knives or swords will be allowed.

The Technical Director must approve all weapons used on stage.

Stage Combat/Weapons Request

No use of prop weapon or staged combat of any kind is allowed, in rehearsal or performance, without the permission of the Department Chair. Requests for the use of prop weapons or combat must be made at least four weeks prior to the first performance date. The Chair will determine whether a proposed stage combat, if
approved, may be staged, or if the services of a professional fight director are required. In all cases, no consultant may be hired without the approval of the Chair. All fights involving weapon-to-weapon contact will require oversight by the technical director. For productions requiring oversight by a professional fight director, the Chair and the fight director will determine the level of supervision required for fight rehearsals. Campus Safety will be notified about any approved uses of prop weapons in productions.

**Rental and Borrowing**

We have a small inventory of prop weapons, available by request with the permission of the Chair and the Technical Director. Prop weapons may not be taken out of the JKB Theater building.

The rental, borrowing, or purchase of prop weapons from any source other than UP must be arranged in consultation with the Chair and Technical Director.

**Storage/Transport**

One designated student will be responsible for oversight of all prop weapons used in a production. Prop weapons must be transported in a locked transport case and must be secured in a locked cabinet or room when not in use.