

**DESIGN AND PRODUCTION HANDBOOK**  
**for Costume, Set, & Lighting Designers,**  
**Costume Technicians, & Technical Directors**

**FALL 2018**

SUBJECT TO CHANGE

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## **GENERAL OPERATIONS AND POLICIES:**

### **STUDENT RESPONSIBILITY TO KEEP INFORMED**

The Department of Theater makes special demands on students enrolled in the MFA and BFA training programs because of the professional nature of the programs and the demands of the profession. Specific rules and policies are published in the *Guide for Actors in the Theater Department*, the *Production Handbook for Stage Managers* and the *Design and Production Handbook for Costume, Set, & Lighting Designers, Costume Technicians, & Technical Director*. Students are responsible for understanding and following all rules and policies set forth in these documents, as well as those in the graduate or undergraduate university catalog.

## **DESIGN POLICIES (IN ALPHABETICAL ORDER):**

### **BIO POLICY**

All directors, playwrights, actors, stage managers and designers must submit a bio for inclusion in the programs for Department Productions. Our bio policy represents standard professional practice. The stage manager for each show will provide a bio form with the current policies attached. Bios will be subject to editing by the Company Manager for space and other issues.

### **CASTING AND PRODUCTION ASSIGNMENT POLICY**

Students must accept roles in which they are cast and production positions that are assigned to them.

The Theater Program at Mason Gross School of the Arts prepares students for the wide variety of roles they will encounter in the professional entertainment industry: theater, film and television. The goal is to develop highly-skilled and versatile theater artists.

Theater, film and television encompass the full range of human behavior and experience and there will be times when students may be asked to perform in roles or work on plays that may contain language and describe situations distasteful to some. Students in the Mason Gross School of the Arts Department of Theater must be able to portray characters and work on plays even if the values and beliefs there in may be at significant odds with their own.

Students in the program are not at liberty to choose the assignments or roles they are cast in according to how congruent they are with their personal belief systems. In addition, altering a text or changing the language of a play in order to sanitize language or character behavior creates an inauthentic performance of the play that falsifies the artistic integrity of the playwright's work. It also cheats the audience who came to see a legitimate performance of the play. Altering the text of a play is unacceptable in our program and will result in a failing grade for the work in question. Failure of any core course can result in artistic dismissal.

Actors are required to attend all auditions for which they are called. If a student wishes to audition for a role for which they have not been called, the student may request an audition. At the discretion of the Chair/Vice Chair, the student may be granted the audition.

All issues of nudity or smoking in rehearsals and performances (including special effects) must be approved by the Executive Committee in order to make sure departmental policies are followed. The Stage Manager or Director prepares a photocopy of the relevant pages in the script, highlighting necessary nudity or smoking and provides the Executive Committee with a copy as well as an explanation of the request.

Nudity during a performance may be permitted if it is essential to the logic of the play, but it may not be gratuitous. Actors cannot be required to perform in the nude. During casting, only the student's primary acting teacher may discuss performing in the nude with the actor. The director cannot have this conversation with the actor. The Chair/Vice Chair is the final arbiter of taste and adherence to the Executive Committee policy. An actor's refusal to perform nude will be individually negotiated by the primary acting teacher and will not affect the student's status in the program. If nudity is to occur, the Department will post a sign in the theater lobby and box office window so that patrons with sensitivity to nudity may be apprised.

Smoking during a performance is only permitted within strict limits if it is essential to the action and logic of the play. Electronic cigarettes will be used wherever possible and a sign will be posted for the audience advising of their use. If real

smoking is to occur, the Department will post a sign in the theater lobby and box office window so that patrons with sensitivity to smoking may be apprised. If smoking is approved the ventilation systems will be run during those scenes and during intermissions to dilute the concentration of smoke in the atmosphere. This may cause noise which would affect the audience's ability to hear some of the scene. An actor's refusal to smoke onstage will be individually negotiated by the primary acting teacher and will not affect the student's status in the program. Non-tobacco products will be used if the materials are lit.

### **CLASS FEES**

Some classes require class fees in order to help defray some of the costs associated with teaching them. Please be aware that these fees do not necessarily cover materials, books, or equipment you may be required to purchase for the class. Your instructor will provide you with fee amounts and pay slips. Your grade can be withheld if you do not pay the fees. **Fee amounts are subject to change.**

### **COMPLIMENTARY TICKET/STUDENT RUSH POLICY**

**These policies are updated annually and will be disseminated annually at the start of the School Year.**

### **COMPUTER LAB (Walters Hall #253) KEYS AND POLICY**

For Graduate and Undergraduates in Design, Production and Stage Management:

Graduate and Undergraduate Students in the Design/Production Programs may be issued a key to the Computer Lab. Each key must be turned in at the end of each semester and re-issued the next semester, unless special arrangements are made.

The Computer Lab CoAd will be responsible for providing access to students who do not have keys and have made an appointment to use the computer lab. Computer class times are not available for general work.

All keys issued are subject to the same requirements as other University Keys, and grades may be held if keys not returned. Lost keys or those not returned will result in a charge of \$500 fee to change the lock and make new keys.

If you are caught not locking up the room after use or lending your key to any person not authorized to use the computers, key privileges will be immediately revoked for the remainder of your stay at Rutgers. You may still use the lab by appointment as above, but you will never be issued a key of your own again.

These computers are for specific purposes, usually for coursework (computer drafting and illustration and lighting programs) although there is software for general computing available on them, (ie. Microsoft Office). The University supplies lots of computer labs for the writing of term papers, etc., but it is impossible to monitor or forbid the use of the Department computer lab for these purposes. If you are using our computers to do "normal" work, and the computer is needed by someone for the "specific purposes" mentioned above, you must move from the station or leave the lab to accommodate them.

No one may install new or additional software without the approval Karin Graybash, not even temporarily.

### **Printing in the Lab:**

The policies for printing will be posted in the lab. Consult Karin Graybash for details.

### **CONTACT LISTS**

The Department maintains contact lists for all students, faculty and staff. This is standard professional practice. You must provide a current, working telephone number and email account. We must be able to contact you at a moment's notice regarding class and/or production information. You must also provide emergency contact and other information for a confidential list that is not made public.

### **CORE CURRICULUM**

As a company, students will take "core" curricular classes. *Core Curriculum* refers to the courses designed to reinforce or challenge assumptions about theater and theater-making and expand understanding. Core Curriculum has been tailored to a company of students serious about becoming well-rounded, culturally aware theater artists. They have a direct and important relationship to Core Training and to the work we put on stage.

Though grades received in core courses are not weighed equally with student's studio training in questions of dismissal, students' work in these courses is just as essential to overall standing in the program and a student's path towards graduation.

### **DEPARTMENTAL SCHOLARSHIPS**

Students are expected to be in good artistic and academic standing to receive departmental scholarship or other financial support. Artistic Probation will put a student's departmental support in jeopardy. See Artistic Probation in Artistic and Academic Evaluation.

### **EMAIL AND MAILBOXES**

ALL students are responsible for ALL information shared via email ALL the time. You will receive a good deal of University, Departmental and Production information via email. There are no excuses for being unaware of Departmental and Production information. All students also have mailboxes in the hallway outside Barbara Harwanko's office (Walters Hall, second floor), and are responsible for all information deposited in mailboxes all the time. Check your box daily.

### **END OF SEMESTER DATES**

Students will be dismissed for Winter and Summer vacations on a date determined by the Chair and Department Administrator. Because of the University final exam schedule, this date will vary. Besides portfolio reviews and exams, there are other projects students may need to be in attendance for. Do not make travel plans before the dismissal date is announced.

### **HOLIDAY WORK HOURS**

It is necessary to work over certain University holidays in order to maintain our production opportunities. A major feature of our training program is providing performance and production opportunities for all students as an integral aspect of their curriculum. Hours worked over vacation breaks do not count towards regular production hours. They are required in addition.

MFA and BFA students' presence is required for evening and weekend work throughout the production process. Some productions require commitments during holidays, vacation periods, and/or religious holidays. Students are not excused from any responsibilities, rehearsals or performances for any reason unless specifically approved in advance and in writing by the Department of Theater Arts Executive Committee. Under no circumstances will students be released from a technical rehearsal, dress rehearsal or performance. Should a potential conflict not be approved, the student will need to clear that conflict, and their presence will be required. See Rehearsal and Production Conflict Policy.

#### **WINTER BREAK**

Students must return after Winter break on the date designated. This date is usually in the first week of January. We rehearse and build shows during what is a semester break for the non-theater majors. The shops are open for the regular 8-hour days and ALL graduate students and BFA 3 AND BFA 3.5 undergrads are expected to work during that time.

#### **SPRING BREAK**

We do not take the entire spring break. We are usually in the midst of rehearsals for a spring show. Spring break required hours will be announced in advance. Graduate students and BFA 3s and BFA 3.5s are expected to work during this time. Stage Managers and designers who are working on shows in rehearsal over spring break are expected to remain on campus. Hours worked over Spring Break does not count towards regular production hours. They are required in addition.

#### **THANKSGIVING**

The University takes off Thursday and Friday of Thanksgiving weekend. Depending on production work we may take off only Thanksgiving Day. There is often a production in technical rehearsals on Thanksgiving weekend.

#### **EASTER**

The University does not allow any days off for Easter since it occurs on a Sunday. Neither do we. We almost always have a 10 out of 12 technical rehearsal on Easter Sunday or will be in performance.

#### **RELIGIOUS HOLIDAYS**

We follow general University policy regarding religious holidays. Out of courtesy to your fellow students and faculty, you must inform the Shop Supervisors well in advance if you are taking religious holidays, so work can be planned accordingly.

### **JAMESON CURFEW**

Work in Jameson MUST CEASE AT 10:45 PM and the space is only available when acting or movement classes are not in session. IF YOU VIOLATE THE 10:45 PM CURFEW IN ANY WAY WE WILL BE IN DANGER OF LOSING THE

USE OF THE SPACE. Remember that Jameson is a Residence Hall, and the rule is in force to allow the students to get a little peace and quiet after 11:00 pm. This includes leaving the space quietly at the end of rehearsal.

### **KEY POLICY**

Keys to department facilities and rooms are available from the office of the Department Administrator. The keys will be signed out to each student on the honor system and MUST be returned at the end of the production they were issued for or at the end of each year for longer term sign-outs, unless special permission is granted. Keys can be recalled at any time. A student who is irresponsible and loses or does not return keys in a timely manner, may be charged a fairly steep fee to change locks and make new keys, depending on the facility or room. In addition, that student will be required to make a \$100 cash deposit before any more keys are issued, whether the keys are required for their duties or not.

### **NAME POLICY**

At the beginning of your career in the Department, you will be asked to provide the name you wish to use for inclusion in all Department programs and contact lists. Once you choose this name, it will be the only authorized name published for the duration of your studies. Exceptions to this rule will be made on a case by case basis, with approval from the Company Manager.

### **OUTSIDE EMPLOYMENT**

During the academic year (including Thanksgiving, winter and spring break production periods for students required during those periods) MFA and BFA students may not accept paid or unpaid outside theatrical or entertainment industry employment without written consent from the student's head of program. Violation of the outside work policy may result in dismissal from the program.

### **PARKING AND DEPARTMENT TRANSPORTATION**

Parking, permits, loading-zones, etc. are quite restricted on Douglass Campus. There is an Office of Parking and Transportation that will issue permits, etc. Don't use the loading and fire zone behind the Victoria J. Mastrobuono Theater as a parking place. You should only be there temporarily for **LOADING** into the theater or scene shop. Parking in the lot by Walters Hall is a risky business unless you have one of the assigned spaces, and you probably DON'T.

The Department has the use of a truck and a van which we share with some of the other Departments at the MGSA. Access is controlled by the Technical Director. On occasion and only with prior approval of the Production Supervisor, you may be able to use your own transportation and be reimbursed.

### **PHOTO POLICY**

Archival photos are taken during a dress rehearsal. It is possible to ask the staff photographer to take clear full stage shots at the end of the rehearsal. Stage Managers will mediate if there is a problem. Designers also have access to Department archives for portfolio shots. No video of performances is allowed without special permission in advance from the Department Chair. The photographer must be credited whenever a departmental photo is used. All Designers are encouraged to take their own photographs on that day, as they know what is needed for their own portfolio.

### **PORTFOLIO REVIEW**

Portfolio Review is held at the end of each semester for all graduate and undergraduate design majors. Students are required to attend their scheduled portfolio review. It should be thought of as a final exam. Failure to attend Portfolio Review each semester is grounds for dismissal from the program. Production majors who have participated in a craft class (props, costume construction, drafting, etc.) should show their work on the day of their review. A schedule of the review times will be posted. Based on the semester review, matters of Artistic and or Academic Probation and/or Dismissal are considered. Recommendations will be made to the Associate Dean of Students after the review.

The design faculty and the staff supervisors attend the Portfolio Review. The student's classwork, portfolio and resumé are evaluated and discussed as well as the student's production assignments and their work in the shops.

A gallery space will be provided in one of our theaters so that the students can exhibit their work for the critique by the professors. Students will be provided with some sort of "wall" space and a portion of a table. Dress forms or other display requirements can be provided if the student make arrangements for them in advance. (Students must return all dress forms, etc. immediately after the review). Students should provide their own push pins to display their work on the walls. Sign your work and provide a name card. New students are expected to present previous professional and academic work at this

review. All students can present their summer work at the December review. Students are expected to present examples of their best class work for the semester. Students are expected have their drawing sketchbooks available but may wish to select special drawings for display. Any realized production work should be displayed.

BFA and MFA 3.5 students are expected to display their work in the form of a current, edited and professional portfolio including a current resumé with additional work from the semester. Students will be advised on the format by their advisors. Failure of a 3.5 student to prepare and display a current, complete, edited and professional portfolio and resume is grounds for dismissal from the program.

See the posted schedule of interviews for exact times and display methods. After seeing the work, the design faculty and staff will meet to discuss the student's work and progress. This discussion will form the basis for the critique.

Each design student will be assigned a time for a 15-minute critique. This will take place in the gallery space in front of the student's work and will include the design faculty/staff and the student. A written report of the critique comments will be placed in each student's permanent file in the department secretary's office, and a copy is given to each student at the review. Students are asked to initial the file copy. This does not mean you agree with the review, only that you heard it.

### **PRODUCTION AGREEMENTS**

All students working on productions are asked to sign production agreements. Agreements insure that everyone is aware of production dates and their responsibilities toward that production. This agreement is based on the contracts designers sign in the professional theater. The Production Manager for will prepare and distribute the agreements for you to sign.

### **PRODUCTION HOURS**

All MFA and BFA design and production students work "crew hours." You get credit for these hours by registering for the Production Techniques or Theater Practice classes. See your advisor. During the first week of class, take your class schedule to your shop supervisor and work out a schedule for your crew hours.

Your grade for the Production Techniques or Theater Practice class will be based on your attendance and the quality of your work. Staff Shop Supervisors will take attendance for each work call, so make sure you check in at the beginning of each call. Some supervisors may require sign-in sheets or time cards. Keep these current and accurate. If you don't sign in the hours your grade will be seriously affected. During the semester Portfolio Review, faculty and supervisors will assess the number of hours you have accounted for, the quality of your work and assign grades accordingly.

"Crew hours" provide the labor to get the shows built, rehearsed, and performed. "Crew hours" also allow you to build your craft skills and are an integral part of the curriculum. We specify minimum hourly commitments in order to schedule the work calls based on the available pool of labor. Most of the time, we can get the work done in the time allotted. Although minimum hourly commitments are required, additional work is sometimes needed. This additional work will vary according to the job assignment. As your responsibilities increase, so does your time commitment. Each student must decide for themselves how to budget their time. You may not excuse late or incomplete classwork on production work. You had better not alienate your peers by not putting in extra work.

You will probably have a production/design assignment each semester in addition to your normal production techniques hours. These assignments have SEPARATE and ADDITIONAL hours required. You will be registered for another class for these assignments (and are thus being "paid" with additional credits) which require their own hourly commitments. The production techniques hours and the production/design assignment hours OVERLAP, of course, but you cannot expect to get credit for your production/design assignments by only working your production techniques hours. MFA Co-Ad appointments will require additional hours over and above production hours.

These are the weekly hourly requirements:

All MFA	15 hours per week
BFA 3/3.5	12 hours per week
BFA 2	10 hours per week
BFA 1	6 hours per week (or as required if assigned as runner on a show)

\*Notes: Costume Bagel Saturdays are required of all MFAs and BFA 3s and 3.5s and can be required for BFA 2s as well. All MFAs and BFA 3s and 3.5s are required to work the Winter and Spring "Break" periods. Tech rehearsals require additional hours that vary with your level of responsibility.

During technical rehearsal weekends you should plan to make yourself available to help get the show on. If a work call is scheduled on tech weekend, it is required. Take the responsibility to extend a helping hand, because next week you'll be the one asking for help.

**Persons who are not registered students at Rutgers or on the faculty and staff are not permitted to attend work calls or rehearsals unless arrangements are made in advance with the department. See the Production Manager.**

### **PRODUCTION MEETINGS**

Production meetings are held weekly from the initial design meeting up to the first day of tech. These meetings are attended by the Director, Stage Manager, Production Manager, all designers (including assistant designers), the heads of Design and Production, all shop supervisors and staff, and any other students with production assignments that warrant their attendance. The Production Manager runs these meetings and will post notices for these meetings in advance, including location.

### **PRODUCTION PRACTICE / RUTGERS THEATER COMPANY**

The Rutgers Theater Company is a resident company of student actors, designers, directors, playwrights, stage managers, and technicians whose work is guided by master teachers and other accomplished professionals. Production practice is fully integrated with the curriculum of the Department of Theater. Theatrical productions are tightly organized and collaborative events that require each participant to fulfill his or her responsibilities.

### **PRODUCTION STAGE MANAGER**

A Production Stage Manager (PSM) is assigned to each production. Production problems of all kinds should be brought first to the PSM of the particular show. If the problems are unsolvable at that level, then go to the Production Manager.

### **REHEARSAL AND PRODUCTION CONFLICT POLICY**

MFA and BFA students' presence is required for evening and weekend work throughout the production process. Some productions require commitments during holidays, vacation periods, and/or religious holidays. Students are not excused from any responsibilities, rehearsals or performances for any reason unless specifically approved in advance of the semester and in writing by the Department of Theater Executive Committee. Under no circumstances will students be released from a technical rehearsal, dress rehearsal or performance. Should a potential conflict not be approved, the student will need to clear that conflict, and their presence will be required.

### **SPRAY PAINTING POLICY**

No spray painting inside any studio, classroom or hallways. Use the spray booths in props shop. No spray painting outside on any wall, sidewalk, or other surface. If you put down paper, you can spray paint on the grass but in out of the way areas only.

### **STRIKE POLICY**

CHECK WITH YOUR SHOP SUPERVISOR FOR STRIKE TIMES. All MFA and BFA design and production students are required to attend ALL STRIKES. Crews are also assigned to the strike from the Theater Practice BA class.

Upon arriving at the strike, all students are to report to the Shop Supervisor for which area they were assigned to for Strike. You will receive your strike assignment by the Thursday prior to the Sunday Strike. All students must also sign-in to receive credit for attending strike.

All Costume Design and Costume Technology MFA and BFA 2/3/3.5 students will attend the costume shop strike. The Costume Shop Supervisor will arrange the time for this strike. If you are unable to attend this set time, you must arrange with the Costume Shop Supervisor a time to make-up these hours. The BFA 1 Costume Design and Costume Technology students will attend the regular strike with the Technical Director.

### **THEATER AND SHOP ACCESS AND SAFETY**

All theater spaces, shops and classrooms are closed from 10:00 pm to 8:00 am every day. If you want to work all night, go home to do it.

Costume shop keys will be issued to MFA students and to BFA students only when they design a show.

Never be alone in any theater, shop, classroom or other theater department space after hours.



## **ACADEMIC POLICIES AND PROCEDURES:**

### **RESIDENCY AND PRODUCTION REQUIREMENTS**

The Design and Production program requires a 3.5 residency requirement for the B.F.A. and M.F.A. programs. (Transfer students must take the full 3.5 program.) Total credit hours are not the only criteria for graduation. All classes and production/design assignments must be completed before you are eligible for graduation. Your academic advisor will advise you regarding your assignments and course requirements. All production and design assignments are AS CAST; in other words, if assigned, you must perform them. We will take requests under advisement, but in the final analysis, the assignments made by the faculty supervisors are not negotiable. See "Casting and Production Assignment Policy".

### **ATTENDANCE IN MFA AND BFA THEATER CLASSES**

Absence from any Theater class is problematic. In the event that an absence is unavoidable, the student must advise the faculty member in advance of the absence. In addition, it is the student's responsibility to discuss the absence with the instructor to determine whether the absence is excused. In some cases, the department may require documentation before excusing an absence. Absences due to illness or family emergency are generally excused.

Students are responsible for making up any missed work and being properly prepared for the next class.

In the Department of Theater, unexcused absences are not permitted in any class. One unexcused absence will result in a drop of grade for the final grade. Three late arrivals are equal to one unexcused absence.

Excessive absences, even if excused, may result in the student being withdrawn from class.

Students may use the University Absence Reporting Website: <https://sims.rutgers.edu/ssra/>. This will generate an email to the instructor informing him/her of the absence. It is the student's responsibility to discuss absences with the instructor, before the absence when feasible, but no later than the next class session in attendance.

### **ARTISTIC AND ACADEMIC EVALUATION OF THEATER STUDENTS**

All students are expected to meet a professional standard of work, skill, and discipline. Punctuality and class attendance are mandatory. The faculty, and, where appropriate, supervisory staff, are responsible for setting standards and for guiding and evaluating each student's development. The faculty will continue to assess professional growth and consistency of application to work through the third and graduating years.

The Theater program faculties and, where appropriate, supervisory staff, formally meet twice a semester to evaluate the progress of each student in the program. Decisions to continue students in the program are not dependent solely on completion of course requirements or grades. The faculty assesses matters of artistic vision, leadership, initiative, work ethic and discipline, ability to collaborate, ability to accept criticism, satisfactory rate of development, and overall suitability for a professional career. This assessment is conducted according to the standards of the profession and can serve as the basis for Artistic Probation or Dismissal.

#### **Definitions of Artistic Warning, Probation and Dismissal:**

In the Theater Program there are Training Core Courses and Curricular Core courses.

- Training Core Courses are an essential component of the student's professional training.
- Curricular Core Courses are those which all or most students in a discipline or the department take to enhance the understanding of theater's place in history or society. These are Theater History, Global Theater, and Homeroom for all theater students and Clothing and Culture, and Avant Garde for particular groups.

Overall academic performance is reflected in the student's GPA. Artistic standing is reflected in the student's performance in Theater Department Training Core and Curricular Core courses.

Artistic Warning is a preliminary step to Artistic Probation. It will be issued at any time when a student's work in a class (or classes) does not meet expected results. The student will be advised what steps to take to clear this warning by the end of the semester.

Artistic Probation is a preliminary step to Artistic Dismissal. If, in accordance with the grading policies of the Department, a student earns an unacceptable grade or if their artistic development still fails to meet expected results after the Artistic Warning, Artistic Probation will be recommended.

Artistic Dismissal will be recommended if a student earns unacceptable grades that warrant dismissal according to the grading policies of the Department or if their artistic development still fails to meet expected results after Artistic Probation.

Because advanced concepts are often introduced in the second semester in most studio courses, it is necessary to allow for late faculty assessment. On occasion, a student may do well in early exercise work but struggle late in the training. In these cases a student may be placed directly on Artistic Probation.

### **Evaluations:**

Evaluation meetings are normally scheduled during the seventh week of classes and during the exam week. Each student receives written notification of the result of the evaluation:

- the student is in good standing
- the student is being placed on Artistic Warning
- a student currently on Artistic Warning or Probation is advised whether the Artistic Warning or Probation will be continued or rescinded
- a student on Artistic Probation is dismissed from the program

The faculty is not required to use each step of this process in every case. If a student's work shows a sudden, significant decline outside the normal review parameters, the faculty may put a student on probation without having issued a warning. In such cases, the faculty will advise the student of concerns and ways to address those concerns. In particularly severe cases, the faculty may recommend artistic dismissal. In such cases, the faculty will meet with the student and provide written notification of the concerns behind the recommendation. Artistic dismissal is subject to review by the Dean of the school.

### **Face-to-face Evaluations:**

- At mid-semester, students whose work warrants Artistic Warning will have a face-to-face evaluation with at least one faculty member to identify the program faculty's concerns and advise the student on ways to improve their performance.
- At mid-semester, students whose work warrants Artistic Probation will have a face-to-face evaluation with the head of program and at least one other faculty representative
- At the end of the semester, all students have a face-to-face evaluation.
  - A student being continued or placed on Artistic Warning or Probation will meet with the head of program and at least one representative of the faculty.
  - A student whose work warrants Artistic Dismissal will meet with their head of program and at least one representative of the faculty. They will advise the student of the faculty's recommendation to dismiss.
  - A student whose progress warrants being removed from Artistic Warning or Artistic Probation will be notified.

### **Advising the Student of Artistic Probation or Dismissal:**

If a student is being placed on Artistic Probation or is recommended for Artistic Dismissal, the student will be so advised by the Mason Gross Dean of Students based on a letter received from the Chair of the Department of Theater. The Department Chair's recommendation is based on the recommendation of the faculty and head of program. Artistic Dismissal is subject to review by the Dean of the school.

### **BFA ARTISTIC REVIEW AND DISMISSAL**

All BFA students are evaluated at mid-semester and at the end of each semester by the faculty and supervisory staff where appropriate in their major. All students are expected to meet a professional standard of work, skill, and discipline. Punctuality and class attendance are mandatory. The faculty, and where appropriate, supervisory staff, is responsible for setting these standards and for guiding and evaluating each student's development. The Head of Program will decide, after consultation with the faculty and supervising staff, whether the student will continue in the program.

### **BFA Grading Policy**

Each discipline identifies courses which are core to the student's major. The grading policy for all required courses in the theater department are as follows:

- Students are expected to receive a 'C+' or better in all required theater department courses to maintain good artistic standing in the department.
- A grade of 'C' in one required course is grounds for Artistic Warning.

- Two of more 'Cs' in one semester, or a grade of 'C' in one course over two consecutive semesters is grounds for Artistic Probation.
- A grade of 'D' in one required course is grounds for Artistic Probation.
- Two or more 'Ds' in one semester, or a grade of 'D' in one course over two consecutive semesters is grounds for Artistic Dismissal.
- A grade of 'F' in one required course is grounds for Artistic Dismissal. In the event the student is not dismissed, they will be placed on Artistic Probation. A grade of 'F' will not count towards the degree. The same course, or a comparable course approved by the department, will have to be successfully completed to fulfill the requirement for graduation.

## **BFA ACADEMIC REVIEW AND DISMISSAL**

If a student fails to achieve a minimum GPA, he/she is subject to Academic Dismissal.

BFA students dismissed for artistic reasons may request transfer to other departments of the Mason Gross School of the Arts or any other school at Rutgers whose admission requirements they meet. No guarantee of admission to another division or program can be given to students who have received an Artistic Dismissal, but the dean's office will assist students in completing the necessary transfer forms.

**Academic Review.** At the end of each semester, the school's Scholastic Standing Committee, composed of elected faculty and the dean of students, reviews the academic records of all students.

**Academic Probation.** Any student, including first-semester, first-year students, whose semester average is lower than 1.8 is placed on academic probation. Students are notified in writing of probationary status before the start of the next semester. While on academic probation, students must maintain full-time academic status and must successfully complete at least 12 credits per semester. (See also guidelines for Academic Dismissal.)

**Academic Dismissal.** There are no automatic dismissals for first-semester, first-year students. Students ordinarily are dismissed when their semester average is 1.4 or less, regardless of their cumulative grade-point average or preceding semester average. Students may also be dismissed if their semester average falls below probationary level in any three semesters or in any two consecutive semesters, or if their cumulative grade-point average at any time is less than the following: first year, 1.6; sophomore year, 1.8; junior year, 2.0; senior year 2.0.

**Appeal.** Students placed on academic probationary status may appeal in writing to the dean of students within one week of the date of the letter of probation. Grounds for appeal include technical error and/or changes in temporary grades. Letters of appeal must state the reasons for appeal and must be written by the student, although advice from others may be sought in formulating the appeal.

Students dismissed from the Mason Gross School of the Arts by the school's Scholastic Standing Committee for academic reasons may appeal by letter to the Office of the Dean within one week of notification of the decision. Grounds for appeal include technical error, extenuating circumstances, and/or additional information not previously available to the committee. The letter of appeal must state the reasons for the appeal and must be written by the student, although advice from others may be sought in formulating the appeal.

The Scholastic Standing Committee may determine that the student has presented evidence not previously available and sufficient to require the Scholastic Standing Committee to reconsider the academic case, or that insufficient evidence has been presented to justify further consideration of the appeal. At the student's and/or committee's request, a student may be present at the meeting of reconsideration, unaccompanied by advisor or attorney, to amplify upon his or her appeal request. The committee may reinstate the student who was dismissed for academic reasons, with or without conditions, or may deny the appeal. Some of the conditions for reinstatement include a term average of 2.0 or better and no incomplete grades. The committee also may define future courses to be completed. The committee notifies the student of its decision and any conditions within one week of reconsideration. Action by the committee is final.

**Readmission.** BFA students who have been dismissed from the school for academic reasons are not considered for readmission until they have given satisfactory evidence that they can further pursue academic work satisfactorily. Mason Gross School of the Arts normally requires that students improve their semester or cumulative grade-point average to a level that would have precluded dismissal action. This can be accomplished through work in the Rutgers Summer Session

or by earning 12 to 15 credits at another accredited college or university. Each case is considered on its own merit. Students are not usually readmitted after a second dismissal action. Readmission is not automatic.

### **MFA ARTISTIC REVIEW AND DISMISSAL**

All MFA students are evaluated at mid-semester and at the end of each semester by the faculty and supervisory staff where appropriate in their major. All students are expected to meet a professional standard of work, skill, and discipline. Punctuality and class attendance are mandatory. The faculty, and where appropriate, supervisory staff, is responsible for setting these standards and for guiding and evaluating each student's development. The Head of Program will decide, after consultation with the faculty and supervising staff, whether the student will continue in the program.

### **MFA Grading Policy**

Each discipline identifies courses which are core to the student's major. The grading policy for all required courses in the theater department are as follows:

- Students are expected to receive a 'C+' or better in all required theater department courses to maintain good artistic standing in the department.
- A grade of 'C' in one required course is grounds for Artistic Warning.
- Two of more 'Cs' in one semester, or a grade of 'C' in one course over two consecutive semesters is grounds for Artistic Probation.
- There is no grade of 'D' in the graduate program.
- A grade of 'F' or 'U' in one required course, including a thesis project, is grounds for Artistic Dismissal. In the event the student is not dismissed, they will be placed on Artistic Probation. A grade of 'F' will not count towards the degree. The same course, or a comparable course approved by the department, will have to be successfully completed to fulfill the requirement for graduation.

### **MFA ACADEMIC REVIEW AND DISMISSAL**

In the MFA program, no student may receive more than 9 credits for courses in which he or she earned grades of 'C'.

Each discipline's graduate faculty reviews students' performance at the middle of the semester and at the conclusion of each semester. Students who have not maintained satisfactory academic or professional standards in any phase of the program may be dismissed for artistic reasons. Artistic dismissal is subject to review by the Dean of the school.

Official notification of Academic Probation, Academic Warning or Academic Dismissal is handled by the Mason Gross School of the Arts Scholastic Standing Committee. A student receiving notice of Academic Dismissal may appeal this action only by writing to the Mason Gross Scholastic Standing Committee.

### **GENERAL ACADEMIC CRITERIA FOR DESIGN AND PRODUCTION**

The following criteria will constitute the method by which the Design Program evaluates students and assigns grades.

1. Industry standard of skills: As a conservatory-style professional training Program, we use the practical standards of the industry as a template by which to measure the student's progress. Whenever possible, the student's work will be held to these standards and graded accordingly. The generally accepted level of proficiency required by the theater industry is the model for the student's performance.
2. Attendance: Many of our classes teach technical skills (drawing, cutting, model building, etc.). These skills form the vocabulary the designer uses in order to communicate design ideas. These skills can only be taught by hands-on repetition. Gaining technical facility requires practice, and practice can only be assured by attendance.
3. Punctuality: Being on time to classes and work calls is absolutely imperative in the theater business. Also important is completing all assignments on time and in the correct order. Many of the studio classes require that the student build on the work of earlier assignments.
4. Responsibility and Leadership: Theater is a process of collaboration and the commitment to crew assignments must be taken seriously. Leadership and initiative are expected to be a part of the student's overall learning experience. Students must show an ability to work well with others at all levels of the production experience. They must demonstrate an ability to budget time efficiently, both in crew assignments and class projects. They must learn to take responsibility for their actions without excuse or complaint.

All students can expect to be graded by the following criteria. See the MGSA graduate catalogue for an explanation of school grading policy.

A Exceptional technique, all work finished on time and in order, excellent leadership abilities and the ability to make better-than-average intuitive leaps of imagination when solving a design problem. Takes criticism well and participates in class discussion. Expresses ideas clearly and backs up all work with proper research. Perfect attendance.

B Good technique, most work finished on time and in order, good leadership abilities. Progress towards solving design problems is good, but leaps are more mechanical, not yet intuitive. Takes criticism well and participates in class discussion. Learning to express ideas well and backs up all work with proper research. Good attendance, perhaps one unexcused absence if other attendance is perfect.

C Technique and thought processes unsophisticated. Work not finished on time and in order and the solving of design problems is not fully understood. Undeveloped leadership abilities. Expresses ideas clumsily and has not fully grasped the importance of research. Poor attendance.

D (*BFA only*) Irregular participation in project and critiques. Work that poorly reflects the student's ability and clear understanding of the assignments. Little to no leadership abilities. Demonstrates a lack of commitment. Poor attendance.

D (*MFA only*) There is no grade of D in the MFA Theater Arts Design Program. A grade of D may be used for an in-class project, but will not be used for a final semester grade.

F Very irregular participation in projects and critiques, failure to complete assignments. Irresponsible behavior towards crew assignments. Very poor attendance.

### **GENERAL EVALUATION CRITERIA FOR DESIGN AND PRODUCTION**

The requirements listed below in the sections "Design Abilities", "Technical Skills", and "Leadership Skills" will form the template for the evaluation made by the faculty as to the student's progress. Even taking all this into consideration, there will be aspects of the evaluation that are necessarily subjective. The faculty members, as working theater artists themselves, will respond to the student's work not only as teachers but as artists. The student has a right to expect the faculty to employ their knowledge based on artistic training and experience as a part of the evaluation process.

#### **Design Abilities**

The student must possess the abilities listed below which are concerned with how a theater artist processes information. The ability to assemble ideas in a unique and expressive way is the mark of a designer. The technical skills listed in the following section must be integrated with an ability to think clearly about the theatrical art.

The student must exhibit:

- Mastery of historical and period styles and how the behavior and social context of individuals changes on account of them.
- Mastery of historical and traditional styles of theater design.
- A working knowledge and appreciation of the standard classical literature of the theater.
- An understanding of the need to complete all assignments on time and in order. The nature of theatrical training requires the student to continually build on past work, and their progress cannot be analyzed unless assignments are completed as required. The student must also gain the ability to organize their time efficiently.
- An ability to read and analyze a script and extract a design idea from it that not only solves the problems as required but reflects the designer's artistic response to the piece
- An ability to take constructive criticism. Students must also develop the ability to critique the work of others in an intelligent and expressive way.
- An ability to collaborate and express themselves clearly in conversation with other designers and directors. They must not only express their own design ideas well, they must exhibit openness to other ideas and show an ability to integrate other ideas with their own.

### Technical Skills

Students must also develop and exhibit mastery of the following technical skills necessary to communicate design ideas: (not all skills apply to all specialties)

- Sketching and drawing in a classical, naturalistic manner.
- Working in watercolor, pastel, colored pencil, inks and other color media.
- Proportion, color theory, composition, texture.
- A good working knowledge of the vocabulary of the theater and the relative merits of the two basic venues of production, the Proscenium and the Thrust or Round.
- A good working knowledge of how to conduct research in the library and other sources.
- Drafting and model-making.
- Basic familiarity with the tools and techniques of scenery construction, rigging and painting.
- Craft skills necessary for use in the creation of properties.
- Tailoring, cutting, draping, pattern drafting and fitting.
- Computer literacy in basic word processing, database/lighting, drafting, rendering and photo manipulation programs.
- Basic familiarity with electricity, lighting instruments and control systems.

Some of the above technical skills are applicable to one discipline more than the others and allowances will be made, but all designers should be familiar with all the skills in order foster better collaboration between designers.

### Leadership Skills

The student must develop leadership skills. Theater has evolved a traditional and specific working hierarchy that allows the production process to be managed. It is important that all theater artists be familiar with the organization of this hierarchy and their place within it. As a student, and as a working professional, an individual can expect to be assigned to various jobs within this hierarchy. You need to know how to take instructions and how to give them. We are training designers who usually occupy positions of authority and responsibility, and we need to see a continuing growth of the necessary leadership and management skills.

The student must exhibit:

- Prompt attendance to all classes, meetings, crew calls.
- An ability to work well with others, both as a crew member and as a crew chief.
- A basic working knowledge of the traditional methods of managing a theatrical task and using the time and talents of the crew efficiently.
- Responsibility to the work process. If assigned a job, the student must fulfill the requirements completely and without hesitation. Attendance is absolutely vital, and work must be performed promptly and with a positive attitude.
- Initiative. Within the framework of their assignment, the student must take responsibility for assuring that their work is fitting into the overall effort. They must keep up an active communication with their supervisor to ensure that all tasks are performed in the proper order and all the information is up to date.
- An ability to take responsibility for their actions without excuse or complaint.
- An ability to think quickly and clearly "on their feet" and to work well under pressure.

### **BFA COMMITMENT TO MAJOR**

BFA Design and Production students must commit to their major by the end of their second year so that production assignments can be made correctly and build to more advanced assignments. If a BFA wants to change their major after the end of the second year, they need special permission in writing from the program head and may be required to stay for more time to properly fulfill their production assignments.

BFA Design and Production Majors to choose from are:

- BFA Design: Sets, Lights, Costumes and Costume Technology
- BFA Production: Stage Management, Technical Direction

The Department does not have the resources to support Majors in Sound Design, Projection Design, Properties, or Master Electrician.

### **MFA COMMITMENT TO MAJOR**

MFA candidates are accepted with the assumption that they will complete the program in their major. Production assignments are program schedules are made based on this assumption. A candidate who wishes to change their major must petition the Head of Program, in writing, for permission. This permission may be denied, and is not negotiable. However, if permission is granted to change majors, the student will be required to stay as much longer in the program as necessary to complete the full, required complement of classes and production/design assignments, and may be required to fulfill certain production requirements in their “original” major, as deemed necessary by the Head of Design and Production. If a change in major upsets the balance of financial aid distribution, financial aid may not be available for the duration of the student’s time in the program.

MFA majors permitted in the program are Set Design, Lighting Design, Costume Design, Costume Technology and Stage Management.

### **MFA THESIS DESIGN (PERFORMANCE PROJECT) INFORMATION**

The Thesis (Performance Project) in Spring of 3<sup>rd</sup> year and Fall of 3.5 year totals 12 credits over both semesters. In the course listing the title is: Performance Project Theater Arts. 08.966.703 (Fall) /704 (Spring). Consult with your advisor on how to break the 12 credits up over the two semesters. It is usually 6 credits in Fall and 6 credits in Spring.

Thesis grades are S (Satisfactory) and U (Unsatisfactory). A “U” grade on a Thesis project is a failing grade and grounds for immediate artistic dismissal. In the normal course of their programmatic requirements, graduate students have had several “practice runs” to prepare themselves for their performance projects. The performance projects are meant to show that the graduate student has developed the skills, stamina and suitability necessary to earn an MFA degree. Candidates are expected to perform to industry standards and are responsible for all required materials, deadlines and collaboration with the design/production team, faculty and staff.

All graduate students must do two performance projects. There are two thesis types; Production/Design and Written/Internship.

A Production performance project consists of the designs for two (2) Department shows or (1) show and (1) internship. Candidates will be expected to produce all paperwork, drawings, models, elevations, production books, etc. that would be required for a professional production. Candidates will keep a written journal of the design or internship process, including notes on all design conversations, meetings and daily reports on the progress of the show while in production or the internship. A summary should allow for a self-critique of what was expected and a synopsis of what was achieved. Candidates will attend a performance project critique at the end of the semester for each show. This critique will usually be in the evening of one of the days of Portfolio Review at the end of each semester. The candidate will be expected to discuss their design or internship with a panel consisting of the design faculty. The candidate will bring to this critique all design materials and paperwork for the show. The journal will be made available to the faculty two weeks prior to the critique session and must also be included in the presentation.

In general, internships will be no more than 140 hours per semester. This counts only weekdays. Weekend hours can be additional if desired. A traditional spread is 2 days a week for 9 weeks or 1 day a week for 14 weeks, but this can be negotiated. See the Head of Design and Production to discuss options. Candidates are still responsible for weekly shop hours and all classes and Co-Adjunct assignments during the internship period.

The critique session will allow for wide-ranging questions about the production from the faculty. The candidate can expect a good deal of supervision and working opinion about the thesis project from the faculty members in their own area during the production process, but the critique session will allow faculty members from the other areas to comment on the candidate's work. Be prepared to defend your design or internship from any and every point of view.

Costume Technology majors may prepare written performance projects. (If a portion of a costume technology performance project is an internship, a written report on the internship will be required as per above.) A written performance project will be judged by the design faculty (and appropriate Staff Supervisors) in a discussion session like the one for designers. The written performance project must be made available to all faculty members 2 weeks in advance of the defense session. See your advisor for specific details.

## **MFA DESIGN THESIS PERFORMANCE PROJECT REQUIREMENTS**

### Costume Design Thesis Project Requirements (Perf. Proj. Thea. Arts):

Mason Gross School of the Arts, Department of Theater

Thesis project credit is Perf. Proj. Thea. Arts (08.966.703/704) for 12 credits total (usually 6 cr per semester).

### Thesis Design (Perf. Proj. Thea. Arts):

Journal of all meetings, conversations, events and process photographs. Begin with an introduction including the name of the play, the playwright, director and all other design and stage management team members. Also include the theater and the dates of performance. In the early process, entries should be weekly, and per meeting, but once production starts, it should be daily, reporting and analyzing the progress through the shop(s), rehearsals, technical rehearsals, previews and opening night. Journal due to performance project jury two weeks before jury appointment (portfolio review). Make three copies, please. Typed, double spaced, and bound in a folder.

- Finished set of color renderings, notes and swatches.
- Finished and complete bible.
- All millinery, wig, craft, or special make-up sketches, research, etc.
- Research packet in binder.
- Process photographs, recording workflow, sketching, fittings, and shop work related to your production.
- Include all preliminary sketches.

Note: These items must be in full professional order before performance project will be granted. If there is a deficiency in sketching/presentation renderings, they will be reworked or redone.

### Thesis Internship (Perf. Proj. Thea. Arts):

Performance project journal required. This must include an introduction defining the location/purpose of the internship and the expectations you have for it. Note who the people are you are working with. Include a daily report showing tasks performed, persons worked with, and an analysis of the value of the day's work. This should be as specific as possible, noting multiple tasks separately. Finish with a conclusion in which you summarize the value of the internship and note how it met or did not meet your expectations, and whatever new things you learned. Comment on how the skills you learned will benefit your future career.

Include in the packet drawings, photographs, etc. of any and all work that you did, if appropriate. Consult with your advisor.

Journal due to thesis jury two weeks before jury appointment (portfolio review). Make three copies, please. Typed, double-spaced, and bound in a folder.



## Costume Technology Performance Project Requirements

Mason Gross School of the Arts, Department of Theater

Performance project credit is Perf. Proj. Thea. Arts. (08.966.703/704)

### Costume Technology Performance Project:

Journal of all meetings, conversations, events. Begin with an introduction including the name of the play, the playwright, director and all other design and stage management team members. Also include the theater and the dates of performance. In the early process, entries can be per meeting, but once production starts, it should be daily, reporting and analyzing the progress through the shop(s), rehearsals, fittings, technical rehearsals, previews and opening night. Journal due to performance project jury two weeks before jury appointment (portfolio review). Make three copies, please. Typed, double spaced, and bound in a folder.

- Finished set of color renderings, notes and swatches.
- Finished and complete construction bible.
- All Costume Shop Supervision paperwork.
- A full account of the show's expenses.
- Process photographs, recording workflow, fittings, and shop work related to your production.

Note: These items must be in full professional order before performance project will be granted.

### Internship Performance Project:

Performance project journal required. This must include an introduction defining the location/purpose of the internship and the expectations you have for it. Note who the people are you are working with. Include a daily report showing tasks performed, persons worked with, and an analysis of the value of the day's work. This should be as specific as possible, noting multiple tasks separately. Finish with a conclusion in which you summarize the value of the internship and note how it met or did not meet your expectations, and whatever new things you learned. Comment on how the skills you learned will benefit your future career.

Include in the packet drawings, photographs, etc. of any and all work that you did, if appropriate. Consult with your advisor.

Journal due to performance project jury two weeks before jury appointment (portfolio review). Make three copies, please. Typed, double-spaced, and bound in a folder.

## Lighting Design Performance Project Requirements

Mason Gross School of the Arts, Department of Theater

Performance project credit is Perf. Proj. Thea. Arts. (08.966.703/704)

### Design Performance Project:

Journal of all meetings, conversations, events. Begin with an introduction including the name of the play, the playwright, director and all other design and stage management team members. Also include the theater and the dates of performance. In the early process, entries can be per meeting, but once production starts, it should be daily, reporting and analyzing the progress through the shop(s), rehearsals, technical rehearsals, previews and opening night. Journal due to performance project jury two weeks before jury appointment (portfolio review). Make three copies, please. Typed, double spaced, and bound in a folder.

- Finished plot and section, drafted to current existing industry standards.
- Finished and complete paperwork to current existing industry standards.
- Drawings/plans for any special effects and research.
- Research packet in binder.
- Include all preliminary sketches, if any.

Note: These items must be in full professional order before performance project will be granted. If there is a deficiency in presentation or completeness, they will be reworked or redone.

### Internship Performance Project:

Performance project journal required. This must include an introduction defining the location/purpose of the internship and the expectations you have for it. Note who the people are you are working with. Include a daily report showing tasks performed, persons worked with, and an analysis of the value of the day's work. This should be as specific as possible, noting multiple tasks separately. Finish with a conclusion in which you summarize the value of the internship and note how it met or did not meet your expectations, and whatever new things you learned. Comment on how the skills you learned will benefit your future career.

Include in the packet drawings, photographs, etc. of any and all work that you did, if appropriate. Consult with your advisor.

Journal due to performance project jury two weeks before jury appointment (portfolio review). Make three copies, please. Typed, double-spaced, and bound in a folder.

## Set Design Performance Project Requirements

Mason Gross School of the Arts, Department of Theater

Performance project credit is Perf. Proj. Thea. Arts. (08.966.703/704)

### Design Performance Project:

Journal of all meetings, conversations, events. Begin with an introduction including the name of the play, the playwright, director and all other design and stage management team members. Also include the theater and the dates of performance. In the early process, entries can be per meeting, but once production starts, it should be daily, reporting and analyzing the progress through the shop(s), rehearsals, technical rehearsals, previews and opening night. Journal due to performance project jury two weeks before jury appointment (portfolio review). Make three copies, please. Typed, double spaced, and bound in a folder.

- Finished ½ inch scale model, fully painted, with all furniture and dressing.
- Finished and complete set of drafting in ½ inch scale to current existing industry standards.
- All prop sketches, research, etc.
- Research packet in binder.
- Include all preliminary sketches/models, etc.

Note: Since the production process can overwhelm the preparation process, you can expect to rebuild or finish the ½ inch model under supervision of performance project advisor. You can expect to redraft or revise heavily the ½ inch drafting, under supervision of performance project advisor. These two items must be in full professional order before performance project will be granted. If there is a deficiency in sketching/presentation renderings, this will be reworked or redone, too.

### Internship Performance Project:

Performance project journal required. This must include an introduction defining the location/purpose of the internship and the expectations you have for it. Note who the people are you are working with. Include a daily report showing tasks performed, persons worked with, and an analysis of the value of the day's work. This should be as specific as possible, noting multiple tasks separately. Finish with a conclusion in which you summarize the value of the internship and note how it met or did not meet your expectations, and whatever new things you learned. Comment on how the skills you learned will benefit your future career.

Include in the packet drawings, photographs, etc. of any and all work that you did, if appropriate. Consult with your advisor.

Journal due to performance project jury two weeks before jury appointment (portfolio review). Make three copies, please. Typed, double-spaced, and bound in a folder.

## **ADDITIONAL GENERAL INFORMATION:**

### **THEATER DEPARTMENT GOALS**

#### **A: Technique/Skills:**

- Development of the body and mind:
  - Internally: Developing the individual's body and mind to create a living instrument to perform and communicate ideas and stories.
  - Externally: Developing the body in relation to others and in context to create an expression of the human experience.
  - Analytically: Define the many forms of text.

#### **B: Theory and History:**

- Developing critical analysis skills/ abstract thinking by studying:
  - History of Theater events and the evolution of critical thinking/philosophies
  - History of parallel art forms that provide context for Theater History such as:
    - Art History
    - Architecture, Clothing, Lighting
    - Other performance arts
    - Text and history that informs performance but does not define it
  - Current and developing practices and theories of Theater of the Global Present

#### **C: Collaboration:**

- Developing an awareness of the essential nature of Theater as a community of artists working together towards a common goal.
  - Narrative based work: The community places itself at the service of the play to represent truthfully the intentions of the author.
  - Non-narrative based work: The community creates a performance experience that is experiential, improvisational, devised: based on content—not form.
  - Explore methods of collaboration with an Idea, and Object, and with Other Individuals.

#### **D: Creativity:**

- The ability to bring goals A, B and C together to:
  - Examine the theatrical event and the nature of performance.
  - Solve problems in appropriate and efficient ways.
  - Allow each artist to develop his or her potential.

#### **E: Professionalism:**

- Developing in every theater artist a sense of the standard practices and traditions of Theater so they can recognize other artists and art forms. We create good citizens and ambassadors of the Mason Gross School of the Arts as they join the profession.

## SAMPLE RESUME

### Person M. Student

45 New Brunswick Place, Apt. #3

New Brunswick, NJ 08901

732-555-6666 (cell) [deliciouswombat666@yoohoo.com](mailto:deliciouswombat666@yoohoo.com) (email)

#### Set Design

Mason Gross School of the Arts		
Rutgers University, New Brunswick, NJ		
The Owl and The Pussycat	Directed by Paul Miller	2005
Much Ado About Nothing	Directed by Sadie Miller	2004
Dirt Under My Fingernails	Directed by Alan Grubb	2003
Charley's Aunt	Directed by Hal Prince	2002
Plays-Near-The-Shore		
Ocean, NJ		
The Matchmaker	Directed by Lola Paluzza	2003
Funny Girl	Directed by E. G. Craig	2002
Jersey City High School		
Wistful Groundhog, NJ		
Phantom of the Opera	Directed by Dr. Spud Whistler	1997
The Ten Commandments	Directed by Dr. Spud Whistler	1996

#### Assistant Set Design

Mason Gross School of the Arts		
Rutgers University, New Brunswick, NJ		
The Merchant of Venice	Designed by Spud Whistler II	2003
Peek at the Mongoose	Designed by Billy the Parrot	2002

#### Scene Painting

Plays-Near-The-Shore		
Ocean, NJ (Charge Painter: Leonardo Da Vinci XXCVIII)		
Bark! The Musical	Designed by Bud Sniff	2001

#### Related Skills

CAD Drafting (VectorWorks), PhotoShop, Properties Construction, Millinery, Modelmaking, Spitting in Different Colors, Can Carry Coffee Without Spilling It, etc.

#### Education

Bachelor of Fine Arts (2001)	Master of Fine Arts (Expected 2005)
Pennsylvania College of Fine Arts	Mason Gross School of the Arts
Brookdale, PA	Rutgers University, New Brunswick, NJ

#### References

Dr. Spud Whistler	Lola Paluzza	R. Michael Miller
Drama Teacher	Director	Head of Design
Jersey City High School	212-555-7523	Theater Department
732-555-1212		Mason Gross School of the Arts
		848-932-1625

## NOTES ON THE RESUME FORMAT

From previous page

For a young person starting out in the world, a one-page format is **STRONGLY** recommended. You'll have to boil down your experiences to the most recent and/or important. Year of production is strongly recommended, and in general, list your work "most recent first" unless there is a really important job from a few years ago that should go first. On average, your work here at Mason Gross is your most recent and best (?), but if you designed, directed and sung the title role in Salome at the Metropolitan Opera House in New York City in your sophomore year of high school, that should go first on the resume.

Use the tab sets to make the columns, not the spacebar or insert a table format. If you don't know how to do this, ASK. It means you can control the composition quickly and easily. Play with the borders in "Page Setup" to maximize the amount of information you can get onto the one page.

The "outline" format works well as a start. It allows you to present the information in a clear, concise way. The important questions are "What did you do?" (Set Design); "Where did you do it?" (Metropolitan Opera House); and "Who did you work with?" (Bud Sniff). The name of the show, which is more important to you, is least important to the person reading the resume. When deciding who to list on "Who did you work with?," pick your most immediate supervisor. If designing, it's the director. If assisting, it's the designer. If painting, it's the charge scenic and/or the designer.

Your "Related Skills" had better be things you are good at, and don't say "proficient at. . ." unless you **REALLY** are. You may not be an ace drafter yet, don't worry, nobody expects you to be at this point. It looks worse if you try to fluff up your skills or experience. Be honest. Be specific. The people reading your resume are professionals who can sniff out baloney and fast. They want clear, concise information with a minimum of BS. Keep this in mind when you choose your font and your paper. No nonsense, easy to read is good. Scratch and sniff dark lavender paper with pale orange script text is bad. People will tell you that the nifty color and type will make the people reading the resume "remember you." This is true. They will.

**ALWAYS ASK YOUR REFERENCES FOR PERMISSION FIRST!** No kidding. Don't say "references available on request." Why make the person reading the resume go to the extra trouble? References should be updated frequently and be the most important and/or recent people you have worked with. Professors from Rutgers are a good idea for the first year, but we don't mind being bumped for the designers and directors you work for in that first year. In fact, it looks funny if you still have college professors on your resume after a year or two.

Also, this is a good time to rethink your email address. Frank Lloyd Wright used to recommend to his young architects that they "plant lots of foliage around their early works, so that in time, the plants will grow to cover their youthful indiscretions." You may want to consider an email address that is "just the facts."

## FREE ADVICE FROM THE COSTUME DIRECTOR OF THE GLIMMERGLASS OPERA, DEB SHIPPEE:

On a recent visit to a national theater convention (USITT, SETC), the recruiting team brought back this advice regarding resumes, cover letters and interviews. This is advice from somebody who interviews applicants for a living.

### RESUME ADVICE:

- NAME on top-really, don't forget to put your name on the darn thing
- Put your addresses ON the resume both permanent and school
- Include your phone number and email address
- List your job experience, job title, place, date and who you worked with if pertinent
- List references with phone numbers to contact, email and snail mail addresses are OK but secondary, be sure everything is current, correct and you have permission to use that person as a reference
- Keep it to 1-page-REALLY!!!
- An attached page with references is OK, no more than 3-4 total
- No pretty artsy-fartsy stuff on the resume
- No logo, no pretty paper "that expresses your personality", pale solid colors are fine
- Do not attach head shot or put it on your resume-it will appear that you are a frustrated performer desperate for work
- No folders, no report covers, no bindings
- Do not use acronyms for any school or company you may have worked for. As surprising as it may be to you, your interviewer may not be familiar with the initials for your school (there could be 30 schools with the same initials!)
- It is wise to have your portfolio digitally on a disc to hand in or send with your resume

### COVER LETTER ADVICE:

- Cover letters should be *very* brief-do not spend time elaborating on everything in the resume. Start with the job you are applying for, where you saw the ad or heard about the job and an invitation to call you with questions.
- Use correct business format: your name and address 1<sup>st</sup>, date 2<sup>nd</sup>, the company name and address to which you are applying next, last a salutation.
- If you are NOT positive who you are addressing "To Whom It May Concern" is your best bet.
- Put your dates of availability on your letter.
- Do not gush, brag or stretch the truth.

### INTERVIEW ADVICE:

- INTERVIEW ETIQUETTE-enter, say your name, extend your hand and give a firm handshake
- CLOTHING CHOICE-it is fine to be flamboyant but not dirty, messy, or reveal too much
- No GUM CHEWING
- HYGIENE-please shower and use deodorant-do not wear heavy fragrance
- Do not present yourself as an "I love everything about the theater (opera, etc), I will do anything you ask me to just to be around" person.
- Narrow your interest down beforehand-be specific.
- Have prepared questions to ask.
- If you know you have 15 minutes with somebody, do not spend lots of time explaining/elaborating on your portfolio-it is best to let them page through it quickly enough that you will have time for questions at the end.
- Your first question should NOT be "How much does it pay?"-you can ask that before you leave the interview if you are really interested in the job.
- It is acceptable to bring stitching, craft samples, or paint samples etc.-keep it small
- Say thank you when you leave

### ANOTHER GENERAL NOTE:

- Do not approach the job display table (at a conference or job fair) and ask us to tell you all about the Opera (or theater, company, etc.). Do your homework-read the info, go online and check the information before you attend and then ask very specific questions.