

2017-18 Department of Theatre Arts

# Undergraduate Handbook

Western Connecticut State University

Academic Information and Policies

BA Theatre Arts— Performance Option

BA Theatre Arts— Design/Tech Option

BA Theatre Arts— Theatre Arts Management Option

BA Theatre Arts— Drama Studies Option

BFA Musical Theatre

Produced by

Faculty, Staff, and Students

Department of Theatre Arts

School of Visual and Performing Arts

Western Connecticut State University

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# WELCOME TO THE WCSU DEPARTMENT OF THEATRE ARTS!

Welcome to the Department of Theatre Arts here at Western Connecticut State University. Congratulations! The Theatre is a demanding vocation. To increase your chance of success, you will need to work long hours and practice self-discipline. We expect that you will be ready, willing and able to learn and grow over the next few years.

This handbook has been developed to better aid you in accomplishing your goals as well as helping you understand what is expected of you. The handbook is considered a work-in-progress, and will continue to be developed and adapted, so please check the most current version kept in the Theatre Department Office and posted online on Virtual Callboard.

For incoming students, we understand that it will be an adjustment for you to settle in. It is fair to feel lost at first but, remember, all the other students have been through the same process. Try to get as involved in the department as possible and you'll soon find your place. It does not matter if you do not understand how to do everything at first. It does not matter if you find yourself in a role you did not expect. Try. Give it your all. We look for your best effort. Look to these small pieces of advice when you're struggling:

- Work together with your fellow students.
- Deliver on your promises.
- Remain motivated.
- Always try to find solutions, not problems.

Yes, you'll have some good days and some less so. However, you will have support here both in fellow students and faculty. As long as you press on through the bad, the good always comes around again.

Get involved. Don't hang back. Volunteer to be on the running crew for a show, get involved with the work in the costume shop or scene shop, or help with publicity and promotions. Through participation you will learn the inner workings of how theatre is produced.

Please use this information as a guideline for your time at WCSU and welcome from your  
Faculty, Staff and Fellow Students

# FACULTY AND STAFF

## ***Pamela McDaniel, Chair***

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(203) 837-8912 (fax)

## ***Karen Walsh, Department Secretary***

[walshk@wcsu.edu](mailto:walshk@wcsu.edu)  
VPAC 239 Westside Campus  
(203) 837-8250  
(203) 837-8912 (fax)

## **FACULTY**

***P. McDaniel*** Chair, Acting, Directing

***F. Herbert*** Technical Direction, Lighting, Play Production

***T. Howard*** Musical Theatre, Directing, Acting, Audition Techniques, Transition Workshop

***J. Johns-Lerner*** Costume Technology

***E. Popiel*** Set Design, Scenic Art, Puppetry, Theatre Fundamentals

***S. Trapani*** Acting, Directing, Devised Theatre Workshop, Theatre History

## **ADJUNCT FACULTY**

***M. Bartoli*** Acting, Voice and Diction

***N. Bouclier*** Stage Management

***S. Cally*** Lighting Design

***M. Chii*** Set Design

***A. DePoto*** Acting, Playmaking with Children, Directing

***R. Ercole*** Acting Performance Techniques

***K. Hansen*** Production Lab Supervision

***J. Hickok*** Directing, Acting

***H. Kilik*** Musical Direction, Vocal Coach

***M. Lamb*** Choreography, Tap, Modern, Combination Class

***D. Lifton*** Applied Voice

***M. Lopez*** Costume Design

***E. Parkinson*** Musical Theatre- Dance, Ballet, Choreography

***B. Phelps*** Costume Technology

***S. Renninger*** Theatre Arts Management

***J. Robinson*** Applied Voice

***P. Seixas*** Set Design

***S. Sobel*** Costume and Makeup Design

***T. Swetz*** Technical Direction

***S. Wise*** Choreography, Tap

## **OVERVIEW**

The Department of Theatre Arts provides a strong theoretical and practical approach to the study of the art and craft of theatre. Students who major in Theatre Arts prepare for graduate studies and/or careers directly related to performance, design/technology, management and dramaturgy. Students also combine theatre studies with other majors and/or minors such as Music, Art and Media, to enhance work opportunities within the entertainment industry.

In addition to its academic functions, the department serves the campus and community by offering diverse theatrical performances including, musicals, traditional plays, and plays for children. Connections to the greater theatre community are promoted through sponsorship of professional training workshops and performances of guest artists.

Our proximity to New York City (one hour to mid-town Manhattan) gives us an opportunity to make excellent use of its vast resources. The theatre faculty maintains close ties with professional organizations, activities and research facilities within the area, and opportunities are regularly planned to introduce students to the professional environment.

## **MISSION**

The theatre department keeps consistent with the university's mission to serve as an accessible and responsive intellectual resource for the people and institutions of Connecticut. The department provides a thorough, modern education in the theory, skills and technology of theatre production and performance that is tailored to the individual student's background and career objectives.

The department believes in fostering a diverse student environment with an emphasis on professionalism and a commitment to excellence.

# DEPARTMENTAL OBJECTIVES

To accomplish this mission the Department of Theatre Arts:

- Offers its students the highest quality undergraduate programs in performance, theory, theatre technology and design by professors that have worked professionally in their field and maintain high academic credentials in their respective areas.
- Emphasizes performance and production techniques, writing and theatre management throughout the undergraduate curriculum to develop students' ability to understand and deliver appropriate performance and theoretical concepts and to apply and utilize these techniques in a professional setting.
- Provides studio and theatrical experiences using public and classroom productions to entertain live audiences. Our season each year consists of two main stage productions, two studio productions, two student directed One Act Series, a holiday show, and a large scale family oriented show. In addition to a variety of workshops and readings which enhance the cultural environment of the university and its programs.
- Organizes opportunities for students to perform off-campus at such as the Kennedy Center American College Theatre Festival (\*note: Western will host the Kennedy Center American College Theatre Festival for 2018).
- Provides a personalized learning environment for students through faculty mentored undergraduate research/creative projects and internships.
- Prepares students for graduate education in multiple areas of theatre arts and the entertainment industry.
- Assists students in discerning appropriate careers through diligent advising.
- Provides students with connections and references to professional organizations (such as USITT), internship programs and job placement opportunities.
- Arranges for New York theatre professionals to travel to our campus to conduct workshops in all aspects of theatre training.
- Provides and fosters the growth and development of faculty by encouraging research, attendance at professional meetings, publication and presentation of scholarly work and creative performance.
- Collaborates with organizations and institutions in all areas of the entertainment industry within the tri-state area to support professional growth of faculty as well as internship opportunities for students.
- Expresses its strong commitment to the community by collaborating with regional elementary, junior and senior high school educators to further our programs in children's theatre.

# **DEGREE PROGRAMS IN THEATRE ARTS**

## **BACHELOR OF ARTS IN THEATRE ARTS (B.A.)**

This degree is appropriate for students who wish to study theatre within the broader context of a liberal arts education and to emphasize areas of concentration such as performance, design/technology, theatre arts management or theatre studies. Students are encouraged to explore breadth and variety in their educational pursuits to enhance their understanding of the world around them and to give them greater career versatility as a graduate.

- To develop understanding and practice of theatre arts by focusing on the verbal, physical, visual and research aspects of the craft.
- To understand script analysis in order to develop an understanding of the relationship of production process to the period and style, content and structure of a script.
- To provide exposure to a wide variety of theatre repertory through the study of the history of theatre, its major dramatists, attending performances, and through the production of a variety of theatre works.
- To prepare students for entry-level positions in theatre performance, design and/or technology, theatre arts management and other entertainment industry-related fields, as well as, for continuation with graduate studies, and/or teaching.
- To encourage students to explore breadth and variety in their educational pursuits to enhance their understanding of the world around them and to give them greater career versatility as a post-graduate.

## **BACHELOR OF FINE ARTS IN MUSICAL THEATRE (B. F. A.)**

This degree offers knowledge of and training in all aspects of musical theatre within a liberal arts context in order to compete for employment opportunities in the entertainment industry where musical talent is utilized. Students will develop the following skills:

- Vocal production and techniques sufficient to present complete roles in full productions.
- Vocal interpretation and role preparation skills that enable understanding and performance of roles in a wide variety of styles and formats.
- Musicianship, keyboard competency, and analytic skills.
- Theatre skills, acting competence, script analysis, stage movement, voice and diction for the actor, auditioning techniques and related physical skills such as modern dance, ballet and jazz.
- Understanding of basic production elements such as make-up, costume, sets and props, and lighting.
- Knowledge of the musical theatre canon, along with its history and development within the theatre.
- Portfolio preparation of musical and non-musical material for auditions and/or graduate school.



# **ADMISSION AUDITIONS FOR MUSICAL THEATRE**

Students wishing to pursue a degree in Musical Theatre in the Department of Theatre Arts must adhere to the following criteria for admission:

1. Fulfill general admission guidelines found in the catalog for the university, school and department.
2. Perform and pass an audition, in person, for members of the faculty. The student, through this audition, must exhibit the standards and skill sets required for entry into the Musical Theatre program, including:
  - The ability to accurately perform with accompaniment 16 bars of an up-tempo and 16 bars of a ballad vocal selections.
  - The ability to perform a ½ minute to 1 minute monologue portraying a character close to the age of the individual auditioning.
  - The ability to learn and perform a short dance phrase that demonstrates movement skills.

Information regarding audition dates and specific audition requirements can be found on the Web site at <http://www.wcsu.edu/theatrearts/musical-theatre.asp> or by contacting the Department of Theatre Arts at (203) 837-8250 or the Director of the Musical Theatre Department Tim Howard (203) 837-3205.

## **TRANSFER ADMISSIONS**

All students wishing to transfer into any degree program in theatre at WCSU must meet the criteria listed for each program, including those currently attending institutions holding articulation agreements with WCSU. All applicants will be assessed in the areas of their selected option for matriculation and appropriate prerequisite placement in courses within the major.

Transferring students coming in as sophomores in the performance option will be required to perform a monologue and provide homework samples for assessment of their skills. These students can find information regarding the Assessment Criteria under Sophomore Assessment in this document.

## **ACADEMIC ADVISEMENT AND REGISTRATION**

As a student of WCSU, an official advisor is assigned through the registrar. This advisor will be a full time faculty member in the Department of Theatre Arts. Before registering for classes, you must meet with your advisor who will help you understand what classes you need to take each semester to keep on track for graduation. Because many required courses are offered in rotation, it is important to take them in the specified blocks, so as not to get behind or become overwhelmed your senior year.

After being advised by your Department appointed Faculty Advisor you must get approval to enroll in the Theatre Courses by the Department Chair, because most THR classes require a special permission. So once you have been advised and approved by the Chair, permissions can be processed by the Chair or by Karen the Department Secretary. Your advisor will also give you a pin number that you will need to facilitate online registration for theatre, general education and elective classes.

PLEASE NOTE: That even though you are granted permission to enroll in any THR course you still need to register online for the class along with all of your general education course. Permission to enter a class doesn't guarantee you a spot it just allows you to register for it.

To learn about which classes you must take in your time here, you can look at your program sheet. These program sheets are available on line at:

<http://wcsu.edu/academics/programsheets/>

<http://www.wcsu.edu/academics/programsheets/svpa/THRPERFORMANCE0512.pdf>

<http://www.wcsu.edu/academics/programsheets/svpa/THRDESIGNTECH0512.pdf>

<http://www.wcsu.edu/academics/programsheets/svpa/THRARTSMGT0512.pdf>

<http://www.wcsu.edu/academics/programsheets/svpa/THRdramaStudiesOp0512.pdf>

<http://www.wcsu.edu/academics/programsheets/svpa/BAMusicalTheatre0512.pdf>

Once you are registered and a part of the program, an updated electronic version of your personal program sheet is kept in the departmental advisement files. To receive a copy of this contact your advisor or the department chair.

## **AWARDING OF CREDIT**

Credit Hour: A semester hour of credit is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

1. One hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately 15 weeks;
2. Or the equivalent amount of work over a different amount of time;
3. Or at least an equivalent amount of work as required in paragraph 1 of this definition for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

In this department, there are two types of courses: lecture and studio.

- *Lecture*: A semester hour of credit is an amount of work represented in intended learning outcome and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than 2 hours of homework or other outside preparation for every 50 minutes – 1 hour of class time.
- *Studio*: A semester hour of credit is an amount of work represented in intended learning outcome and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than 1 hour of homework or other outside preparation for every 50 minutes – 1 hour of class time.

## **ADDITIONAL FEES for Musical Theatre Students**

Musical Theatre students are scheduled for a half hour voice lesson with one of the applied voice teachers. They additionally have an accompanist/vocal coach to work with them on their music for a 30 minute session. A fee of \$350 per semester is assessed to cover the cost of the accompanist. This fee is added into the regular tuition.

## GENERAL EDUCATION FOR NEW STUDENTS

General Education at Western Connecticut State University combines course-based competencies with opportunities to explore a wide range of disciplines outside of a student's major. The university has identified 10 competencies that support academic success and prepare students for life-long learning. There are shared learning outcomes for each competency, which are embedded in courses across the curriculum.

Competencies may be satisfied in the major, minor or any other area of interest. There are no rules about how many competencies can be satisfied in the major. The only rules are:

- All competencies must be satisfied
- All students must complete at least 40 credits outside of their major discipline

With this approach, the university has created the opportunity for students to develop essential skill and habits of mind in disciplines where they are most engaged with the material. It is important that students explore ideas from several areas of curriculum outside their major. But without an arbitrary limit on that exploration.

To learn more talk to your Advisor or visit

<http://www.wcsu.edu/catalogs/undergraduate/academic-programs-degrees/#fa16> .

# DEPARTMENTAL EVALUATIONS

## POLICY STATEMENT FOR ACADEMIC GOOD STANDING

It is the policy of this department that academic good standing is a requirement for performing in departmental productions, for participating in a leadership position and for travel offered within the program. At the end of each semester each student's progress within their academics are reviewed and evaluated for participation in the following semester. Students must meet the following guidelines:

### **A. Overall Grades For The Semester**

1. Must have completed 12 SH which apply to graduation
  - A grade of "C" or better is required for all theatre classes to count towards graduation.
  - All General Education courses and/or Electives must be a grade of "D-" or better to count toward graduation.
2. Grade Point Average
  - Maintain a 2.0 cumulative and have a 2.0 for the semester just completed.
  - Maintain a 2.5 in your major and have a 2.5 in your major for the semester just completed.

### **B. Student has been available for all assigned rehearsals and crew calls.**

- No outside productions or commitments for performance are permitted while a major within the WestConn Theatre Arts program.
- Arrangements must be made with employers so that work schedules can accommodate the dates and times of rehearsal and crew calls.

### **C. One must be in good academic standing for:**

- Casting within a show
- Appointment to a leadership position in Design/Tech (crew head or design) and management positions
- Participation in outside travel and department sponsored activities

## **RULES AND REGULATIONS**

In addition to the policies regarding academic eligibility the following rules and regulations also must be abided by in order to remain compliant to participate in the current season.

### **A. Outside Work and Projects**

- Students will NOT be permitted to work on outside projects while enrolled in the WCSU Theatre Arts Program.
- Students (both performers and technicians) must be available and fully committed to the WCSU Theatre Season.
- Students who take outside work (theatrically related work) are at risk of being ineligible to participate in the upcoming season (i.e. crew heard or being cast).
- Arrangements must be made with employers so that work schedules can accommodate the dates and times of rehearsal and crew calls.

### **B. Casting**

- Students are required to perform “as cast”.
- In the case of financial or familial emergencies students can submit a request to NOT BE CAST at least 4 weeks prior to auditions. This request will be reviewed by the full time faculty.

### **C. Theatre 300**

- Students must complete 7 semesters worth of THR 300 in order to graduate.
- Students must complete a minimum of 60 hours per semester from crew work and/or rehearsal in order to pass
- For every 60 hours complete you will receive an additional credit. You cannot exceed 3 credits per semester.
- You are allowed 3 unexcused absences. After the 3<sup>rd</sup> your grade will drop a full letter regardless of how many hours you have.

## MUSICAL THEATRE VOICE JURIES

As a culmination of each semester, musical theatre students are required to participate in voice juries. How the juries are organized and evaluated as follows:

- A. The jury will consist of the musical theatre voice faculty, the vocal coach, the coordinator of the musical theatre program and theatre arts performance faculty. Students will be scheduled for a 5 to 10 minute presentation of one to two of their pieces that have been worked on within the semester.
- B. Grading System
  1. Students will receive a numerical grade for each of the following aspects of their performance:
    - Preparation
    - Tone Quality
    - Intonation
    - Breath Support/Technique
    - Diction
    - Interpretation/Musicianship/Stage Deportment/Style
  2. The grade point scale is 100. Attention should be made during the course of the semester to each of these areas. The final grades of the three jurors will be averaged together. The studio teacher then renders the final grade, which is a combination of the jury and the weekly preparation for lessons.
- C. Jury Evaluation Form: A copy is included in the appendix to this document, page 30.

## SOPHOMORE PROMOTION IN ACTING

All theatre performance option and musical theatre majors in the spring semester of their sophomore year, will be required to perform for a committee consisting of performance faculty members, full-time and adjunct. This will require the following: 3-5 minute scene with a partner, an individual 1.5-2 minute monologue and binder that captures your WCSU career thus far (i.e. headshot, resume, homework samples, script analysis/rehearsal materials etc.). **This promotion is not a barrier.** It is only an assessment to evaluate your preparation for upper division classes and advancement to the senior capstone. A rubric for the sophomore promotion can be found in the appendix of this document on page 32.

## SENIOR PORTFOLIO

All majors will go through a senior capstone evaluation during the final fall semester of their program. This is the main evaluation you will need to successfully pass during your time here. Rubrics for assessment are on page 33. The portfolio will consist of the following.

- A. A record of academic accomplishments:
  - Work samples illustrating each level of classwork for the degree program.
  - Production photos of work done on the shows, handbills or posters from shows.
- B. A significant artistic component that illustrates their performance, management, or design/tech capabilities. This component will be a show you work on during your senior year or, if there is no adequate role or assignment for you during that year, you will create an alternate artistic piece for public presentation.
- C. A research paper in support of the artistic presentation, whose length is determined by the faculty member teaching Senior Portfolio in your senior semester.
- D. An oral presentation to a panel of the full-time faculty of the concept and research at the end of the senior semester.
- E. A professional resume, headshot and portfolio binder.
  - Performance Majors must be prepared to perform 3 monologues and, optionally, 1 song and have at least 6 performance ready monologues within their folder.
  - Musical Theatre Majors must be prepared to perform 2 monologues and 2 songs and have within your book and ready to perform a representative piece for each of the five genre categories: Jazz Standard, Pre Golden-Age Musical Theatre, Traditional Musical Theatre, Contemporary Musical Theatre and Pop/Rock. Additional pieces from any specialty categories that you perform should also be there.



## THR 300—THEATRE PRODUCTION LAB

All theatre majors and participants in departmental productions are required to enroll in THR 300. This course is repeatable and required each semester for majors. Students can earn up to 3SH each semester per semester for performing in and/or working on the departmental productions. Credit is awarded with a minimum of sixty (60) hour of supervised, laboratory work required. First and Second year theatre arts students will rotate in scenery, lighting, costume, sound, musical accompaniment, management, marketing and/or performance

Crews are assigned following the completion of auditions for the semester and all students will work on a crew in addition to their role that they may have been cast in. They are assigned based on the Design/Tech application forms, which are handed in after the first THR 300 meeting. Requests for changes to crew assignments must be brought to the Technical Director, Frank Herbert or the Department Chair, Pam McDaniel. The course outline can be found in the appendix, page 35.

### **VIRTUAL CALLBOARD**

Virtual Callboard is our management system for THR 300. It is the place where you will receive all the information about shows, rehearsals, auditions, and other departmental news. It is *very important* that you check the callboard on a daily basis! You can also set it up so Virtual Callboard will email you with any important announcements.

- A. You will find the callboard at: <http://wcsutheatrearts.vcallboard.com/>
- B. Sign Up For Virtual Callboard:
  1. As a student of the department of theatre arts, an account has already been created for you. To access it, sign into your WCSU email (ending in @connect.wcsu.edu).
  2. There should be an email from Virtual Callboard containing your username and temporary password. Go to the callboard (link above) and sign in with that information.
  3. You will be asked to change your password. Do so.
  4. Now that you are signed up, if you are not already prompted for information, click your name in the top right-hand corner of the home page, next to the gray face.
  5. You **MUST** provide a home address, dorm address, phone number, email address, and emergency contact. You must also provide any allergy/health information. All of these things are **VERY** important.
  6. Now you are ready to go!
- C. To Get Emails From Virtual Callboard:
  1. Click your name in the top right-hand corner of page, next to the gray face.
  2. Under Personal Information, check the “Yes” button for “I would like to receive email from this site.”

3. Click “Submit all changes”.

## **AUDITIONS**

All musical theatre and performance majors are *required* to audition for every show. Typically, the auditions for the main department productions occur at the beginning of the fall semester (for the fall shows) and the end of the fall semester (for the spring shows). The Directing Class One Acts will hold auditions for their ten-minute plays in the middle of the semester. All sign-up sheets and casting notices will be posted on the Departmental Callboard.

When you are cast standard rehearsals are Mondays-Thursdays from 7:00pm-10:30pm and Sundays from 6pm-9:30pm. You are required to keep those times available, as described in the Availability Policy (See Availability Policy). You will be given a more specific schedule of rehearsals times, which may be more or less than these standards, and may include weekend rehearsals. The schedule will also be posted on Virtual Callboard and the Berkshire callboard at least a week in advance of all calls.

The Audition Form can be found at the back of this Handbook, page 47.

## **CREW ASSIGNMENTS**

THR 300 is the period in which you will participate as a company member making the show possible. You do work on your crew to help the show get ready for opening. For example, if you are on set crew, you will build the set. On the lighting crew, you will hang and focus lights. Costumes crews will collect, build and fit the costumes. Crewmembers should tell their Crew Head if they are uncomfortable with any of these tasks for their personal safety and that of others. All crew assignments are coordinated through the Technical Director and Department Chair in conjunction with all crew departments.

**PLEASE NOTE:** Running Crews are selected for each show. You may be cast in one show and assigned to a running crew in another show. Every effort is made to distribute the work equally among all company members.

THR 300 also requires commitment outside of class time. While attendance is mandatory for each class, each crew has specific “crew calls” outside of class time. You will be notified of your call in advance and will be required to attend, unless you have class or rehearsal conflicts. You are expected to dress properly for your crew for all calls (See Safety, Rules, and Conduct).

**EVERYONE** cast or assigned to a running crew for a specific show is required to attend tech weekend, typically 10:00am–10:00pm on a Friday and Sunday. Everyone in the cast and running crew of the show is also to stay for the entire time of striking the show, usually following the final performance. Strike is only finished when the technical director says that all of the equipment is returned to its proper storage area and the spaces are clear and clean.

To pass THR 300, you must maintain good attendance and do 60 hours of work for the shows. Your attendance will be noted at THR 300 and crew calls and these hours will be recorded for you. But also very important to keep a record of your hours for yourself. When you arrive at a crew call, make sure to check in with your stage manager or crew head so you are accounted for. If you choose to do any other outside work for the show – for example, attending another crew’s call and helping out – you will need to notify the crew head in order that your extra hours can be recorded.

## **DEPARTMENTAL PROCEDURES**

### **GENERAL DEPARTMENTAL MEETINGS**

On approximately the second Wednesday of every month, the Department of Theatre Arts has mandatory meetings in Mainstage Theatre. These meetings are from 6:00pm-6:30pm. Updates and important organizational information are given at these meetings.

### **HEADSHOTS AND BIOS**

As a student of WCSU’s department of theatre arts, you need to have a headshot and bio to be used in programs, and for you to use for auditions. If you are new to the department, you will be given an appointment to have your headshot taken. There will be a sign-up within the first month or so of school. You must sign-up, whether you are a performer or not. PLEASE schedule an appointment you can be at and show up promptly. These photographers are from the art department and the appointments are set up by an art department faculty member. They take time out of their busy schedules to do us this service at no cost to you. Be sure to dress nicely, wear make-up if appropriate and look professional.

A template for the bio can be found in the appendix on page 38.

### **BULLETIN BOARDS**

Each of the many bulletin boards that decorate our halls have a specific purpose:

- The **MAIN CALLBOARD** is located outside the Studio Theatre this is where pertinent department information such as rehearsal schedules, advisement information, or cast lists are posted. **CHECK THIS REGULARLY.**
- The **COSTUME CALLBOARD** located in the hallway between the dressing rooms and the costume shop, is where fitting and measurement schedule information are posted.
- The **DEPARTMENT OFFICE CALLBOARD** is location directly outside the Department office. This is where important department information is posted in addition to industry information (i.e. upcoming auditions, workshops, graduate school and Internships).

- The TECH CALLBOARD is located next to the Mainstage Theatre backstage entrance. This includes industry information, THR 300 sign in/out sheet and upcoming call schedule.
- ALL CALLBOARDS have a copy of the department calendar posted. This calendar is updated frequently so make sure you check not only the posted paper copy but the online copy as well.

## LOCKERS

If you would like a locker talk to Laura Piechota, about obtaining one.

## MEASUREMENTS FOR COSTUME FITTINGS

**To all incoming & returning performance and musical theatre students:** During the first few days the costume shop staff will be taking measurements to keep on record for use on all upcoming productions. It is important to dress appropriately for your measurement session. Please wear close fitting, lightweight clothes. No loose fitting or bulky clothing. Wear appropriate undergarments. Please provide the following number sizes; NOT small, medium, large etc.:

**Women:** Dress, Blouse, Pant (e.g. size 8, 10, 12 Petite, Womens, Misses), Shoe, Bra size (32A, 34C etc),

- **Men:** Suit (e.g. 44Reg, 38 Short, 46Tall etc) Dress Pant by waist and inseam (30/32, 34/36 etc) Shirt by neck and arm length (e.g. 17/32 ) Dress shoe.

If you are unsure of what size you buy take a look at your less casual, more formal dress wear clothing tags, ask your Mom or take a trip to the store and get fitted; take notes on the sizes that fit. You will also be asked for your height & weight.

## DRESS REQUIREMENTS

### **\*\*PLEASE NOTE\*\***

*Upon being cast, your character may require a certain look other than your own. You may be asked to change your hair color, restyle your hair, grow a beard, shave a beard etc. The Costume Designer along with the Director will determine the character's look. Therefore, once you are cast, please refrain from doing anything to your personal 'look' until the Costume Designer has completed the design. Ask before you do anything.*

### **Rehearsals**

- Female actors must supply character shoes, a rehearsal skirts when required and white & black opaque tights.

- Male actors must supply hard soled dress shoes and jacket when required.
- All actors should own a make-up kit. Ben Nye kits are recommended.
  - **Paint and Set Crews**
  - Wear Closed Toe Shoes
  - Use Safety Goggles at all times in the shop
  - Be aware you may have to climb ladders
  - Be trained on equipment before using it. Ask TD, ATD, or Crew Head if you don't know how to use a piece of equipment.
  - Long hair must be tied back into bun or ponytail.
  - Work with a partner.
  - No cutting on worktables.
  - Pay attention while on stage and in the shop.
  - Use common sense.
    - **Lighting Crew**
    - Be aware you may have to climb ladders and dress appropriately
    - Wear gloves and close toed shoes
    - Be trained on lighting console before use
      - **Costume Shop Attire**
      - No bare feet or thin soled shoes. Closed soled shoes
      - Appropriate work attire: no low cut blouses, short shorts etc. please

# **SAFETY, RULES, and CONDUCT in WORKSPACES**

## **STUDENT CONDUCT**

Members of this theatrical academic community are expected to maintain standards of personal integrity and conduct themselves in a mature manner to optimize learning in the student's educational pursuits. It is further expected that every student respect the normal operations of the University. Failure to comply with direction from faculty or student leaders will be reproached with due course of action. Plagiarism, cheating or any form of academic dishonesty is not tolerated and will be addressed with extraordinary consequences.

## **SPACE AND FACILITIES**

The Department of Theatre Arts at Western Connecticut State University is fortunate to have a variety of functional spaces for classes and rehearsals. These spaces may be equipped with an inventory of high quality technical equipment (light, sound) as well as furniture. Rules for use of these spaces:

- No trash is to be left in any of the spaces.
- All lights must be turned off when leaving the space.
- All doors (inside and out) must be closed and locked when the space is not in use. Stage and other doors are never to be left propped open.
- Keep all facilities organized and clean at all times. A number of classes utilize the same space.
- None of the above mentioned spaces are for "hanging out." The student lounge is in Berkshire Hall, first floor.
- Reserve studio space for rehearsal through proper channels. Semester calendars will be posted for each room, please adhere to these.
- Adhere to time rules. Do not use the space longer than you have reserved it for.
- DO NOT disturb classes or rehearsals in adjacent spaces.
- Bottled water ONLY is permitted in any department of theatre arts space. Other food or drink is permitted only when part of a production or scene. Alcohol is NOT permitted in any theatre space.

## **STUDENT ACCESS to FACILITIES**

Costume Shop, Scenic Design Room, Prop Closet, Scene Shop and Theatre Department Computer Lab are all spaces used by students. There are specific rules for these spaces that must be adhered to. Access must be granted by the appropriate supervisor Elizabeth Popiel, Joni Lerner, Frank Herbert, Adelka Polak or Pamela McDaniel. All ongoing access key or card permission must be arranged by Karen Walsh with the approval of the chair, Pam McDaniel.

### **COMPUTER LAB regulations**

- There is to be no food or drink near the computers at any time.
- Students with access may not open the computer lab for anyone without access and lock them in.
- There should be no equipment/ hardware removed from the room at any time.
- ALWAYS log out of the computers when you are done.
- Always replace the paper in the printers. It can be found in the Berkshire copy room.
- For any further information on computer lab rules, please see Elizabeth Popiel and report to her any computer or printer that is out of order.

### **MAINSTAGE/STUDIO A/CLASSROOMS regulations**

- Mainstage Theatre, Studio A Theatre and Studio A and B (VPA 331 and VPA 334) may be reserved for student use through the Departmental Office Secretary for those working on productions or class projects. Classes and Departmentally-supported productions are given first priority.
- Use of light/sound equipment is authorized only for Mainstage/Studio A or classroom productions and projects. Students wishing to use lighting and sound equipment for class work must secure permission from the Technical Director.
- When done with Mainstage Theatre use, a ghost light must be lit and placed on the stage.
- Rehearsal and/or classroom furniture is supplied to theatre spaces and must not be removed. If it is removed for a rehearsal or production, it MUST be returned before the next class day.
- Spaces must be restored at the end of every class/rehearsal.
  - Stereo system should be locked and returned to its home
  - Keep pianos covered when not in use
  - Make sure the windows are secured

### **MANAGEMENT FACILITIES regulations**

- The Student Production Office is a space designated for student Production Managers and Stage Managers. This space is for managers to work on Mainstage productions/ Studio A productions, with access to a computer, printer, and files pertaining to departmental information.
- No one is allowed to have access to the Student Production Office key but faculty, production managers, and stage managers.
- The Box Office is a space strictly for Box Office Staff and Theatre Management majors. All work done in the spaces should pertain to departmental productions.

## **REHEARSAL STUDIOS (VPA 331 and VPA 334) regulations**

- Be respectful of the dance studios function.
- No street shoes on the Marley dance floors. Dance shoes, socks, and character shoes are acceptable.
- No food & drinks in the dance studio – water ONLY, preferably your own bottled water.
- Barres put aside
- Hands off mirrors

## **DRESSING ROOMS**

- **ABSOLUTELY NO FOOD OR DRINKS ALLOWED IN ANY DRESSING ROOM.** This goes for actors & crew members. The obvious reason for this is protection of the costumes but it also includes respecting your fellow actors food allergies and sensitivities.
- Water in a closed container is permissible. Throat lozenges, small hard candy is permissible. Please be mindful of where you leave these items.
- Please do not throw away any food wrappers or containers in the dressing room trashcans or leave outside in the hallways. Dispose of trash properly. Use the Costume Shop trashcan.
- No actors in dressing rooms until Wardrobe has finished checking in & setting up. Wardrobe arrives a minimum of a ½ hour prior to actor call to do this, so please let them finish this task before you enter the Dressing Rooms.
- It is actors' responsibility to properly hang up their costumes at the end of the show. This helps the Wardrobe Crew too ultimately to serve actors better.
- Please be aware of your own personal hygiene. Come to dress rehearsals clean & ready to go. Showers are available for your use here in the dressing rooms.

## **PRACTICE ROOM regulations for Applied Voice Students**

Musical Theatre Students are granted the privilege of using the practice rooms in the Department of Music. However, they must adhere to the practice room policies as follows:

- Practice Rooms are available on a first come first serve basis.
- Any room left unattended for 10 minutes may be claimed by another student.
- Leaving books and music in a room does not constitute occupation.
- Students should never leave their belongings unattended, WCSU is not responsible for items and materials left unattended in practice rooms.



## SAFETY REGULATIONS

- For your own protection you are not permitted to work in any of the areas/theatres without the supervision of a professor, adjunct professor or university assistant. In the unlikely event that there is an injury of any form, an Incident Report must be filed with the University Police at (203) 837-9300. In the event of an emergency, call 911.
- Wear only solid rubber soled shoes (sneakers are okay). Open-toed shoes, sandals, and very thin-soled shoes are not allowed on stage at any time, unless it is part of a costume. You will be asked to leave otherwise.
- When you come to a call, wear the appropriate clothing: clothing that can get dirty or get paint on it. Loose clothing and dangling jewelry is not permitted.
- Work gloves are required when working in for a number of scenery rigging and lighting related tasks. There are some provided in the tool cabinet but students are recommended to buy their own, as those may fit better.
- Be sure you know the locations of all of the fire extinguishers, main power supply boxes, light switches, and closest exits in case of an emergency.
- You must be trained in the use of any production equipment before using it.
- Listening to music with headphones is not allowed at all during crew calls. If you have headphones in your ears, you are cut off from hearing any danger calls or safety instructions.
- Always be aware of your surroundings, and what is going on around you at all times. This is very important and essential to your safety and the safety of others around you.
- EVERYONE is required to wear safety glasses when operating any form of power tools at any time. If your supervisor asks you to wear additional safety equipment (i.e. hardhats, face shields, welding masks) you must wear them; they are for your safety.
- The use of any form of spray paint is limited to the spray booth. This is located in the corner of the Scene Shop.
- When there is anyone working in the air (Ladder, Hydraulic Lift, Grid etc.), they are required to have a spotter. One must be trained before using the Genie.
- If there is to be any form of repair/maintenance on any electrical equipment, (power tools, lighting instruments etc.) ensure that it is completely unplugged from any power source.
- If something is to be dropped from up above, a call must be yelled BEFORE dropping the object. Calls can be such as “HEADS UP” or “DROPPING IN \_\_\_\_\_ LOCATION”.
- Only people directly appointed by the Tech Director are allowed to operate the Fly rail.

- If you have a question, please ask; there is no such thing as a stupid question. Your crew heads are there to help further educate you in your crew area. Your TD or ATD are also available for questions.
- Firearms used in a show ARE NOT to be touched by anyone but the people using it and the Stage Manager. Before use in the show the person/people using the firearm must be trained in how to use it.
- If there are any additional questions about safety that are not answered in this handbook, please contact Frank Herbert at (203) 837-8253 or Kori Hansen (203) 837-3981.

## **EMERGENCY PROCEDURES**

In the case of any emergency (fire, power outage, etc.) cast, crew and audience members must immediately proceed to the closest available emergency exit. These are indicated by lit signs that read “EXIT” and follow the instructions of and police or fire brigade that are on location. If there are any other additional questions please refer the Western Connecticut State University’s Evacuation Procedure Manual at [http://www.wcsu.edu/efs/HS\\_pdffiles/S115\\_EEP.pdf](http://www.wcsu.edu/efs/HS_pdffiles/S115_EEP.pdf)

# TRAVEL POLICIES

Throughout the year the Department of Theatre Arts frequently sponsors trips to conferences and events within the state, out of state and abroad. Participating in one of these events is an honor earned through your participation in the program and places you in the spotlight representing our program.

- When you travel with the Western Connecticut State University Department of Theatre Arts you are a representative of the department and as such all rules and regulations that govern procedures and appropriate behavior at school are in effect which travelling. You must follow all WCSU guidelines and policies.
- When on trips, remember, you are there to perform a show and all normal rules and policies regarding call times and deadlines are in effect.
- Alcohol use and drug use of any kind will not be tolerated under any circumstances. You have a responsibility to your production to be in the best mental state so you can perform to your fullest potential. If you are found to be breaking this rule you may be removed from the production and sent home immediately without question.
- When going on long trips you will be housed in either a hotel or, when in Scotland, you will be assigned to a flat. The stage and company managers of the show will assign housing groups. It is important that you treat all housing with respect.
- When being transported either by bus, van, plane, etc. all students must follow all state and governmental guidelines and laws.
- If you leave the group, whether it be when in NYC or at KCACTF, or any other event, or trip it is vital that you travel with another member of the cast or crew. Use the buddy system so that no one gets lost and we can all return home safe. Company managers should know where each individual can be located at any time.
- If you have any medical conditions or are taking any medicine it is vital that you fill out the medical form and inform the faculty chaperone and the stage manager.
- If in the case of a student being injured, if the student is in need of medical treatment immediately call medical services and then contact the Faculty member. **THE FACULTY MEMBER MUST BE NOTIFIED BEFORE TRANSPORT OF THE STUDENT.**

# LENDING and BORROWING of PROPS and COSTUMES

## ACCESS TO PROP AND SET STORAGE, 190 White Street.

When classroom work requires set pieces to be brought over from 190 White Street storage:

- A list should be developed and approved by the instructor of the class and then given to the Departments University Assistant, Adelka Polak.
- Adelka will made arrangement for transport of the items and will establish a crew call when all students needing access will go with her to collect the items.
- Once the project if finished all items must be returned through the same process.

## COSTUME SHOP LENDING POLICY

Students can check out rehearsal/performance costumes for their projects by appointment with Shop Manager, Joni Lerner and during appointed hours only. The following rules apply:

- Lending is for Theater Department or WCSU sponsored activities only. And only to currently enrolled students. Not for personal use.
  - Any costume or costume piece already pulled for a current, upcoming or past show which is on a labeled/reserved rack, or has been pulled for a class project, is NOT eligible for borrowing.
  - No outside rentals are available for use.
  - A Borrow Form must be filled out in full. This includes the signature of the sponsoring faculty member for that activity/class. This must be done in advance of taking the items out of the area AND the form must be signed by the Shop Manager.
  - No borrowed costume item may go off campus without special permission.
  - Return of costumes must be upon the agreed return date and time and must be checked in by the Shop Manager-
  - Acting Class Projects or Activity Usage: The faculty member for the class or Activity Sponsor must contact Shop Manager with name of the student(s) assigned for that project. Student Costumers must provide a piece list, dates of use and are responsible for striking, cleaning & returning to stock those items used.
  - Items for in class use only leave the costume shop prior to that class or event and are returned immediately after use by the Student Costumer who borrowed that costume.
  - The borrower is responsible for returning the item to stock cleaned and in good condition.
  - Costume usage is a privilege and can be revoked if the above rules are not observed.

**Costume Shop Hours:** Fall Semester: Mondays- Thursdays 4-7pm, Fridays 1-5pm  
Spring Semester: Mondays-Thursdays 4-7pm, Fridays 1-3pm .

### Contact Information:

**Joni Lerner:** 203-837-3984 Office, 203-733-4630 (text) [lernerj@WCSU.edu](mailto:lernerj@WCSU.edu)  
**Brenda Phelps** 203-837-9429 Shop [phelpsb@WCSU.edu](mailto:phelpsb@WCSU.edu)

# THEATRE ARTS STUDENT ORGANIZATIONS

The Department of Theatre Arts has four student-run clubs and organizations.

## **CENTERSTAGE**

Center Stage serves students in regards to theatre arts at WCSU. It offers theatre & performance related workshops and master classes, acts as a forum to address student questions, concerns and suggestions, and creates performance opportunities with student-led events such as the Variety Show and the Intersession show, which is often a student written piece. Center Stage encourages leadership with fundraisers. It is the goal of Center Stage to involve and educate students in the area of Theatre Arts! For any inquiries about the club or club events contact the President Joey Calabrese.

## **WIG**

WIG is the only improv group on campus. It meets once a week every Friday from 5-6:30pm and in the meetings students perform different games, exercises, and scenarios encompassing many key aspects of improvisational theatre. WIG has participated in the Del Close improv marathon in NYC and performed several other times across the WCSU campus. Also WIG has hosted master classes from Upright Citizens Brigade, Leland Williams and more. WIG has had members from multiple different majors and theatrical backgrounds. For any inquiries about the club or club events contact the President Howard Powell.

## **EVERSION**

Eversion is a fun, non-audition based dance club. Meetings are Fridays, 3pm-4:30pm in VPA 334 and incorporate a wide variety of dance classes including everything from classical ballet and theatrical jazz to high-energy hip-hop and African dance! No previous dance experience is required and everyone is welcome! Eversion is the perfect place to come learn new and exciting dance steps, get a great workout, meet new people, and have fun! For any inquiries about the club or club events contact the President Nathan Clift.

**Western Connecticut State University  
School of Visual and Performing Arts**

**Voice Jury Evaluation Form**

**Singer Information** *(completed by student)*

Name: \_\_\_\_\_ Date/Time: \_\_\_\_\_

Instructor(s): \_\_\_\_\_

Year:            Freshman     Sophomore     Junior     Senior

Semesters of Voice Study at WCSU: One  Two  Three  Four  Five  Six  Seven  Eight

**Selections Prepared for this Jury:**

1) Title & Composer: \_\_\_\_\_

2) Title & Composer: \_\_\_\_\_

3) Title & Composer: \_\_\_\_\_

**Other Repertoire Studied this Semester:**

\_\_\_\_\_  
\_\_\_\_\_

\*\*\*\*\*

**Evaluation** *(completed by faculty)*

<b>Posture &amp; Breathing:</b> <i>(Unacceptable)</i> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> <i>(Outstanding)</i>
Comments: _____ _____

<b>Preparation:</b> <i>(Unacceptable)</i> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> <i>(Outstanding)</i>
Comments: _____ _____

<b>Tone Quality:</b> <i>(Unacceptable)</i> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> <i>(Outstanding)</i>
Comments: _____ _____

<b>Intonation:</b> <i>(Unacceptable)</i> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> <i>(Outstanding)</i>
Comments: _____ _____

**Western Connecticut State University  
School of Visual and Performing Arts**

<b>Diction:</b>	<i>(Unacceptable)</i> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> <i>(Outstanding)</i>
Comments: _____ _____	

<b>Dramatic Presentation (Acting):</b>	<i>(Unacceptable)</i> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> <i>(Outstanding)</i>
Comments: _____ _____	

<b>Overall Vocal Health:</b>	<i>(Unacceptable)</i> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> <i>(Outstanding)</i>
Comments: _____ _____	

<b>Musicianship &amp; Accuracy:</b>	<i>(Unacceptable)</i> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> <i>(Outstanding)</i>
Comments: _____ _____	

<b>Musical Style &amp; Interpretation:</b>	<i>(Unacceptable)</i> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> <i>(Outstanding)</i>
Comments: _____ _____	

<b>OVERALL PRESENTATION:</b>	<i>(Unacceptable)</i> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> <i>(Outstanding)</i>
Comments: _____ _____	

**Areas of Strength and/or Improvement:** \_\_\_\_\_  
\_\_\_\_\_

**Areas Requiring More Work:** \_\_\_\_\_  
\_\_\_\_\_

<b>PASS</b> <input type="checkbox"/>	<b>PROBATION</b> <input type="checkbox"/>	<b>FAIL</b> <input type="checkbox"/>
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*Signed by Faculty:* \_\_\_\_\_

*Date* \_\_\_\_\_

# Sophomore Promotion

Name \_\_\_\_\_

Scene \_\_\_\_\_

Monologue \_\_\_\_\_

Major: Performance      Musical Theatre      Semester and Year \_\_\_\_\_

Courses Taken Prior to Assessment- Please check

- |                                 |  |
|---------------------------------|--|
| _____ THR 181 Acting I          | _____ THR 171 Musical Theatre Workshop     |
| _____ THR 182 Tech Theatre      | _____ THR 202 Tech Theatre II              |
| _____ THR 150 Perf. Techniques  | _____ THR 279 History of Theatre           |
| _____ THR 260 Voice and Diction | _____ HPX 150 Dance Workshop               |
| _____ THR 201 Playmaking        | _____ THR 289 Children's Theatre Practicum |
| _____ THR 281 Acting II         | _____ other _____                          |

<b><u>Playing a dramatic action with clear obstacles, conflict and tactics.</u></b>	Not understanding what action is with no clear tactical approach.	Actions are half-hearted and the tactical approach and goals are fuzzy.	Dramatic actions clear but not yet fully realized. Goals coming into focus. Climax not enough yet.	Strong dramatic action and clear goals. Tactics are clear and interesting. Strong through line of action.
<b><u>Being on voice with breath centered and proper grounding in breathing and posture.</u></b>	Voice weak. Poor posture and no grounding of the torso. Breathing shallow.	Voice showing signs of life but more vocal development needed. Voice still in throat.	Voice starting to come out of the body. Decent resonance, control and breath support.	Strong vocal range and strength. Resonance and support full.
<b><u>Establishing a relationship, moment to moment with strong listening and responding skills.</u></b>	Concentration weak. Listening and responding needs a lot of work.	Focus is good, but wavers. Listening and responding similarly not focused.	Good focus and moment to moment connection. Listening and responding good.	Excellent focus and understanding of character and what partner's needs are.
<b><u>Physical actions with tempo rhythm connected to the emotional core including the moment before and state of being.</u></b>	Physical actions not connected. No moment before helping to create strong state of being.	Some connection to physical actions but not able to connect emotionally. Weak tempo rhythm.	Moment before brings actor into state of being. Emotional core connected through physical actions. Tempo rhythm good but needs work.	Strong moment before. Strong use of physical actions and tempo rhythm to fully reveal emotional core.
<b><u>Establishing the physical environment including inner and outer objects. Use of fourth wall.</u></b>	No connection to physical environment. No use of fourth wall.	Some use of the environment. Little use of objects.	Use of physical environment helps context of scene and characterization. Use of objects and fourth wall.	Powerful connection to physical environment, using inner and outer objects and fourth wall.

*Additional Comments:*



**SENIOR PORTFOLIO ASSESSMENT**  
**THEATRE ARTS - PERFORMANCE OPTION**

Name of Student:

	Performance Projects		Presentation Skills		Application of theory		Knowledge of theatrical movements		Knowledge of criticism and theory		Ability to collaborate		Knowledge of drama	
	X	%	X	%	X	%	X	%	X	%	X	%	X	%
<b>Proficient</b>		----		----		----		----		----		----		----
<b>Adequate</b>		----		----		----		----		----		----		----
<b>Inadequate</b>		----		----		----		----		----		----		----

**Comments/Observations:**

**Performance Option Rubric for Research Portion of the Portfolio**

	Relevance of Research		Clarity of Thesis Statement		Clarity of Organization		Breadth of Primary Sources		Analysis of Topic		Quality of Bibliography		Citation of Sources		Quality of Writing	
	x	%	x	%	x	%	x	%	x	%	x	%	x	%	x	%
<b>Proficient</b>		---		---		---		---		---		---		---		---
<b>Adequate</b>		---		---		---		---		---		---		---		---
<b>Inadequate</b>		---		---		---		---		---		---		---		---

**SENIOR PORTFOLIO ASSESSMENT**  
**THEATRE ARTS—DESIGN/TECH OPTION**

Name of Student:

	Creative Projects		Presentation Skills		Application of theory		Knowledge of theatrical movements		Knowledge of criticism and theory		Ability to collaborate		Knowledge of drama	
	X	%	X	%	X	%	X	%	X	%	X	%	X	%
<b>Proficient</b>		----		----		----		----		----		----		----
<b>Adequate</b>		----		----		----		----		----		----		----
<b>Inadequate</b>		----		----		----		----		----		----		----

**Comments/Observations:**

**Option Rubric for Research Portion of the Portfolio**

	Relevance of Research		Clarity of Thesis Statement		Clarity of Organization		Breadth of Primary Sources		Analysis of Topic		Quality of Bibliography		Citation of Sources		Quality of Writing	
	X	%	X	%	X	%	X	%	X	%	X	%	X	%	X	%
<b>Proficient</b>		----		----		----		----		----		----		----		----
<b>Adequate</b>		----		----		----		----		----		----		----		----
<b>Inadequate</b>		----		----		----		----		----		----		----		----

# THR 300 COURSE OUTLINE

## WESTERN CONNECTICUT STATE UNIVERSITY DEPARTMENT OF THEATRE ARTS

**THR 300- Theatre Production Lab**

**1-3 S.H.**

### **COURSE DESCRIPTION:**

Designed for majors with participation by non-majors by special permission. Active participation in theatre activities. Theatre Majors must earn one credit every semester, portfolio semester optional. Activity requires a minimum of sixty (60) hours of supervised, laboratory work. This course may be repeated for credit, but not more than three semester hours may be earned in one semester. Theatre arts students will rotate in scenery, lighting, costume, sound, management and performance. *Every semester. General Education: Humanities/Fine Arts Studio.*

### **STUDENT LEARNING OUTCOMES---Students will be able to:**

1. Apply their performance and technical skills learned in their theatre core classes in a practical theatrical production setting.
2. Work collaboratively on the production of non-musical, musical and cabaret events.
3. Participate in and manage crews with specific tasks such as props collection and production, electrical hangs and focus, costume construction, stage management, set construction, wardrobe management, scenic art, box office, front of house, publicity, etc.
4. Understand the function of and how to relate to all of the various departments of production required for the mounting of a theatrical piece.
5. Develop a performance (non-musical, musical theatre, cabaret) under the guidance of a professional director.
6. Work collaboratively with peers, sharing leadership, with discipline and commitment to excellence.
7. Experience the challenges presented in producing diverse samplings of theatrical pieces.

### **COURSE OUTLINE—Student Learning Activities will include—**

1. **PERFORMANCE:** Under the guidance of a professional director, musical director and choreographer students will experience:
  - a. Auditions for both musical and non-musical performances
  - b. Rehearsal Process for a full-length performance.
  - c. Technical Rehearsal for Integration of the Light, Sound, Set, Costumes, Props, etc.
  - d. Repeated Performances before a live audience.
2. **SET DESIGN AND CONSTRUCTION:** Under the guidance of a professional designer and technical director students will learn:

- a. Develop and understanding of a floor planning, design elevations and the design process in the following areas:
  - a. **Set Construction**
    - i. Develop an understanding of technical drawings
    - ii. Be able to take information from plans and build a set
    - iii. Understand how to use all the shop tools and equipment safely
  - b. **Set Design**
    - i. Work closely with the Designer assisting in the design process
    - ii. Work closely with the Shop, Management and Props Artisans to facilitate a clear understanding of the design concept
    - iii. Be there to take notes and answer notes during the course of tech weekend and in the absence of the Designer
  - c. **Scenic Artistry**
    - i. Develop and understand of Scenic Paint and the art of Scenic Artistry
    - ii. Be able to take Paint Elevations and paint a set to the Designers specifications
    - iii. Be able to work closely with the Shop, Design team and Management in insure the Set Painting is complete correctly and in a timely manner
  - d. **Prop Artistry**
    - i. Develop and understand of props construction, collection and research
    - ii. Be able to research show appropriate props and develop ways to efficiently replicate them
    - iii. Be able to work closely with Management Team, Director and Scenic Designer regarding specific looks of props
    - iv. Be able to provide sufficient rehearsal props and cycle in performance props in a timely fashion
    - v. Being able to maintain the running of props during the course of the show
3. **COSTUME DESIGN AND CONSTRUCTION:** Under the guidance of a professional designer and costume technician students will learn:
  - a. Costume as a reflection of character, period and style.
  - b. Costume Design and the process of construction from artist's renderings, adapting pre-existing costumes to the design and sources for rental.
  - c. Fittings of finished costumes.
  - d. Management of all pieces and maintenance of costumes during the run of a show.
4. **LIGHTING AND PROJECTION DESIGN:** Under the guidance of a professional lighting designer students will learn:
  - a. Lighting design in relationship to set, costumes and blocking.
  - b. Lighting Plots with instrument schedules, hook-up sheets, and color choices.

- c. Process of hanging and focusing instruments.
  - d. Writing lighting cues.
  - e. Integration of lights into the performance through technical rehearsals.
  - f. Maintaining the plot and running a show.
5. **SOUND DESIGN AND ENGINEERING:** Under the guidance of a professional sound design engineer students will learn:
- a. Creation of soundscape to reinforce the dramatic structure, style and story.
  - b. Design of equipment layout and hookup.
  - c. Care, maintenance and use of wireless microphones.
  - d. Setting vocal and instrumental balances for a sound system.
  - e. Charting a show notating flow of microphone use.
  - f. Practical experience running a sound board keeping an appropriate balance between vocal and instrumental accompaniment.
6. **FRONT OF HOUSE MANAGEMENT:** Under the guidance of a professional theatre arts manager students will learn:
- a. Front of house management including ticket sales, ushering and lobby displays.
  - b. Public relations including the development and distribution of ads, e-mail blasts, signage, posters, postcards, and programs.
  - c. Development of funding through the selling of program ads and soliciting of sponsors.
  - d. Company management including ability to co-ordinate company travel arrangements, the organization of galas and catering when required for tech weekends and/or performances.
7. **PRODUCTION MANAGEMENT:** Under the guidance of a professional director and/or technical director students will learn:
- a. Development of a clear chain of command for the details of each production in the following area of management:
    - a. **Production Manager**
      - i. To oversee the coordination of all technical areas.
      - ii. Maintaining calls for all crews and cast members to facilitate the efficient preparation for each performance.
    - b. **Stage Manager and Assistant Stage Managers**
      - i. To oversee the details of rehearsal and coordination of the flow of information for the developments from the rehearsal process to the technical staff.
      - ii. Organization of backstage crews and charting of scenic, costume, makeup and prop changes that must be made during the run of a show.
      - iii. Providing proper security and safety standards through the rehearsal and performance process.

- iv. Coordinate and maintain the production through every performance through the call of cues and maintaining order backstage.
8. **INSTRUMENTAL ACCOMPANIST:** for live performance under the direction of a professional conductor.
    - a. Accompaniment may be playing within a pit orchestra, a small combo and/or playing on stage as part of the mise-en-scene.
    - b. Rehearsal and/or development of musical accompaniment within the studio context with the music director.
    - c. Integration of instrumental music and vocal and/or choreographic performance.
    - d. Technical rehearsals to establish proper balance of sound for instrumental and vocal performance.
    - e. Repeated Performances before a live audience.
  9. **DRAMATRUGY AND ASISTANT DIRECTING:** Under the guidance of a professional director and/or playwright students will learn:
    - a. Research of period and style for support of the cast and design staff.
    - b. Research for the social and political context for the play or performance piece to support the exploration of the “theme”, “arc”, and/or spine of the piece with the creative team.
    - c. Background for clarification of elements of the text.
    - d. Tracking for continuity and structure when developing an original piece.
    - e. Preparing educational materials for school audiences.
    - f. Preparing lobby displays for supporting materials to enhance the audiences understanding of the significance or relevance of a piece.

Observe and work with the director to develop and maintain their vision.

### **CREW HEAD POSITIONS:**

Each semester students have the opportunity to apply for special appointments as crew heads for any particular production. These students must be in good academic standing in addition to maintain strong leadership skills and have an advanced knowledge of their field of choice. Crew Head positions are offered in the following areas:

### **SET DESIGN AND CONSTRUCTION:**

**Assistant Scenic Designer:** This individual works under the mentorship and guidance of the Scenic Designer. From the beginning of the design process up until opening night. This individual serves as a connection between Management, Props, Scene Shop and the Designer. This Individual works on notes given to the Designer by the Production team and takes notes for the Designer in their absence. They attend all production meetings and assist in maintaining a clear understanding regarding the overall scenic design.

**Master Carpenter (MC):** This individual works closely with the Technical Director (TD) and the Scenic Designer in the construction of the set. With the assistance of the AMC and the set crew this individual is responsible for constructing the set in a timely manner and keeping the Production team updated on their progress during production meetings. In addition this individual will work closely with the TD in the preparation of the set strike.

**Assistant Master Carpenter (AMC):** Assists the MC in the management of the set crew as well as the construction and striking of the set.

**Scenic Charge:** This individual works closely with the Scenic Designer regarding the scenic painting. This individual is responsible for the timely painting of the set and the management of the paint crew. This individual is also required to keep the production team updated on the progress of the set during production meetings.

**Props Master:** This individual is responsible for the research and collection/construction of ALL show props. They work closely with the Director and the Scenic Designer regarding looks. This individual also will work closely with the Stage Managers regarding the maintaining and running of props during the course of the show and strike. This individual is responsible for managing the props crew with the help of their Assistant.

**Assistant Props Master:** This individual assist the Props Master in the research and collection/construction of ALL show props. They are also responsible for assisting with the management of props during the run of the show and strike.

#### **COSTUME DESIGN AND CONSTRUCTION:**

**Assistant Costume Designer:** This individual is the liaison between the Costume Designer and the Costume Shop Staff. In this position, you will assist the Designer in many ways such as fittings, keeping track of rental costumes, attending production meetings, and compiling the Costume Bible, attending crew calls, attending strike and much more.

**Wardrobe Head:** Organizes and supervises costume changes during each performance and assists actors as necessary. Works in close collaboration with the design team and shop manager to create a Piece List (costume piece list specific to each character/actor that lists what and when a costume is worn) and the care and feeding of the costumes (washed and how often by what method; machine, hand, cold water, hot water, dry cleaned etc.).

**Running Crew:** Is the group of people that work backstage and in the dressing rooms together with the Wardrobe Head. The number of people needed and duties of the crew varies from show to show. Basic duties include: assisting the actors with their costumes at the top of the show, any costume changes that may occur backstage, in the dressing room at the end of the show. Make

any repairs, ready the costumes (ironing, steaming, and laundry) keep areas clean and neat throughout the course of tech week, run of the show and strike.

**Hair & Make Up Team:** The Costume Designer is responsible for the look of the show's hair & make up. The Hair & Make Up Team will work with the designer to execute the look needed for the characters and will work with the actors during the course of the show to maintain the design. The number of people needed & duties of the crew varies from show to show. Basic duties include assisting the actors, helping with any changes during the show, keeping the area neat and clean throughout the course of tech week, run of the show and strike.

## **LIGHTING AND PROJECTION DESIGN:**

**Assistant Lighting Designer (ALD):** This individual works closely under the guidance and mentorship of the Lighting Designer in the development of the Lighting Design. This individual monitors the ME and keeps the production team updated during production meetings. This individual develops cue sheets and monitors the calling of cues. They are also responsible for maintaining the show after tech in the absence of the designer.

**Master Electrician (ME):** This individual is responsible for the hang/focus and maintenance of ALL lighting fixtures on a particular show. This individual maps out the circuitry for the space and hangs the light according to the Designers plot. This individual is responsible for getting all the light up and working in a timely fashion while keeping the production team updated on their progress during production meetings. This person manages the lighting crew and makes sure all fixture are maintained and working throughout the run of the show and strike. This person is also responsible for programing all of the cues for the show.

**Light Board Operator:** This individual runs the board during the course of the show. They run cues based on the Stage Manager "go". Most of the time this job is held by the ME.

**Spot Light Operator:** This individual runs the spotlight during the course of the show. They run the spot cues based on the Stage Managers "go". This position and the number of spot ops varies from show to show.

**Projection Designer:** This individual works closely with the Director, LD and Scenic Designer to develop projection designs for a particular show. This individual is not only responsible for developing the designs but also sets up the equipment and runs the projection cues during the course of the show.

## **SOUND DESIGN AND ENGINEERING:**

**Sound Designer:** This individual works closely with the Director and TD to develop a sound design for a particular show. This individual is responsible for speaker placement and the overall



sound clarity of the show. This person is also responsible for mic placement if the show calls for it and the development of sound effects using QLab.

**Sound Board Operator (A1):** This individual is responsible for the live mixing of a show (if the show calls for it) and the running of QLab (sound effects). This individual manages the A2s and monitors any mics that are on stage. The majority of the time this position is held by the Sound Designer.

**A2:** This individual is responsible for the placement and upkeep of body mics during the run of a show. This position and the number of people needed varies from show to show.

### **FRONT OF HOUSE MANAGEMENT:**

**Marketing Crew Head:** This individual manages creating the Facebook event for all shows, Manages the distribution of yard signs and posters. In addition to coordinating press releases, arranging a press photoshoot two weeks before show and a photo session during a dress rehearsal.

**Administrative Crew Head:** This individual manages the collection of headshots and bios for the program in addition to creating the program with the Publication and Design Team (proofing the program, sharing the doc with the Director and production team, making the necessary edits etc.). This person also, is responsible for managing the box office sign in book and tallying the hours to later be submitted in the FOH crew report.

**Front of House Manager (FOH):** This individual schedules box office crew members to work FOH for shows and assigns them their roles for each show. They manage the sales (run the floor for all of the shows that he/she is able to work) and responds to voicemails and emails addressed to the box office. This individual is also responsible for attending all production meetings and updating the production team on signage, tickets sales etc.

**Group Sales Manager:** Assists in managing all group show events for the Theatre Department including High School Night productions and School Group Matinees. This individual coordinates distribution of School Group Matinee show letters and booking for school group visits. This person also manages group sale documents including ticket sales and house count for each group show.

**Gala Manager:** This individual works directly with Sarah Renninger to plan and coordinate any upcoming large-scale Theatre Galas. This individual is responsible for managing invitations and booking of talent, working with obtaining donated items for the silent auction. This person is also responsible for assisting in coordinating all Cast and Crew parties for the semester.

## **PRODUCTION MANAGEMENT:**

**Production Manager (PM):** This individual serves as the liaison between the faculty and the students in the WCSU Theatre Department. This individual coordinates all Departmental meetings and makes sure the calendar is always up to date both online and on ALL callboards. This individual schedules and runs all Auditions and Callbacks for the semester's season. This individual maintains the rehearsal space reservation book and coordinates with the Stage Managers regarding bookings. This individual oversees the coordination of all technical areas of a production and monitors THR 300 hours. While also maintaining calls for all crews and cast members to facilitate the efficient preparation for each performance.

**Stage Manager (SM/PSM):** This individual serves as the liaison between the designers, director, crew and cast of a particular production. They are responsible for the recording of all blocking in the show in addition to all charting the movement of props, costumes etc. They oversee the details of rehearsal and coordination of the flow of information for the developments from the rehearsal process to the technical staff through rehearsal report. They organize backstage crews and the charting of scenic, costume, makeup and prop changes that must be made during the run of a show. Providing proper security and safety standards through the rehearsal and performance process. In addition to coordinating and maintaining the production through every performance through the call of cues, utilization of the ASMs and reporting on progress.

**Assistant Stage Manager (ASM):** This individual work directly under the Stage Manager. They assist in the running of backstage acting as the SMs eyes and ears. This individual is directly responsible for being "on book" during the rehearsal process and distributing line notes. This person also is required to assist in the spiking of the stage and movement of scenery as needed during the rehearsal process and the run of the show. In the event the SM is not able to call a show the ASM must be prepared to step in. ASM as responsible for creating the master run sheet for the show (master sheet of all technical cues—props, costumes, lights/sound cues) to then be posted backstage. The number of assistant varies from show to show but normally there would be two ASMs.

**Production Assistant (PA):** This individual works with the management team and assists with the paperwork, running of errands and providing coffee for the team during rehearsal. This individual is charged with assisting the ASMs with their day-to-day duties. This position and the number of people needed in addition to the specific duties varies from show to show.

## **DRAMATURGY AND ASISTANT DIRECTING:**

**Dramaturg:** This individual works closely with the Director, AD and cast in an effort to make sure the direction of the action stays authentic to the director's vision and the times. This individual is responsible for research the show and all the small nuances that are vital to the

show's integrity (i.e. body movement, language, prop usage, social status etc.). This position normally is adapted by the AD but depending on the demand is a standalone position.

**Assistant Director (AD):** This individual works under the guidance and mentorship of the Director in an effort to help them bring their vision to life. This individual is often asked to do research on the script and make a formal presentation for the cast and crew. This person is responsible for documenting all directorial notes for distribution to the cast and management team in addition to running understudy rehearsals.

**TO APPLY:** Fill out the Design Tech form and submit it to the PM during auditions. The Design Tech form can be found on page 44.

### **GRADING:**

Grading for this Lab is based on attendance. You must sign in and out of every section you attend in order to get credit.

### **HOOR BREAKDOWN: Each semester you are required to complete 60 hrs of lab work**

For each lab period you will receive 2 hours. If you attend every lab you will complete ½ of the hours required to receive one credit. The remainder of your hours can be obtained by going to crew calls and working on shows. You are required to complete at minimum 60 hours each semester in order to receive one credit. For every 60 hours completed you will receive an additional credit. Students cannot exceed three credits each semester.

### **ATTENDANCE:**

Attendance is monitored by your crew head and your THR 300 section supervisor. Students are required to sign in and out for every THR 300/crew call they attend. Students are allowed 3 absences over the course of the semester. If you are absent you are required to make up the lost hours by attending additional crew call/ THR sections/strike. If you exceed 3 absences your grade will drop an entire letter.

In the event of an emergency where you have to exceed 3 absences contact Adelka Polak and Pam McDaniel.

# WCSU THEATRE DEPARTMENT

## DESIGN/TECH FORM FOR FALL 2017

Name: \_\_\_\_\_

Major: \_\_\_\_\_ Grade Level (Circle one): Freshman  
Sophomore  
Junior  
Senior

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### **CONTACT INFORMATION:**

Cell Number: \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_

WCSU Email: \_\_\_\_\_ Secondary Email: \_\_\_\_\_

Home Address: \_\_\_\_\_

### **POSITION APPLYING FOR:**

(PLEASE NUMBER 1-3 ACCORDING TO PERSONAL CHOICE)

- |  |  |
|--|--|
| <input type="checkbox"/> Stage Manager           | <input type="checkbox"/> Asst. Stage Manager   |
| <input type="checkbox"/> Asst. Props Master      | <input type="checkbox"/> Props Crew            |
| <input type="checkbox"/> Asst. Director          | <input type="checkbox"/> Sound Designer        |
| <input type="checkbox"/> Lighting Designer       | <input type="checkbox"/> Asst. SD              |
| <input type="checkbox"/> Asst. LD                | <input type="checkbox"/> Sound Crew            |
| <input type="checkbox"/> Master Electrician      | <input type="checkbox"/> Master Carpenter      |
| <input type="checkbox"/> Light Crew              | <input type="checkbox"/> Set Construction Crew |
| <input type="checkbox"/> Costume Asst.           | <input type="checkbox"/> Paint Crew            |
| <input type="checkbox"/> Wardrobe Manager        | <input type="checkbox"/> Asst. Producer        |
| <input type="checkbox"/> Hair/ Make-Up Designer  | <input type="checkbox"/> Box Office Manager    |
| <input type="checkbox"/> Costume Crew            | <input type="checkbox"/> Box Office Crew       |
| <input type="checkbox"/> Props Master / Artesian | <input type="checkbox"/> Scenic Charge         |

**If you have a resume please attach it to this form. If not please list below any prior Design Tech experience.**

## WCSU BIO TEMPLATE

In order to conserve space in our program we ask that each of you fill out one of these templates (Performer or Design/Tech). Each fill-in-the-blank forms will then be typed by our FOH crew and published in the program. Inquiries about bio updates will be made before each show. If you have any questions please contact Sarah Renninger.

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### *Template for Performers*

\_\_\_\_\_ is a \_\_\_\_\_ in \_\_\_\_\_ from \_\_\_\_\_.  
(NAME) (SPECIFY YEAR) (CONCENTRATION) (HOMETOWN)

**WCSU credits include:** (list no more than 3)

Name of Show

Role in Show

**Design/tech WCSU credits include:** (list no more than 3)

Name of Show

Role in Show

**Other credits include:** (list no more than 2)

Name of Show

Role in Show

### *Samples for Performers*

John Student is a freshman in performance from Danbury, CT. Other credits include *Sweeney Todd* (Sweeney Todd).

Jane Student is a senior transfer in performance from Southern Connecticut State University. WCSU credits include *Lysistrata* (Lampito), *Major Barbara* (Lady Britomart), and a role in the one act play *The Second Beam* (Meg). Design/tech WCSU credits include *Schoolhouse Rock Live!* (Assistant Stage Manager) and *Spring Awakening* (Hair/Make-up Design). Other credits include *Hairspray* (Edna Turnblad).

## WCSU BIO TEMPLATE

In order to conserve space in our program we ask that each of you fill out one of these template (Performer or Design/Tech). Each fill out form will then be typed by our FOH crew and published in the program. Inquiries about bio updates will be made before each show. If you have any questions please contact Sarah Renninger.

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### *Template for Design/Tech/Management/Theatre Studies*

\_\_\_\_\_ is a \_\_\_\_\_ in \_\_\_\_\_ from \_\_\_\_\_.  
(NAME) (SPECIFY YEAR) (CONCENTRATION) (HOMETOWN)

**WCSU credits include:** (list no more than 3)

Name of Show

Job in Show

**Design/tech WCSU credits include:** (list no more than 3)

Name of Show

Job in Show

**Other credits include:** (list no more than 2)

Name of Show

Job in Show

### *Samples for Design/Tech/Management/Drama Studies*

Bob Student is a junior in design/tech from Naugatuck, CT. WCSU credits include *Lysistrata* (Master Electrician), *Major Barbara* (Sound Design), and *Spring Awakening* (Lighting Design). Other credits include *Dog Sees God* (Sound Design).

Betty Student is a sophomore transfer in management from Naugatuck Valley Community College. WCSU credits include *Major Barbara* (Box Office Manager), *Spring Awakening* (Assistant Stage Manager), and *Alice in Wonderland* (Stage Manager).

# WCSU THEATRE DEPARTMENT

## AUDITION FORM FOR FALL 2017

# \_\_\_\_\_

Name: \_\_\_\_\_ Grade Level (Circle one):

Freshman  
Sophomore  
Junior  
Senior

### **CONTACT INFORMATION:**

Cell Number: \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_

WCSU Email: \_\_\_\_\_ Secondary Email: \_\_\_\_\_

Home Address: \_\_\_\_\_

### **BASIC SIZES: (please be accurate)**

Height: \_\_\_\_\_ ft. \_\_\_\_\_ in.

Waist: \_\_\_\_\_ in.

Bust (female): \_\_\_\_\_ in.

Pant size: \_\_\_\_\_

Shirt size: \_\_\_\_\_

Shoe size: \_\_\_\_\_

**Please list ANY special skills:  
(Tumbling, Martial Arts and ANY musical instruments)**

**If you have a resume please attach it to this form. If not please list below any prior performance experience.**

**\*\*PLEASE MAKE 4 COPIES OF THIS FORM\*\***