



THE UNIVERSITY OF TEXAS  
AT ARLINGTON

# Student Handbook

**Department of Theatre Arts & Dance**

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The Student Handbook and all its associated documents for the Department of Theatre Arts & Dance & Dance are subject to change.  
The University Catalog and UTA policy takes precedence over this handbook on all matters.  
Updated Summer 2022, in collaboration with Area Heads and department staff.

## **MISSION STATEMENT**

The mission of the Department of Theatre Arts & Dance is to provide a comprehensive undergraduate education through theory, practice, and research.

## **DEGREE PROGRAMS**

The Department of Theatre Arts & Dance at The University of Texas Arlington provides Theatre Arts majors with a well-rounded education in the theatrical profession through extensive practical and theoretical application of the art and craft of the stage. Students can gain a practical education in the primary components of the Theatre Arts, including:

- Acting
- Script Analysis
- Theatre History
- Theatrical Design
- Stagecraft
- Stage Direction
- Voice & Movement
- Stage Management
- Theatre Administration

For a complete list of available courses, view the UTA undergraduate catalog online.

The Department of Theatre Arts & Dance offers two undergraduate degrees in Theatre Arts, within the context of a broad-based Liberal Arts curriculum. Undergraduate bachelor's degrees are broken down into two categories: Bachelor of Arts, and Bachelor of Fine Arts. The BFA program has a choice of concentration in Acting, Musical Theatre, or Design & Technology, that provides the training necessary for students to continue their progress within the professional field. The BA program is a more generalized Theatre Arts degree with coursework in multiple disciplines and areas of interest, and flexibility of electives to pursue multiple disciplines. Two minors are currently offered: Dance and Theatre Arts.

## **THEATRE MAJORS**

Being a Theatre Arts major and pursuing other University courses required for a Bachelor of Arts or a Bachelor of Fine Arts degree demands a high degree of commitment and work. Students are expected to maintain academic excellence in all courses taken as well as pursue active involvement in all aspects of theatrical production.

To declare a major in Theatre Arts, all students must meet with the Department's academic advisor to plan a four-year program of courses. Students are required to meet with their advisor before all course registrations, as well as encouraged to take advantage of faculty mentoring within the department.

For questions on enrolling in courses and/or declaring a major, please contact the Department's academic advisor.

## **THEATRE AND DANCE MINORS**

The Department of Theatre Arts & Dance currently offers two minors: theatre, and dance. Theatre Arts majors may enroll in a dance minor, and majors outside the department may enroll in a theatre or dance minor. For more details, please contact the department's advisor.

## **STUDENT RESPONSIBILITIES**

Theatrical productions depend upon the quantity and quality of student efforts. Many of the Department's courses include laboratory hours to aid students in the design and construction of scenery, costumes, lighting, sound, and props. Lab time is also required in the performance and directing classes, allowing the students time to incorporate classroom theory into actual experience.

General requirements are as follows:

- Acting & Musical Theatre concentrations must audition for season productions.
- Participate in regular season via performance, production, or practicum capacities. See Practicum below.
- Design and Technology concentrations must present a portfolio of work at a formal review session at the end of each semester.
- Design and Technology concentrations must present an exit portfolio presentation at the end of their degree plan.
- Production and design assignments are based on student portfolio presentations.
- Be on time for classes, meetings, rehearsals, and performances. See [Course Expectations](#) for more information.
- All performers and technicians are expected to observe the basic rules of rehearsal etiquette. See [Rehearsal Etiquette](#) for more details.
- Students must be physically and mentally prepared for work. Should situations arise that conflict with an ability to arrive prepared, please discuss the situation with the appropriate faculty mentor, academic advisor, and/or department chair. See [Appendix D](#) for details on accommodations.
- Outside activities must not interfere with primary responsibilities to productions and classes.
- All students are expected to check both the digital and the physical call boards regularly.
- Check UTA student email regularly and respond appropriately to emails and other electronic communication methods from the department and its members.
- The Department considers email the official form of UTA communication with students.

## **PRACTICUM**

Practicum is required for all Theatre Arts majors. Practicum is also open to all students interested in participating in the technical aspects of theatre production.

Practicum Lab may include, but is not limited to, any of the following:

- Scenic construction
- Costumes construction
- Prop construction
- Painting
- Box office
- Dramaturgy
- Lighting
- Sound

Along with the lab assignment, if not cast in the production, students will be assigned a crew position for one or more of the departmental productions.

Practicum activities can and will vary between semesters, but students should expect a rounded experience over the course of their 8 semesters.

### **ALCOHOL/DRUGPOLICY**

The illegal use of alcohol or drugs is against university policy and will not be tolerated at any time.

Students found to be under the influence of alcohol or illegal substances during any class, rehearsal, or lab time will immediately be reported, dismissed from the cast or crew, and receive an automatic failing grade.

## FINANCIAL AID

Students seeking financial assistance should contact:

Office of Financial Aid  
University Administrative Building  
Rooms 201 & 252  
[www.uta.edu/administration/fao](http://www.uta.edu/administration/fao)

Scholarships based on academic achievement are available through UTA. For more information regarding UTA scholarships, contact the Scholarship Office at (817)272-2197 or visit [www.uta.edu/administration/fao](http://www.uta.edu/administration/fao).

In addition to the University's financial assistance, the Theatre Arts Department has a limited number of scholarships available for students.

For questions regarding Theatre Arts scholarships, contact the department academic advisor.

## SCHOLARSHIPS LIST

The following scholarships are currently available to qualifying students within the department:

- Richard Slaughter Scholarship
- Joann Harris Scholarship
- Archibald Scholarship

Please note the department has a limited number of each scholarship to offer, so early inquiries are essential to securing one.

For more details on each scholarship, or to enquire about receiving one, please contact the department academic advisor.

## EXPECTATIONS & REQUIREMENTS

As a condition of a Theatre Arts Departmental Scholarship, recipients are expected to meet a set of expectations and requirements. Initial scholarship recipients are selected based upon the following criteria, as well as talent-based selection via audition and/or interview criteria. Continuing scholarship recipients are selected based on how well the candidate mastered the following criteria during the previous year, plus audition and/or portfolio presentation.

- Maintain a grade point average of 3.0 or above, both cumulatively and in Theatre Arts courses.
- Acting and Musical Theatre concentrations must audition for productions.
- Appropriate acceptance of rolls cast, as applicable, but not required.
- Enroll full-time as a Theatre Arts major for both fall and spring semesters.
- Serve as a departmental student leader by exhibiting a positive attitude and actively participating in all classroom activities.



## COURSE EXPECTATIONS

Students, faculty, and staff are expected to fulfill their duties in a professional manner, as it reflects upon the University's reputation as a higher education institution.

### ATTENDANCE

The departmental policy is that teachers and students are expected to meet classes regularly.

- **Faculty Exceptions:** There are times when a professor may have to be absent for personal or professional reasons, and every effort will be made to contact students regarding the class cancellation. Canceled classes will not affect student attendance and/or grades.
- **Student Exceptions:** Students are expected to attend class regularly, and faculty members will have their own course attendance policy stated in their course syllabi that students are obliged to follow.

### *Expectations*

Students are expected to be on time to all rehearsals, classes, productions, calls, etc., as well as the following attendance-related items:

- Be on time to obligations, regardless of productions or rehearsals ending late.
- Complete assigned coursework in a timely manner.
- Notify instructors prior to absence (preferably in writing).
- Consult with instructors prior to engaging in activities that may conflict with responsibilities.
- Give advance notice in writing if leaving early in the spring semester or arriving late in the fall semester due to summer theatre work.
- Turn in audition materials in a timely manner.
- Clock in & out at appropriate times as a Work-Study.
- Complete assigned work in a timely manner if participating in a theatre conference/audition outside of the department.
- Notify instructors prior to absence for an external conference/audition.

### *Consequences*

Students who fail to meet these requirements may:

- Be removed from acting, directing, design, and/or stage management positions for the current semester's productions
- Have grades affected by tardiness and/or absence
- Miss out on opportunities available
- In extreme circumstances, subject to academic disciplinary actions

## **SYLLABI**

Departmental policy requires that each professor distribute a syllabus during the first week of class. Faculty members are to provide a digital copy of the syllabus each semester to the main office for compliance.

The syllabus contains the following:

- Topics to be covered
- Requirements of the course
- Name of the professor
- Office hours & contact information
- Grading policies
- Learning objectives
- Textbook or other materials required for the course
- All other items required by the university and/or department to remain in compliance with accreditations and/or certifications

## **TESTS AND FINAL EXAMS**

Students should expect timely announcement of the time and focus for examinations in a course. The student should also be aware that unannounced "pop quizzes" may occur in some classes. Final examinations are formatted with respect to class content: projects or performances for performance classes, written exams for lecture classes.

Should the need arise, alternative and accessible testing and exam environments, accommodations and other appropriate modifications are available.

Visit the University's Division of Student Success page for more information.

<https://catalog.uta.edu/divisionofstudentsuccess/>

## **GRADES**

Course syllabi indicate which assignments are to be graded and the value given to each graded activity. If the information is not on the syllabus, students are to enquire with the respective professor on grading policies for the course.

Many of the grades awarded in artistic disciplines will entail a degree of subjectivity, due to the nature of Theatre Arts. There are specific grading rubrics and compliance guidelines for graded departmental activities including auditions. Scores and grades will be graded by and reflected in these factors.

For questions about grades, contact the appropriate course professor.

For additional concerns, contact the Department Chair.

It is against federal law to make public a student's grade or grade average. Therefore, the department will not post grades publicly. Professors will not announce grades in class or discuss them with third parties. Student grades are always available online, following the university grading deadlines. Unless legally required, student grade information is a need-to-know basis and will not be released without prior

authorization from the student. Students can read about their rights and FERPA online at <https://www2.ed.gov/policy/gen/guid/fpco/ferpa/index.html>.

The following grades are used by UTA and the Department of Theatre Arts & Dance, as well as their contributing grade point average:

• A	Excellent	4.0
• B	Good	3.0
• C	Satisfactory	2.0
• D	Passing	1.0
• F	Failure	0.0
• I	Incomplete	0.0
• P	Pass	0.0
• Q	Withdraw (no penalty)	0.0
• R	Research	0.0
• W	Withdrawn	0.0
• Z	No Credit	0.0

Additional items of note:

- Courses graded with an I, P, Q, W or Z are excluded from GPA calculation, but appear on a transcript.
- An incomplete grade is given for passing work when a student is unable to complete a course due to uncontrollable circumstances.
- Withdrawn grade is given for a dropped class after census date, and before the last day to drop.
- Dropped classes before census date will not receive any grade.

For complete information on grading, including grade reports, academic probation, repeating courses, and grade related grievances, see the policies of the university catalog.

## **ADD/DROP**

A student is not excused from class to engage in adding or dropping a class.

Students must discuss add/drop with the departmental advisor and adhere to university policies.

## **PRODUCTIONS**

The Department of Theatre Arts & Dance offers a full season of productions.

The Department also provides a wide array of opportunities for student involvement from large Mainstage productions to musicals, operas, dance, improvisation, contemporary plays, one-acts, historical works, directing & acting scenes, and independent projects.

The season of productions for each calendar year is available in the main office, on the department web page, and the box office website.

Students are highly encouraged to accept roles and participate in opportunities available to them, as much as their schedule, ability, and level of commitment can provide.

## **SEASON AUDITIONS**

Auditions are conducted once in the Fall for major works, and one in the Spring for minor works.

Auditions are done via self-tape, in person, or a hybrid combination. Students can be expected to provide the following items:

**B.A. & B.F.A. Acting Students**

- Audition form
- Two contemporary monologues, one minute in length
- Two contrasting songs from two musicals, 16-32 bars (optional)

**B.F.A. Musical Theatre Students**

- Audition form
- Two contrasting songs, 16-32 bars long, in the style of two musicals
- One minute contemporary monologue

Students can expect major productions to include call backs. Details for the individuals as well as the content for the callbacks will be provided by the director(s). Regular rehearsals for most productions usually last for five to six weeks prior to opening, and the schedule will become available following callbacks.

Other items of note:

- All audition information will be communicated through student email.
- In person call-backs schedule will be communicated by the director and/or main office administrative staff.
- Script cuts provided may be digital only, and non-downloadable to comply with copyright agreement(s).
- Disclosures for production content will be provided to students prior to auditioning.
- Students are not required to accept the roll they are cast in.
- If there are concerns about a particular roll, please contact the director.

## **REHEARSAL / PERFORMANCE SCHEDULE**

Rehearsals for most regular season productions are scheduled for Monday through Friday, in the evenings after classes are done for the day. The final week of rehearsals and all musicals may run later. Advanced notice will be given if there are any changes to the rehearsal schedule.

Costume measurements will begin after casting up through the first week of rehearsals, depending on the production. Scheduling for measurements will be done through the Stage Manager and the Costume Studio Supervisor.

Costume fittings may begin in the second week of rehearsal and can continue through the final dress rehearsal. Scheduling for fittings will be done through the Stage Manager and the Costume Studio Supervisor.

During the weekend prior to the opening of a production, technical/dress rehearsals may be scheduled on Saturday and/or Sunday.

Production photo calls may be scheduled following a performance, or during the final week of rehearsals. If extra time is needed, the director will notify the appropriate individuals.

During the opening week of a production, dress rehearsals are called each evening at 6:00 pm with an 11:00 pm curfew, up until opening night.

Most performances run for one week- opening on a Wednesday and performing through Saturday evening, with a Sunday matinee. Actor, stage manager, and technical crew calls are usually 90 minutes prior to curtain time. House Manager and Box Office calls are usually 60 minutes prior to curtain time.

The Strike of the set, costumes, props, and lighting occurs immediately following the final performance. All assigned practicum students are required to attend, and Strike is open to any theatre major who wishes to participate.

## **REHEARSAL ETIQUETTE**

- Students are expected to be on time for every rehearsal, technical call, etc. Plan to arrive 5-10 minutes early, prior to the listed start time, to be prepared to start the rehearsal on time.
- Students must dress appropriately for each rehearsal. Directors, costumers, choreographers, etc. will inform students if types of clothing are to be worn at rehearsals.
- Students should come prepared to work.
- When not on stage, students are expected to maintain a respectful silence while other actors are at work.
- Students are expected to treat all other members of the production team with respect. Any disrespectful manners and/or disruptions shall not be tolerated.
- Students shall arrive on time and be courteous and professional for all costume fittings, makeup calls, and all other technical calls.
- Care shall be shown for all costumes, props, scenery, and equipment in the production. That is, personal costumes shall be hung up and stored where

indicated and props shall be returned to locations indicated by the stage manager or their assistants.

- Smoking, eating, and drinking (except water) is not allowed while wearing a costume or in any of the theatres or rehearsal halls. Smoking is not permitted on campus.
- Student actors shall take all their instruction/direction from the Director. If a student has questions for the Director that cannot be adequately answered within the limits of rehearsal time, that student should make an outside appointment with the Director.

## **STUDIO PRODUCTIONS**

- There are a limited number of slots available for student driven production in the studio and 143 theatres.

## **REPLACING CAST MEMBERS**

### ***Grounds for Dismissals***

- Missing two or more rehearsals without prior approval of the director
- Arriving late for rehearsal more than three times
- Disruptive behavior
- Attendance under the influence of alcohol or an illegal substance
- Any behavior or activity that the director deems detrimental to the production or the Department of Theatre Arts & Dance
- G.P.A. drops below 2.25 in a previous semester or below a 2.5 for BA and BFA students within the major

### ***Procedure for Dismissal***

- The director will meet and discuss the problem with the department chair.
- Student directors should gain the approval of the production's faculty advisor along with the department chair before contacting the cast member.
- The chair will discuss the situation with the director and the cast member. In the case of a student director, the chair will meet with the cast member alone.
- The final decision on dismissal is made by the director and the departmental chair.

### ***Replacement after Dismissal***

- The director is free to replace the cast vacancy with another eligible person.
- The director has the option to choose a replacement with or without a special audition.

## **ASSIGNMENT OF PRODUCTION POSITIONS**

Requests for design or specific production positions must be made through the staff Production Manager. Most of the production positions will be assigned as part of the theatre practicum course. Major assignments (designs, stage management, etc.) will

be made based on previous production work and merit. Major production assignments (i.e., designers, stage managers, technical directors, etc.) may be replaced if the student's G.P.A. drops below 2.25 in a previous semester or below a 2.5 for BA and BFA students within the major.

## **ELECTRONIC DEVICE RULES**

### ***Use During Rehearsals and Performances***

Personal electronic devices may only be used in the greenroom. They may not be turned on backstage, in the wings, or on stage. Personal electronic devices may not be kept in costumes or costume accessories. There is the danger that these may make noise or fall out during a rehearsal or performance. Devices must be secured by the owner. The University and the Department of Theatre Arts & Dance assume no liability for loss, theft, or damage to these devices. An individual production's director, production manager, or technical director may choose to completely ban devices by an individual or entire group.

Director(s) may also permit stage manager(s) minimal usage for communication with box office and house manager to determine exact curtain time.

# **PRODUCTION SCHEDULES & DEADLINES**

## **PRODUCTION MEETINGS**

Noon on Wednesday are the typical time for department production meetings.

Noon on Mondays is generally the designated time for department production meetings. The production manager will lead the meetings and address each area for the upcoming shows. Attendance for the production meetings includes:

- Director
- Stage Manager
- Assistant Stage Manager
- Technical Director
- Designers & Assistant Designers
- Master Electrician
- Prop Master,
- Box Office (if applicable)
- Other members of the production team deemed necessary by the Production Manager and/or the Department Chair

## **DESIGN TIMELINE**

Design meetings for each production typically begin the semester prior to opening. Final designs are typically due the same semester and/or as indicated in the production calendar.

Production selection timetables for each season will vary, but are typically completed the academic year prior:

- Submit titles for productions
- Vote on titles
- Determine final line up of productions
- Determine dates for productions based on academic calendar

Exact timeline of meetings for designs will vary. The number of preliminary design meetings is typically two to three but varies depending on the complexity of the production. Additional meetings may be necessary for all design items, and the appropriate individuals will be notified. The following is considered the typical order for design meetings:

- Concept
- Preliminary
- Budget
- Final Design
- (Rehearsals)

As always, design meetings and rehearsals will be communicated on the production calendar.



## ***OTHER DESIGNER DUE DATES***

The following are a few examples of the due dates for production elements.

Rehearsal Props due – 2nd week of rehearsals Rehearsal Costumes – 2nd week of rehearsals List of Publicity Photos - 2nd week of rehearsals

Designer Run-through – Monday, 3rd week of rehearsals Light Plot – Thursday 3rd week of rehearsals

Set Construction Complete – Friday, 4th week of rehearsals Final Sound Recordings– 5th week of rehearsals

Last day to add Props – 4th week of rehearsals

\*These dates are not exact and can change based on the needs of the production. Always check the production calendar for exact dates.

## **TECH SCHEDULE**

Each of the Department's productions will adhere to the following tech schedule.

Depending on the scale of the show times and dates may change but the format will remain the same, check production calendar for exact dates and times.

### ***Paper Tech***

**Attendees** – Director, Stage Manager, Lighting Designer, Sound Designer, & Scene Designer

**Purpose** – Discuss all cues within the show and allow the Stage Manager to place cues at the proper place in his/her book

### ***Costume Parade***

**Attendees** – Director, Stage Manager, Costume Designer, Asst. Costume Designer, Lighting Designer, Costume Studio Supervisor, & Cast

**Purpose** – Time for the Director, Costume Designer, and Lighting Designer to view the cast wearing their costumes under stage light and to discuss any corrections or changes that need to be made.

### ***Make-Up / Hair***

As needed on a show-by-show basis

### ***Crew Training***

**Attendees** - Director, Stage Manager, Asst. Stage Managers, Scenic, Lighting and Sound Designers/Asst. Designers, Technical Director/Asst., Prop Master, Master Electrician, Backstage and Lighting/Sound Crews

**Purpose** - Crew assignments given (props, fly loft, etc.); Backstage movement choreographed (placement of props, scenery, etc.), Backstage movement rehearsed in real time with light and sound cues

- All cues are called and executed.
- Director and Designers approve or disapprove of looks (corrections can be made at this time)
- Stage Manager will call cues from the house Crew is available to walk stage for lights

### ***Cue-to-Cue (varies)***

**Attendees** - Director, (Music Director), Cast, Stage Manager, Asst. Stage Managers, Scenic, Lighting and Sound Designers/Asst. Designers, Technical Director/Asst., Prop Master, Master Electrician, Run Crew

**Purpose** – The timing of the Cues, general looks, scene shifts, and calling is the focus and trouble areas should be worked until performed correctly.

- Sections of the show will be performed in real time to sync the actors with the cues
- The Stage Manager will call for actor holds and the next line for actors to begin
- Depending on scale, there can be multiple.

### ***Sitzprobe - Musicals Only***

**Attendees** - Stage Manager, Director, Cast, Music Director, Orchestra

### ***Tech/Run***

**Attendees** - Director, (Music Director), Cast, Stage Manager, Asst. Stage Managers, Scenic, Lighting and Sound Designers/Asst. Designers, Technical Director/Asst., Prop Master, Master Electrician, Run Crew

- Show will be run in actual time stopping for and repeating problem areas

### ***1st Dress***

**Attendees** - All

- Show will be run in actual time stopping only for costumes and make-up.

### ***2nd Dress***

**Attendees** - All

- Show will be run in actual time stopping only for problem areas

### ***Final Dress***

**Attendees** - All

- Show should run in real time without stopping
- Treated as performance with house opening 30 minutes prior

## **TECH NOTES**

- Immediately following each Tech/Dress rehearsal there will be a meeting with the Director, Stage Manager, Technical Director and all the Designers to cover rehearsal notes.
- The Stage Manager will call the show from the house until the 2<sup>nd</sup> dress rehearsal
- Crews are required to wear black starting at the 1<sup>st</sup>. Dress rehearsal.
- During rehearsals and performance cast and crew is to remain backstage in the dressing rooms or green room.
- The call for Run Crew will initially be set at an hour before the house opens but is subject to change according to the scale of the show.

## **SET STRIKE**

Strike will take place following the final performance. Assigned practicum students are required to attend, theatre majors who which to volunteer are welcome to attend.

During strike, a good deal of potentially dangerous work goes on in a short amount of time. Make sure you are aware of all the things going on around you. The fast work pace and the extra enthusiasm you will find does not change the need to pay attention and follow all the rules for working in the theatre and with power tools. Pay extra attention to nails in wood and debris on the floor. The following is a list of proper strike attire:

- No loose, long, or baggy clothing.
- Wear shoes with good, non-slippery soles that cover the whole foot, n
- No sandals, flip-flops, or dress shoes.
- No skirts, shorts are fine, but jeans are best. If you wear shorts expect to get scrapes.
- No long or large jewelry.
- Wear clothes that will protect you from dust and dirt.
- You will get dirty and stained. Wear work clothes.
- Long hair must be put up or tied back and put down your shirt. A cap is a good way to keep your hair up also.

# **THEATRE ARTS TEACHING LAB**

## **OVERVIEW**

Theatre Arts Teaching Lab offers students a unique experience directing, developing and organizing productions.

See the Theatre Arts Teaching Lab handbook for full details on policies including royalties, budgeting, casting, and rehearsals. Ticketing is available through UTA Tickets where applicable.

## **STRIKE PROCEDURES**

For set strike someone will be assigned to each area: Stage, Scenic Studio and Dumpster.

### **STAGE**

- Scenery will be broken down into large pieces and sent to the Shop with props, lighting, and sound to strike any on stage items
- In the Studio audience, seating and risers will be struck and stored in proper location All flying scenery and rigging will be struck
- Stock scenery will be cleaned stage left and loaded on elevator
- Work with sound and electrics to coordinate strike of onstage equipment
- Any modifications made to the stage, pit, or trap removal, etc. will be restored
- Masking will be hung for next production (if necessary)
- Stage and all backstage areas will be swept and cleared of any tape or other marking devices
- Stage will be repainted black if applicable

### **SCENIC STUDIO**

- Scenery from stage will be cleaned of staples and hardware before heading to dumpster
- All hardware that is stored in the shop will be returned to proper place
- All lumber in good repair will be cleaned and stored
- Shop will be swept and cleared of any trash

### **DUMPSTER**

- Scenery from shop will be broken down and stored in dumpster
- Dumpster is to be loaded neatly with the scenery lying flat as to maximize space
- Scenery that will not fit into dumpster will be stacked neatly and safely along wall of loading dock

### **PROPS**

- The prop master will lead the prop strike with the assistance of the prop run crew
- Set decorations and furniture will be struck first in cooperation with the scenic crew
- Borrowed items are to be place safely out of the way to be returned the following week
- Prop tables are to be cleaned and returned to storage
- All stock props are to be returned to storage and put in proper place
- As props are being returned, they need to be photographed to be added to prop inventory

## **LIGHTING**

- Strike all practical and backstage cabling.
- Strike necessary lighting instruments and cables and store on proper carts.
- Coordinate with the Technical Director to determine an order of strike, in advance of the strike.

## **SOUND**

- Strike any onstage speakers or cabling
- Strike any necessary equipment shared with other spaces in cooperation with the lighting and scenic crews

## **COSTUME**

### ***Dressing Rooms***

- Clear out all costume elements and sort appropriately.
- Thoroughly clean the dressing rooms, counters, floor, drawers, all racks, etc. Take out garbage.

### ***Laundry/cleaning***

- Take items to the costume studio.
- Begin washing the laundry.
- Hand washable items go in the sink.
- Machine washables go in the machine according to instructions.

### ***Special Items***

- Only those items that have been worn next to the skin, i.e., men's suit coats, slacks; women's dresses (those that are not washable)

### ***Stock items***

- Begin to return them to costume storage -
  - all jewelry items return to costume studio storage
  - all shoes should be Lysol-sprayed & rubber-banded
  - all accessories, i.e., scarves, hats, etc. can be re-stocked in the correct boxes
  - all overcoats can be re-stocked

### ***Hair/makeup items***

- Return all supplies to the hair storage area in costume studio
- Makeup supplies returned to storage. Return all our spaces to neutral

### ***Accessory Bags***

- Empty and ready for laundry

### ***Loaned/Borrowed Items***

- Set clothes aside either to be cleaned or laundered, and then returned next week.

### ***Design Elements***

- Drawings/designs, etc. can be taken down from the bulletin board in shop and carefully put aside for the designer.

### ***Notions/Sewing kits***

- Return items to costume studio storage.

### ***Costume Studio***

- Discard all trash.
- Clean and restore Costume Studio.

# HOUSE & BOX OFFICE

## House Checklist

### *Before Performance*

- House Managers are called at an hour to curtain time
- Ushers and Box Office are called at the same time
- Check restrooms (4 total)
- Check for trash in Theatre space
- Lobby displays as applicable
- Meet with ushers & assign duties as applicable
- Check for direction signs, as applicable
- Make sure all seats are flipped up/down, depending on the space
- Check with box office at 10 minutes and 5 minutes to open on whether to hold the house
- Relay updates on holding the house to the Stage Manager
- Ring the lobby call bell at 5 minutes and 2 minutes to curtain

### *During Performance*

- Remain in the lobby to handle late commers
- Late seating policy varies per production- check with the Stage Manager or Assistant Stage Manager on the best time to let patrons in late
- Handle patrons entering and/or exiting the theatre during the performance
- Ring the call bell at 5 minutes and 2 minutes to the end of Intermission
- Open and close the doors at the beginning and end of Intermission

### *After Performance*

- Take down lobby displays
- Check Theatre for trash
- Close lobby doors
- Lock external doors to the Mainstage Theatre, if applicable
- Collect Usher nametags
- Collect extra programs and store until next performance, or return to main office
- Secure Box Office items as applicable
- Make sure all seats are flipped up/down, depending on the space

### *General Items*

- Wheelchair-accessible seats are at the back of the mainstage auditorium
- Make sure the doors don't slam
- No food or beverages are allowed into the theatre
- Above all, be friendly and courteous, and try to be helpful and calm even in difficult moments.



## ***Dress Code***

- Wear nice clothes
- Pants, longer skirts, and dresses are acceptable.
- Avoid shorts, jeans, and sweatpants
- Black and white color scheme is preferable
- No visible belly buttons, mid-drifts, rears, or chests. No cleavage except when unavoidable.
- Costumes can provide alternatives for Ushers out of dress code

## ***Emergencies***

- If a patron becomes extremely upset and vocal, and you feel that you cannot handle the situation on your own, find the faculty supervisor and have them address the issue.
- In case of emergency (if the faculty supervisor cannot be found), call the campus police first and they will summon 911 or the Arlington police. The police emergency number is #2-3003.
- In case of an emergency requiring evacuation (fire, tornado, bomb threat) the House Manager will immediately contact the Stage Manager on headset and tell them that there is an emergency evacuation situation (don't go into detail – just say what it is and where we are taking the audience). The Stage Manager needs to bring up the HOUSE AND STAGE LIGHTS IMMEDIATELY. The faculty supervisor will go onstage to announce where the audience needs to go. (Out the fire exit or through the Studio main entrance and out the back door of the Fine Arts Building. They need to walk to the Architecture Courtyard, at least 50 feet away from the Fine Arts Building.) In case of tornado, they audience will be led to the storage area in the basement but not directly under the stage floor. The faculty supervisor has the key to these areas. The AHouse Manager and ushers need to take the lead in guiding people with flashlights. Handicapped patrons will need to be taken down through the freight elevator. The House Manager should be the last one into the basement, making sure that no one has been left behind. Similarly, if people are evacuated out of the building, the House Manager needs to wait until all audience members are out before leaving.

If for some reason you are running late or an emergency occurs and you can't get to the show, communicate directly with the faculty supervisor.

## **Box Office**

### ***Equipment & Supplies***

- Money Pouch – with small bills
- Computer with utatickets.com software
- Ticket Printer & Stock
- Playbills, if applicable
- Pens & Pencils
- Applicable Signage

## ***Responsibilities***

- Arrive one hour to curtain
- Set up Box Office equipment and run a test ticket
- Trouble shoot any issues that occur
- Count and record starting cash

## ***General Items***

- Box Office dress code defers to UTA Ticketing over the standards of the House Manager's dress code.
- See UTA Tickets for ticketing price information.

## ***Cashbox Expectations***

The cashbox should always be accompanied by the Box Office attendant or House Manager. Avoid distractions when dealing with money. If you need to step away from the cashbox for any reason, notify the House Manager or another Box Office representative to take over.

Always count money back to the patron. Know promotional discounts, if applicable.

Box office staff needs to remain 1 hour into the show, or until specified by UTA Ticketing. At that time, box office equipment needs to be packed up, a session card run, and cash sales separated out as indicated by the House Manager.

Be friendly and courteous to the patrons, no matter how difficult they may seem at times. Since the box office staff is highly visible, try to be helpful and calm even at difficult moments. If a patron becomes extremely upset and vocal, and you feel that you cannot handle the situation on your own, find the house manager or a faculty member.

If for some reason you are running late or if an emergency occurs and you can't get to the show call as soon as possible and leave a message for the box office manager.

## **PHOTOS**

Students are encouraged to take photos of the productions during the construction phase as well as performance for use in their individual portfolios. If a student needs to take photos at a time other than the production photo call this needs to be arranged through the director and production manager.

## **PRODUCTION**

Production photos will be taken following one of the scheduled runs (check the production calendar for exact date). The photos should be planned to last 1 hour. Due to time constraints, all scenes may not be able to be photographed. If there is a need for more time, additional photos will be taken at the final performance pending director and production manager approval.

## **P STUDENTS**

Photography and/or making videos in any area or dressing room where people dress or put on makeup is not allowed due to privacy issues. The exception to this is with the approval and presence of a faculty or staff member in the room for a specific classroom, production, or publicity purpose.

Due to copyright laws, there is no photography or the making of videos backstage, onstage, or in the audience area during rehearsals or performances of a production, without the permission of the director, or an appropriate faculty or staff member.

## **SOCIAL MEDIA**

Students are always welcome to post about productions on social media to publicize the Department's ongoing efforts. Photos with individuals and/or set items should be cleared with the director prior to posting, for compliance and copywrites. Photos that do not contain any elements of productions except for the account owner, in or out of costume, with a neutral or unidentifiable backdrop, do not need clearance from the director. Photos taken in the greenroom or hallways do not need clearance from the director. Photos unrelated to the department's productions or theatrical activities do not clearance from the director.

## **STUDENT WORKERS**

The Department retains several part-time student workers (Work-study eligible) who aid in the operations of the office, studios, and other departmental programs.

Anyone interested in a position as student worker in the Department should see the faculty member in charge of the area of interest. The Department also encourages volunteer helpers in any of the production areas, but any student wishing to volunteer must first have the express permission of the faculty supervisor of the area. All student volunteers may only work under the direct supervision of a faculty or staff member. All other student workers must be either on payroll or working as a class assignment. Any worker involved in scenic studio activities must be trained in the proper safety procedures by either approved faculty members or the scenic studio supervisor.

To qualify for employment in the Department of Theatre Arts & Dance a student must qualify for the federal "work- study" program. This program is designed mainly for students who show financial need. A student should inquire at the Office of Student Financial Aid to determine qualification under the work-study program and apply online.

Applicants for student jobs should be aware that the Department follows the policies of the University's Affirmative Action & Equal Opportunity policies.

## **USITT – Student Chapter**

The United States Institute for Theatre Technology (USITT) Student Chapter is an organization with the purpose of promoting the advancement and skills of its members in the areas of theatrical design, production, and management as well as encouraging networking through the national USITT conference. For information on how to become a member of USITT, contact the faculty sponsor through the main theatre office. The University has strict rules regarding hazing which can be found at the student organizations website [www.uta.edu/uta/studentorgs/](http://www.uta.edu/uta/studentorgs/).

## **FACILITIES**

Faculty and students are requested to cooperate in keeping the buildings and rooms of the Department in presentable and safe condition by refraining from drinking or eating in classrooms, studios, dressing rooms, sound, and light booths, on stage, backstage or in any part of the theatre. Exceptions may be made on special occasions. Students must receive prior permission to use the facilities for non-Department of Theatre Arts & Dance' production or class work including events sponsored by student organizations. Actors must not eat or drink when in costume unless they do so as part of a play's action.

## **SPACES**

### ***The Mainstage Theatre***

Located in the Fine Arts Building room #174, is a proscenium-style theatre seating 426. The Mainstage is equipped with a single-purchase counterweight system, computerized light board, and complete sound system. The Mainstage also contains two dressing rooms with each of the dressing rooms including showers, lavatories, and make-up mirrors.

### ***The Studio Theatre***

Located in Fine Arts Building room#137, is a black-box theatre approximately 70 feet by 60 feet with flexible seating for up to 150. The Studio Theatre has a computerized lighting system, and complete sound system.

### ***Theatre Arts Teaching Lab***

Located in the Fine Arts Building room #143, is a black-box theatre approximately 30 feet by 40 feet with flexible seating for up to 50. Stage 143 has a computerized lighting system and complete sound system.

### ***The Scenic Studio***

The studio is well equipped with industrial machinery and tools. Students are supervised during Practicum time in construction techniques. The Scenic Studio is in room 135 behind the Mainstage Theatre. Scenery, costume, and prop storage is located beneath the Mainstage and is easily accessible for production needs via stairs and/or a freight elevator.

### ***The Costume Studio***

This studio is professionally equipped with industrial sewing machines, dye equipment, cutting tables, dress forms, and heavy-duty steam irons, with ample storage space. Students under the supervision of the faculty designer and costume studio supervisor build the costumes for the productions. The Costume Studio is located on the first floor of the Fine Arts Building in room 147.

### ***The Green Room***

Located opposite the Studio Theatre, and the hub of activity for all Theatre Arts students. There are also small kitchen facilities and seating, providing students with a comfortable environment.

### ***Fine Arts 144***

Central office and work area for faculty and staff of the Theatre Arts Department. Located in the north section of the building. Department Chair, Administrative Assistants I & II and the copier are located here. The department's administrative assistants can be reached here during normal business hours: 817-272-2650.

### ***The Theatre Arts Department Design Studio***

Located in room 419 of the Fine Arts Building, adjacent to the elevators on the north side of the building. The Design Studio is the main design classroom and workspace with drafting tables and a computer loaded with Vector works-CAD as well as sound editing software and 3D printing capabilities. Also located in 419 is a small research library containing theatrical magazines and catalogs.

### ***Cliff Harville Theatre Arts Library and Archives Room***

Located in the Fine Arts Building room #197B. The Cliff Harville Library contains over one thousand scripts which are available to the students, faculty, and staff. Scripts can be checked out through the main office.

## **USAGE**

Students can sign out theatre spaces based on availability and certain time/usage restrictions. Requests can be made by emailing the facilities manager. Reservations are not final until approved by the facilities manager.

Priority goes to classes held in the production spaces.

Second priority on spaces goes to major departmental productions.

Third priority to work associated with classes such as rehearsals, projects, etc.

Student productions coming out of the established groups come next.

The rooms must be returned to their original state after rehearsal. No food or drinks are allowed. Please do not rehearse in the hallways.

## **EQUIPMENT AND SUPPLIES**

The Department possesses several specialized sewing and stitching machines, light equipment, woodworking, and metal-working equipment. In addition, the Department maintains sound and projection equipment. This equipment is available for student use but only under faculty or staff supervision in laboratory conditions.

The Department maintains an inventory of scenic units and costumes, as well as materials out of which to create costumes, scenery, and props. These materials and stock are only available to students under faculty or staff supervision.

Some of the Department's scenic units, props and costumes are available to be borrowed. Permission must be gained by the Scenic Studio Supervisor or the Costume Studio Supervisor to borrow any of the department's stock. No one is allowed to borrow properties, costumes, scenery, etc. without permission of the Scenic Studio Supervisor or the Costume Studio Supervisor.

Students and faculty who reserve space or borrow equipment are requested to exercise care in use. All equipment, scenery or props is not to be changed or altered in any way and is expected to be returned in good condition. Rooms are expected to be left clean and rehearsal furniture removed and chairs replaced. Misuse or abuse of space or equipment may cause reservation and borrowing privileges to be withheld.

In case of serious abuse of space or equipment, students' grades will be withheld until the cost of repair or replacement is obtained.

Special care should be taken to keep theatres clean because they are not always given daily janitorial service.

## **FIRE AND SAFETY**

Theatres are often potentially dangerous places. The fire and safety regulations governing theatres are quite strict. Supervisors of various shops will have sets of safety rules which everyone is expected to follow.

Everyone needs to know where fire extinguishers are in the Fine Arts Building and where fire alarm boxes are located. If the fire alarm sounds, everyone must vacate the building.

Everyone should take care to protect safety. When working with power equipment, or ladders, or in other dangerous activities, departmental policy requires that two persons always be present. No one should be using tools unless trained to use them. Actors should do the proper warm-ups and wear the right protective clothing. No one should engage in stage falls, violence or fencing if they have not been trained by supervisory faculty and/or staff. In any case, no one should take unnecessary risks.

Falls, cuts, burns, injured legs, and arms are all possible when working with power equipment or performing on stage. Students are advised to carry student medical insurance. For minor cuts and scratches First-Aid kits are in the shops as well as the main office.

## **MEDICAL EMERGENCY POLICY**

For all medical emergencies on campus, call 817-272-3003 (from a campus phone if available) they will contact 911. If calling directly to 911 they will need the street address (Fine Arts Building 502 S. Cooper) and room number. Emergency decals are displayed on campus telephones. Provide the nature of the emergency, the location (specific address or building and room number) and phone number where you can be called back. Police and ambulance will respond based on the initial call. Police personnel are trained in Cardiopulmonary Resuscitation (CPR) and other first aid procedures and provide stabilization until the ambulance arrives. For student

injuries that may require an emergency room visit you must call campus police. This will be the only official way to “record” that there was an injury.

Students in the theatre for classroom or rehearsals/performances are not covered by workmen’s compensation, therefore must rely on their own insurance for any injury sustained.

Student work-study employees are covered by workmen’s compensation. Because of this any work-study or other employee injury must be reported to the Health and Safety office within 24 hours of the incident. This report should be done through the facilities manager. The UTA Health Center does not have life support equipment and is not licensed as an emergency room and, therefore, is not equipped to handle true emergencies/life-threatening situations. The UTA Health Center staff can give advice as to temporary care pending arrival of an ambulance.

## **PRODUCTION POSITIONS**

The production program is supported by persons in the following positions. When assigned to a position it is the student’s responsibility to see their supervisor for a more detailed description of the position. BFA Design and Technology majors have priority on major production and design assignments.

### ***Producer***

Responsible for budget, general support organization, calendars, the selecting and naming of directors, designers, and other contributing artists. In this Department, the Producer is the Department Chair, who works closely with the Artistic Director, Production Manager, and the Technical Director.

### ***Artistic Director***

Responsible for maintaining the artistic quality of the productions and general support of artists involved in production work. The Artistic Director works closely with the Producer, Production Manager, Technical Director, and Production Directors.

### ***Production Manager***

The production manager oversees the Department's production program, chairs the Production Committee, coordinates the productions through appointment of production staffs for each production and calling meetings of these staffs and establishes and controls the production calendar and budgets for the productions with the Department Chair.

### ***Director***

Each production is developed under the artistic leadership of a director, responsible for setting a production concept, casting the production, laying out a rehearsal schedule, conferring with designers and the Technical Director, and conducting rehearsals.



## ***Designers***

There are several designers for each production, including scene designer, costume designer, lighting designer, sound designer, makeup designer, and hair/wig designer.

## ***Choreographer***

Several productions, particularly musicals, call for a choreographer whose contribution is dance and related movement.

## ***Vocal Coach, Musical Director, and Acting Coach***

On appropriate productions, the Department will have a vocal coach and/or a musical director. Some productions may also make use of an acting coach.

## ***Stage Manager***

The manager acts as a communication link between the director and the other artists and technicians. He or she acts as company manager for the actors and aids the director in conducting rehearsals. Once the production moves on stage the stage manager's responsibilities include opening and locking the theatre or studio, delivering calls to the actors for makeup and costume, setting the stage each night, calling the cues, calling entrance cues, and arranging equipment. The stage manager is responsible to the production manager. The stage manager is required to attend all production meetings, auditions, all rehearsals and performances and strike. [Jump to Responsibilities.](#)

## ***Assistant Stage Managers***

The duties of the assistant stage managers are assigned by the stage manager and director and may include taking blocking notes and shifting scenery during the rehearsal process. During tech and dress rehearsals and performances the assistant stage managers work backstage assuring the fluid movement of scenery and performers. Assistant stage managers are required to attend all rehearsals, performances, and strike.

## ***Assistant Director***

A production may have an assistant director, whose duties will be determined by the director.

## ***Dramaturg***

The dramaturg consults with the director to determine the needs of the production and generally conducts research pertinent to the production and works with script analysis and interpretation as needed.

### ***Assistant / Associate Dramaturg***

The assistant dramaturg's duties will be assigned by the department Dramaturg, but duties generally include conducting research pertinent to the production and working with script analysis and interpretation.

### ***Assistant / Associate Scenic Design***

The duties of the assistant scene designer are assigned by the scenic designer but generally include research, assistance with drawings, scenic painting, props, and set decoration. The assistant scenic designer should be available during tech and dress rehearsals and is required to attend and participate in strike. [Jump to Responsibilities.](#)

### ***Assistant / Associate Costume Design***

The duties of the assistant costume designer are assigned by the costume designer and may include assisting in research, renderings, shopping, and construction. The assistant costume designer should be available during tech and dress rehearsals and is required to attend and participate in strike. [Jump to Responsibilities.](#)

### ***Assistant / Associate Light Design***

The duties of the assistant light designer are assigned by the lighting designer but generally include research, drafting, updates of paperwork, help lead focus and cue writing assistance. The assistant lighting designer should be available during focus, cue writing, and is required to attend design meeting, production meetings, tech and dress rehearsals, and additional rehearsals as assigned by the lighting designer. [Jump to Responsibilities.](#)

### ***Assistant / Associate Sound Design***

The duties of the assistant sound designer are assigned by the sound designer but generally include research, editing of cues, locating/creating specific sound effects, aide in recording, and set up of equipment. The assistant sound designer should be available help with loading in cues/setting volumes is required to attend design meetings, production meetings, tech and dress rehearsals, and additional rehearsals as assigned by the lighting designer [Jump to Responsibilities.](#)

### ***Technical Director***

The duties of the technical director are to work with the designer to establish the budgetary needs of the show. The technical director is also required to create working drawings, a build schedule as well as load-in and strike schedules. The technical director supervises the construction in the scene shop and works with the other areas to schedule space needs. The technical director is required to be at all tech/dress rehearsals, any additional work calls during tech/dress week and strike.

### ***Assistant Technical Director***

The duties of the assistant technical director are assigned by the Technical Director but generally include assistance with budgeting the show, help to generate working drawings, leading student workers and a specific build project. The assistant technical director is expected to work at least two days a week during production of assigned show to be determined with technical director. The assistant technical director is required to be at all tech/dress rehearsals, any additional work calls during tech/dress week and strike.

### ***Master Carpenter***

The duties of the master carpenter are assigned by the Technical Director but generally include leading student workers and a specific build project. The master carpenter is expected to work at least two days a week during production of assigned show to be determined with technical director. The master carpenter is required to attend any additional work calls during tech/dress week and strike.

### ***Scenic Charge Artist***

The Scenic Charge Artist works with the scene designer to establish the paint needs of the show. The charge artist supervises the scenic artists overseeing the painting of all the scenery. The charge artist also works with the scene designer in the mixing of paint colors. The scenic charge artist is expected to work at least two days a week during production of assigned show to be determined with technical director and scene designer.

### ***Scenic Artist***

The Scenic Artist works under the supervision of the scenic designer and charge artist in the painting of the scenery and any special artistic needs.

### ***Scene Shift Crew Chief***

The scene shift crew chief works with the assistant stage managers, fly crew chief, and stage manager to coordinate and choreograph the movement of the scenery. The scene shift crew chief then leads the shift crew in moving the scenery during tech/dress rehearsals and performances. The scene shift crew chief is required to attend all tech and dress rehearsals, performances, and strike.

### ***Scene Shift Crew***

The scene shift crew works under the crew chief in the moving of scenery. The scene shift crew is required to attend all tech and dress rehearsals, performances, and strike.

### ***Fly Crew Chief***

The fly crew chief works with the assistant stage managers, scene shift crew chief and stage manager to coordinate and choreograph the movement of flying scenery. The fly crew chief then leads the fly crew in flying scenery during tech/dress rehearsals

and performances. The fly crew chief is required to attend all tech and dress rehearsals, performances, and strike.

### ***Fly Crew***

The fly crew works under the fly crew chief in the moving of flying scenery. The fly crew is required to attend all tech and dress rehearsals, performances, and strike.

### ***Wardrobe Crew Chief***

The wardrobe crew chief works with the assistant stage managers, scene shift crew chief and stage manager to coordinate and choreograph all backstage costume changes. The wardrobe crew chief then leads the wardrobe crew in costume preparations, quick changes, maintenance and storage during tech/dress rehearsals and performances. The wardrobe crew chief is required to attend all dress rehearsals, performances, and strike.

### ***Wardrobe Crew***

The wardrobe crew works under the wardrobe crew chief in costume preparations, quick changes, maintenance and storage during tech/dress rehearsals and performances. The wardrobe crew is required to attend all dress rehearsals, performances, and strike.

### ***Master Electrician***

The master electrician is responsible for the organization of the electricians crew assigned to hang and focus light plot. The Master Electrician is also in charge of the installation of practicals or special lighting effects in cooperation with the technical director. The master electrician is expected to attend all labs (except when in class) during hang and focus of assigned show. The master electrician is required to attend all tech rehearsals, performances, strike, and dress rehearsals at the discretion of the lighting designer. The master electrician is responsible for performing dimmer and lighting checks prior to each performance.

### ***Light Board Operator***

The light board operator is responsible for execution of cues during the production as well as assisting the master electrician with general maintenance throughout the production, dimmer check, replacement of gels, lamps, etc. The light board operator is required to be at all tech and dress rehearsals, performances, and strike. The light board operator may be called for cue writing or other lighting calls.

### ***Sound Board Operator***

The sound board operator is responsible for execution of cues during the production as well as general maintenance throughout the production, sound check, placement and storage of headsets and other equipment, etc. The sound board operator is required to be at all tech and dress rehearsals, performances, and strike. The sound board operator may be called for cue writing or other lighting calls.

### ***A1 (Audio Engineer / Mixing Artist)***

The A1 is responsible for aiding the sound supervisor with installation of the mixing console, wireless microphones, speakers, and related audio equipment for the show. The A1 will run the mixing console during the production and is required to be attend assigned tech rehearsals, all dress rehearsals, all performances, and strike.

### ***A2 (Microphone Technician)***

The A2 is responsible for assisting the A1 and sound supervisor during assigned rehearsals and performances with microphones. Responsibilities typically include, putting actors into wireless microphones, aiding during mic and speaker checks, aiding in mic swaps during the show, and troubleshooting audio issues during performance. The A2 is required to be attend assigned tech rehearsals, all dress rehearsals, all performances, and strike.

### ***Prop Master***

The responsibility of the Props Master is to coordinate the collection of, design and/or construction of the various decorative and functional props that are used in a production. The prop master works under the supervision of the scenic designer and works closely with the technical director and scene-shop supervisor. The prop master is required to attend all production meetings, tech rehearsals, and strike. [Jump to Responsibilities.](#)

### ***Assistant Prop Master***

The assistant prop master assists the props master in coordinating the collection of, design and/or construction of the various decorative and functional props for the assigned production.

### ***Prop Crew Chief***

The prop chief works with the assistant stage managers, crew chiefs, and stage manager to coordinate the placement and movement of props. The prop crew chief then leads the prop crew in movement props during tech/dress rehearsals and performances and the storage of props at the end of the rehearsal/performance. The prop crew chief is required to attend all tech and dress rehearsals, performances, and strike.

### ***Prop Running Crew***

The prop crew works under the crew chief in the handling and storage of props. The prop crew is required to attend all tech and dress rehearsals, performances, and strike.

### ***House Manager***

The house manager is responsible for taking care of patron needs by preparing the lobby for an audience and with the ushers assisting patron with seating. The house manager is the main contact with the stage manager informing them if there is need to “hold the house” or any patron or facility emergencies. See Appendix D.

### ***Asst. House Manager***

The assistant house manager is responsible for assisting the house managers in the duties described above.

### ***Usher***

The ushers are responsible for the checking of tickets, distribution of programs, helping patrons to their seats and general patron assistance, direction to restroom, etc. Ushers are also responsible for assisting in an emergency. See Appendix D.

### ***Box Office***

Box office personnel are responsible for the sale and distribution of tickets on the evenings of performance.

## **POSITION RESPONSIBILITIES**

### **Stage Manager**

The following list includes the general duties for Stage Managers, but is not an all-encompassing list. See the Stage Manager's Handbook for detail information.

- Read the script.
- Prepare a scene breakdown for director and costume designer.
- Begin to assemble production book.
- Attend and help run auditions.
- Post call backs and final cast list.
- Create cast and crew contact sheet.
- Assist the director with preliminary props list.
- Take minutes for production meetings.
- Prepare rehearsal and production rehearsal schedule.
- Obtain keys to rehearsal areas.
- Set up rehearsal space (includes tape out of scenery areas according to ground plan).
- Set up furniture (if any) and props for each rehearsal.
- Restore theatre for classes after rehearsal.
- Secure space after each rehearsal.
- Take attendance at each rehearsal.
- Record blocking in prompt book.
- Help schedule costume fittings.
- Note all cues (set, light, sound, props) in production book.
- Note all costume changes and review with costume designer.
- Take rehearsal notes daily.
- Meet with the production manager regarding crew assignments.
- Assist with coordination of scene shifts at technical rehearsal.
- Post sign in sheets on call board for tech rehearsals and performances.

- See that the stage is swept and/or mopped before each production rehearsal and performance.
- Check production call sheet before each production rehearsal and performance.
- Notify warnings to actors beginning with the 1-hour call.
- Call props check 20 minutes before house opens.
- Coordinate opening of house with house manager.
- Secure theatre facility after performance.
- Attend and assist with strike.
- Return keys after production.

## **Scenic Designer**

Additional responsibilities are listed to give the scenic designer an idea of what is expected of them. If a student is awarded a scenic design production position, they will also be required to have a series of meetings with the Resident Scenic Designer to mentor their design.

Preliminary Set Design-- The following is a list of items that need to be presented to the Technical Director on the Preliminary Set Design due date:

- Rough Ground Plan- to scale
- Rough Sketch of Set - enough detail for a basic understanding
- A rough sketch showing each environment (multiple set shows only)
- Rough list of specific set or prop pieces that may impact the budget

The following is a list of the items to be delivered to the technical director on the scenic design due dates.

- Ground Plan
  - To: Shop, Stage Manager, Technical Director, Lighting Designer, Director, Scene Designer
- Section Drawing
  - To: Shop, Technical Director, Lighting Designer, Scene Designer
- Front Elevations of ALL units
  - To: Shop, Technical Director, Scene Designer
- One of the following for color Painter's elevations:
  - Preferred Production Model
  - Colored Renderings Additional

## ***Responsibilities***

- Work with technical director to maintain scenic budget.
- Attend all production meetings.
- Work as a team player to develop a unified design concept.
- Attend rehearsals or run-throughs throughout the rehearsal process as needed.
- Work with director, stage manager and prop master to create a prop list.
- Work with prop master to design, build, create or collect all props.

## **Costume Designer**

Below is a list of the items that are to be delivered to the costume studio supervisor on the costume design due dates. Additional responsibilities are also listed to give the costume designer an idea of what is expected of them. If a student is awarded a costume production position, you will also be required to have a series of meetings with the resident costume designer to mentor their design.

### ***Preliminary Costume Design***

- Rough costume plot(s)
- List of all quick changes that are known
- Preliminary color palette
- A rough sketch or photo for each character or group of characters
- An idea of what fabrics are required for the production
- A list of items that may be found in stock

### ***Responsibilities***

- Attend all production meetings.
- Work as a team player to develop a unified design concept.
- Submit completed renderings for each character.
- Attend rehearsals or run-throughs throughout the rehearsal process as needed.
- Check to see that the actors have rehearsal clothes if needed.
- Coordinate with the supervisor on scheduling fittings.
- Work with supervisor to establish design details for cutting and pulling purposes.
- If not employed by the costume shop, the designer must arrange to talk to the shop supervisor to arrange with the supervisor a working schedule for the build period.
- Update the "to do" list for shop each morning and especially after every dress rehearsal.
- Work with the shop supervisor to make sure all aspects of the costume designs are as complete for dress rehearsals.
- Make sure all costumes are in the dressing rooms before dress rehearsal begins.
- Attend all dress rehearsals and costume work-call if scheduled.

## **Lighting Designer**

Below is a list of the items that are to be delivered to the lighting supervisor and master electrician on the lighting design due dates. Additional responsibilities are also listed to give the lighting designer an idea of what is expected of them. If a student is awarded a lighting design production position, you will also be required to have a series of meetings with the Resident lighting designer to mentor their design.

- Light Plot
  - To: Lighting Supervisor (Vector works file) & Faculty Mentor (if student designer)
- Section Study



- To: Faculty Mentor (if student designer)
- All the following go to the Lighting Supervisor & Faculty Mentor (if student designer):
  - Completed Lightwright file
  - Lighting Cue Sheet

### ***Responsibilities***

- Attend all production & design meetings
- Work with Design team to develop unified design concept.
- Attend AT LEAST three rehearsals and/or run-throughs prior to the first technical rehearsal this is to get an idea of cue placement, lighting ideas.
- Meet with the director prior to any technical rehearsals to discuss lighting concept and cue placement. (Some of this will be discussed in Paper Tech)
- Work within established lighting show budget, have all orders place in advanced to allow for standard delivery.
- Have the show focused and ready to go before any technical rehearsals begin.
- Have foundational cues programmed into the light board before any technical rehearsals take place. Cues will be adjusted during technical rehearsals.
- Meet with the Stage Manager before any technical rehearsals begin to get cues placed in prompt book. (This will be done during Paper Tech)
- Work with production manager to establish time on stage for the hanging, circuiting, and focusing of show.
- Attend ALL Technical and Dress rehearsals.
- Be available for short production meetings following Technical and Dress rehearsals.
- Be available to Stage Manager and Director during Technical and Dress rehearsals.
- Have all appropriate and up-to-date paperwork copied for Master Electrician & Lighting Supervisor
- Have all appropriate cue sheets completed by the Paper Tech.
- Follow spot Cues - including size and color.

### **Sound Designer**

Both the speaker plot and the system diagram are to be delivered to the Sound Supervisor & Faculty Mentor if the Sound Designer is a student. Additional responsibilities are listed to give the sound designer an idea of what is expected of them. Students awarded a sound design production position will also be required to have a series of meetings with the resident sound designer to mentor their design.

### ***Responsibilities***

- Supervise the recording of all sound effects and underscoring.
- Coordinate with the Sound Supervisor and Faculty Mentor on the productions' specific needs.

- Complete the Sound Plot prior to Technical Rehearsals and give copies to Sound Supervisor and Faculty Mentor.
- Attend at least three rehearsals and/or run-throughs prior to the Final Sound Design due date.
- Meet with Director and Stage Manager to go over all sound cues prior to technical rehearsals.
- Have all known sound cues ready by the first tech rehearsal.
- Work with Sound operator on how to execute sound cues.
- Have a printed cue sheet of sound effects for Stage Manager on Paper Tech.
- Work with Technical Director and Sound Supervisor on placement of equipment.
- Work with Production Manager on Budget.
- Attend Production & Design Meetings.
- Remain available or in contact with Technical Director and Sound Supervisor during tech rehearsals.
- Be available for short production meetings following Technical and Dress rehearsals.

## **Hair & Makeup Designer**

Below is a list of the items that are to be delivered to the costume studio supervisor and make-up supervisor on the design due dates. Additional responsibilities are also listed to give the designer an idea of what is expected of them. Student awarded a hair/make-up design production position will also be required to have a series of meetings with the costume studio supervisor and/or make-up supervisor to mentor their design.

### ***Responsibilities***

- Design character makeup and hair designs.
- Create sketches for designs.
- Instruct actors on techniques of application.
- Supervise actors' haircuts for productions.
- Have knowledge of:
  - Makeup and wig care
  - Wig storage
  - Costume shop safety
  - Wig and makeup historical periods

## **Prop Master**

The responsibility of the Prop Master is to coordinate the collection of, design and/or construction of the various decorative and functional props that are used in a production. The prop master works under the supervision of the scenic designer and works closely with the technical director and scene-shop supervisor. Stage props are traditionally divided into three categories:

- Set props

- Larger movable items, not built into the set (furniture, floor lamps, rugs, stoves etc., etc.)
- Hand props
  - Handled or carried by the actor (plates, cups, letters, books, telephones, etc., etc.)
- Decorative props
  - Items that are used to enhance the setting but not specifically touched by actors (window curtains, pictures hung on walls, doilies, table lamps, bric-a-brac, and books in a bookcase, etc.)

### ***Responsibilities***

- Secure a working "props" list from the director or stage manager.
- Confer with the scene designer regarding the initial props list.
- Conduct background research by studying books, paintings and other sources that contain pictures of the objects needed for the production.
- Make design sketches (if necessary) or obtain photo reproductions of the needed properties. It is important to note that the scene designer has the ultimate authority over the design of the props.
- Build, buy, rent, or borrow the props for the production.
- Attend production meetings and maintain an open line of communication between artistic staff and the technical director.
- Secure rehearsal props for the director and actors to work with.
- Attend rehearsals on a regular basis and keep the designer up to date with specific prop needs of the director and actors.
- Make sure that props are finalized and secured by no later than the first technical rehearsal.
- Assist the stage manager in organizing prop tables.
- Supervise and/or train the running crew.
- Coordinate prop strike.
- Carry out postproduction responsibilities such as returning borrowed props, repairing damaged items, etc.

## Appendix A

### Audition Form

The following is an example of an audition form from the 2022-2023 season.

UTA Maverick Theatre Company's 2022-2023 Audition Form  
v. 5/24/2022

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**Please PRINT CLEARLY or TYPE and COMPLETE ALL INFORMATION**

(Note – This form/questionnaire will be confidential to the directors/artistic director/chair/stage manager)

• **Attach your headshot and acting resume**•

- UTA Student ID Number:
- Name:
- Nickname or Name you go by on stage, if different than above:
- Pronouns:
- Hair Color:
- Height:
- IMPORTANT--Personal technology: Indicate all personal technology that you have access to at home with a working camera and microphone (cellphone, computer tablet, laptop computer, and/or desktop computer):

- Personal Phone Number:
- UTA MavMail email:
- Are you currently enrolled as a student this semester at UTA?  
Yes:  No:
- Current classification:  
 1<sup>st</sup> Year       Sophomore       Junior       Senior
- Degree Program:  
 BA Theatre Arts       BFA Performance       Theatre minor  
 BFA Musical Theatre       BFA Design/Tech       Dance minor
- Singing Voice Type:  
 Soprano    Alto    Tenor    Baritone/Bass. Vocal Range:
- Do you wish to be considered for all shows in the season? Specifically productions that are outside of your required major--for BFA-A that would be musicals for BFA-MT that would be plays?  
Yes:  No:   
Optional Comment:

- Are there any specific roles you are most interested in reading for? (If so, make sure to read the script for any textual indicators/stipulations set by the playwright or vocal range, which might preclude you from being cast in this desired role.)

• **Special Skills:**

1. Do you play musical instruments? Which and how long?
2. Dance training and years:
3. Do you have any experience with Stage Combat?
4. Do you have any other show specific special skills? (Writing skills, juggling, roller skating, etc.-- anything that a director of a production might want to know prior to callbacks):

• **Your Audition Material:**

Monologue character name & play title (**All** BFAs and BAs):

Second monologue character name & play title (Acting BFAs and BAs):

*Singing two songs is required of Musical Theatre BFAs. Singing one song is optional for BAs and Acting BFAs.*

Song title:      Musical Title:      Composer/Lyricist:

Song title:      Musical Title:      Composer/Lyricist:

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**Please answer the following:**

**\*Note – The Questionnaire will be confidential to the directors/artistic director/chair.**

1. Do you agree to accept any assigned role?  
Yes:  No:   
Optional Comment:
2. Are there any issues that would keep you from accepting a particular role? (Please see the audition disclosure forms for each specific show)  
Yes:  No:   
If Yes, which roles and/or play? (Please note that a director may reach out to discuss if they are considering you for a role you indicate here):
3. Do you understand that failure to attend scheduled rehearsals (remote or in-person) may result in removal from the cast?  
Yes:  No:
4. If you are feeling ill, you should not attend any in-person rehearsal, but may be asked to attend virtually, if possible. Do you understand?  
Yes:  No:
5. Do you understand that these plays may contain strong language and mature subject matter. If cast, do you agree to perform the text as written.  
Yes:  No:   
Optional Comment:
6. I agree to conduct myself in a professional manner including arriving at the time designated by the stage manager/director and to leave cell phones off while onstage.  
Yes:  No:   
Optional Comment:
7. Are you willing to cut your hair and/or facial hair if cast?  
Yes:  No:   
Optional Comment:
8. Are you willing to change your hair color if cast?  
Yes:  No:   
Optional Comment:
9. Are you interested in working in a production as an understudy, swing, assistant choreographer, assistant director, and/or stage manager (which would be duties outside of a performing cast member)?  
Yes:  No:   
If Yes, which:

Note: Please reach out in person or via email to the directors of the individual productions if you have any questions about the production they are directing or about callback auditions.

**UTA Maverick Theatre Company's 2022-2023 Audition Form**  
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**Below are the dates of the Productions. This includes: Monday through Friday evening rehearsals, One all-day Saturday and/or Sunday Tech rehearsal the weekend before opening, Performances Wednesday through Saturday evenings and a Saturday and/or Sunday matinee.**

*Night of the Living Dead* (Play)

Rehearsals Aug 29 - Oct 4 (Tech all day on Oct 2), Performances Oct 5-9

*Cabaret* (Musical)

Rehearsals Sep 26 - Nov 8 (Tech all day on Nov 4 and/or 6), Performances Nov 9-13

*Sweeney Todd* (Musical)

Rehearsals Nov 14-18, Jan 17 - Feb 18 (Tech all day on Feb 25 and/or 26), Performances Mar 1-5

**Please indicate your schedule below. "X" through times where you have scheduled classes, work, religious activities, family commitments, rehearsals, performances, or other REGULARLY scheduled activities that CAN NOT be changed. Conflicts may prevent you from being cast or retained in the cast.**

	Monday	Tues	Wed	Thurs	Fri
8:00 AM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8:30 AM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9:00 AM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9:30 AM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10:00 AM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10:30 AM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11:00 AM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11:30 AM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12:00 NOON	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12:30 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1:00 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1:30 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2:00 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2:30 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3:00 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3:30 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4:00 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4:30 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5:00 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5:30 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6:00 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6:30 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7:00 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7:30 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8:00 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8:30 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9:00 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9:30 PM	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

UNCHANGEABLE **Saturday conflicts:**

UNCHANGEABLE **Sunday conflicts:**

If there are ANY SPECIFIC DATES you are unable to attend any scheduled rehearsal, special actor call, tech rehearsal, dress rehearsal, and/or performance - (in person or virtual) - you must indicate this on this form. Failure to do so may result in your immediate removal from the production.

**Please list any specific dates of conflicts here as well as the reason:**

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- **Attach your headshot and acting resume** (see your Area Head if you have format questions).

**By writing your name and the date below, you affirm that you have read the information in this form and that your answers are accurate to the best of your knowledge.**

**Your Name:**

**Today's date:**

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# Appendix B

## Faculty & Staff Directory

Theatre Arts & Dance UTA				
Departmental Directory 2023 - 2023				
Last Name	First Name	Title	Email	Extension
Andrade	Brandi	Adjunct Assistant Professor	<a href="mailto:brandi.andrade@uta.edu">brandi.andrade@uta.edu</a>	
Badon	DJ	Technical Services Manager	<a href="mailto:djbadon@uta.edu">djbadon@uta.edu</a>	2-2218
Bertch	Felicia	Associate Professor of Instruction	<a href="mailto:bertch@uta.edu">bertch@uta.edu</a>	2-3176
Booker	Darius	Adjunct Assistant Professor	<a href="mailto:darius.booker@uta.edu">darius.booker@uta.edu</a>	
Chapa	Joe	Associate Professor	<a href="mailto:jchapa@uta.edu">jchapa@uta.edu</a>	2-2567
Coppola	Blair	Adjunct Assistant Professor	<a href="mailto:blair.coppola@uta.edu">blair.coppola@uta.edu</a>	
Crowley	Margaret	Assistant Professor of Practice	<a href="mailto:margaret.monosbry@uta.edu">margaret.monosbry@uta.edu</a>	
Duffer	Jay	Adjunct Assistant Professor	<a href="mailto:jay.duffer@uta.edu">jay.duffer@uta.edu</a>	
Eyer	Austin	Assistant Professor	<a href="mailto:austin.eyer@uta.edu">austin.eyer@uta.edu</a>	2-2670
Gaupp	Andrew	Professor / Associate Chair	<a href="mailto:gaupp@uta.edu">gaupp@uta.edu</a>	2-3141
Gaupp	Natalie	Assistant Professor of Instruction	<a href="mailto:ngaupp@uta.edu">ngaupp@uta.edu</a>	2-9503
Greer	Julienne	Associate Professor / Associate Chair	<a href="mailto:jgreer@uta.edu">jgreer@uta.edu</a>	2-0729
Hansen	Jocelyn	Assistant Professor of Instruction	<a href="mailto:jocelyn.hansen@uta.edu">jocelyn.hansen@uta.edu</a>	2-3471
Haratine	Megan	Assistant Professor of Instruction	<a href="mailto:megan.haratine@uta.edu">megan.haratine@uta.edu</a>	
Hawkins	Elisabeth	Adjunct Assistant Professor	<a href="mailto:elisabeth.hawkins@uta.edu">elisabeth.hawkins@uta.edu</a>	
Healy	Anne	Chair/ Associate Professor	<a href="mailto:healy@uta.edu">healy@uta.edu</a>	2-5202
Held	Mary Grace	Administrative Assistant II	<a href="mailto:marygrace.held@uta.edu">marygrace.held@uta.edu</a>	2-2652
Kirby	Jordan	Assistant Professor of Practice	<a href="mailto:jordan.kirby@uta.edu">jordan.kirby@uta.edu</a>	
Knight Treminio	Meredith	Assistant Professor of Instruction	<a href="mailto:meredith.knighttreminio@uta.edu">meredith.knighttreminio@uta.edu</a>	
Land	Jared	Associate Professor of Practice	<a href="mailto:cland@uta.edu">cland@uta.edu</a>	2-2654
Land	Laurie	Associate Professor of Practice	<a href="mailto:lland@uta.edu">lland@uta.edu</a>	2-3178
Lidell	Connor	Adjunct Assistant Professor	<a href="mailto:connor.lidell@uta.edu">connor.lidell@uta.edu</a>	
Maher	Dennis	Associate Professor	<a href="mailto:dmmaher@uta.edu">dmmaher@uta.edu</a>	
Marin	Miranda	Academic Advisor	<a href="mailto:miranda.marin@uta.edu">miranda.marin@uta.edu</a>	2-5722
Mazur	Leah	Assistant Professor	<a href="mailto:leah.mazur@uta.edu">leah.mazur@uta.edu</a>	
McBride	Dean	Adjunct Assistant Professor	<a href="mailto:dean.mcbride@uta.edu">dean.mcbride@uta.edu</a>	
Nooe	Vicky	Lecturer	<a href="mailto:vicky.nooe@uta.edu">vicky.nooe@uta.edu</a>	2-2670
Nova Glass	Seaphina	Assistant Professor of Instruction	<a href="mailto:snova@uta.edu">snova@uta.edu</a>	
O'Brien	Kristine	Costume Specialist/ Costume Studio Supervisor	<a href="mailto:kobrien@uta.edu">kobrien@uta.edu</a>	2-0927
Orcasitas	Claudia	Adjunct Assistant Professor	<a href="mailto:claudia.orcasitas@uta.edu">claudia.orcasitas@uta.edu</a>	
Phillips	Benjamin	Scenic Studio Coordinator	<a href="mailto:benjamin.phillips@uta.edu">benjamin.phillips@uta.edu</a>	
Shorter	Donald	Assistant Professor	<a href="mailto:donald.shorter@uta.edu">donald.shorter@uta.edu</a>	
Taylor	Laurie	Visiting Assistant Professor of Dance	<a href="mailto:laurie.taylor@uta.edu">laurie.taylor@uta.edu</a>	
Whitsett	Laurel	Distinguished Senior Lecturer	<a href="mailto:whitsett@uta.edu">whitsett@uta.edu</a>	
Wigen	Brent	Administrative Assistant I	<a href="mailto:brent.wigen@uta.edu">brent.wigen@uta.edu</a>	2-2650
Willis	Danielle	Adjunct Assistant Professor	<a href="mailto:danielle.willis@uta.edu">danielle.willis@uta.edu</a>	

## Appendix C

### Theatre Directions

#### **Mainstage Theatre**

502 S Cooper St

Fine Arts North - Room 174

Arlington, Texas, 76019

The front entrance to the Mainstage Theatre faces S Cooper St, but is not accessible directly from S Cooper. The front entrance can be accessed on the east side of the building either by entering Fine Arts North on the north side, or by walking outside along the east side of the building.

#### **Theatre Arts Teaching Lab**

502 S Cooper St

Fine Arts North - Room 143

Arlington, Texas, 76019

Theatre Arts Teaching Lab can be found across from the Theatre Arts front office.

Accessible from the North side entrance, the hallway to the West leads directly to the entrance to the theatre.

#### **Studio Theatre**

502 S Cooper St

Fine Arts North – Room 146

Arlington, Texas, 76019

The Studio Theatre can be accessed from the main hallway in Fine Arts North that runs East-West. The doors to the Theatre Space are on the right hand side, down a short flight of stairs. A chair lift is available for persons who need accessibility assistance.

## Appendix D

### Student Resources

There are several resources available to students at UTA. Below is a short list, but not comprehensive of all services available.

- Departmental Academic Advising
- Faculty Mentoring
- Testing Services
- Student Employment
- Academic Coaching
- Counseling And Psychological Services (CAPS)
- Title IX Reporting
- Student Access & Resource Center (SAR)
  - Including accommodation requests for blind/low vision, deaf/hard of hearing, emotional support animals, and service animals

Below is a short list of pages that students can find more details.

- <https://www.uta.edu/student-success>
- <https://www.uta.edu/student-success/resources/testing-services>
- <https://www.uta.edu/student-success/about/employment>
- <https://www.uta.edu/student-success/course-assistance/success-coaching>
- <https://www.uta.edu/student-affairs/caps>
- <https://www.uta.edu/eos-title-ix/title-ix>
- <https://www.uta.edu/student-affairs/sarcenter>