

UNDERGRADUATE STUDENT HANDBOOK

Department of Theatre University of California, Riverside

The Department of Theatre offers a Bachelor of Arts degree in General Theatre, a Bachelor of Arts degree in Writing for the Performing Arts, and, in collaboration with the Department of Creative Writing, a Master of Fine Arts degree in Creative Writing and Writing for the Performing Arts.

The undergraduate major focuses on three broad areas of theatre literature, history, and criticism; performance, design, direction, writing, and technology; and the elements of production. Students have the opportunity and are encouraged to write, perform, direct, and design. The department is housed in the ARTS complex at the University Avenue entrance. Three campus theatres are available for rehearsals and performances: University Theatre, 411 Theatre Lab, and the ARTS Studio Theatre.

The undergraduate Writing Track has been created for those students who are primarily interested in pursuing the goal of writing for the performing arts. In addition to taking classes in playwriting and screenwriting, students will be able to take advantage of the Department's active production environment, which is a necessary component of any playwriting or screenwriting education. This handbook is designed to help students understand how the Department of Theatre operates. Most questions will be answered here or in the University Catalog. However, if additional information is needed, see your advisor or the Student Services staff. Information concerning the faculty and staff is included to help you know more about the teachers and staff with whom you will be working. All faculty and production staff are available to students during their posted office hours.

<u>Department of Theatre</u>	Room	Phone
ARTS Student Services	ARTS 130	827 3343
ARTS Administrative Center	ARTS 121	827 7193
ARTS Production & Design Lab	ARTS 118	827 6363
ARTS Publications Office	ARTS 127	827 3245
Scene Shop	ARTS 114	827 4644
Costume Shop	ARTS 002	827 5044

Website: <http://www.theatre.ucr.edu>

Faculty & Staff Directory

Faculty

John Achorn, Directing achorn@cinenet.ne	INTS 2122	827 7044
Kate Anger, Pl. Writing kate.anger@ucr.edu	INTS 2120	827 4752
Patricia Ansuini, Performance patricia.ansuini@ucr.edu	INTS 2120	827 4752
Eric Barr, Chair, Acting/Directing eric.barr@ucr.edu	INTS 2110	827 6488
Dan Bonnell, Performance dan.bonnell@ucr.edu	INTS 2122	827 7044
Bonnie Cherrie, Design bonnie.cherrie@ucr.edu	ARTS 001	827 5044

Glen Dunzweiler, Design glen.dunzweiler@ucr.edu	INTN	2008	827 2476
Charles Evered, Pl./Sc. Writing charles.evered@ucr.edu	INTS	2112	827 7803
Rickerby Hinds, Pl. Writing rickerby.hinds@ucr.edu	INTN	2018	827 3871
Richard Hornby, Lit/History/Criticism richard.hornby@ucr.edu	INTN	2022	827 3976
Erith Jaffe-Berg, Lit/Performance erith.jaffeberg@ucr.edu	INTN	2016	827 4418
Stuart Krieger, Sc. Writing stuart.krieger@ucr.edu	INTN	2012	827 1257
Weiko Lin, Sc. Writing weiko.lin@ucr.edu	INTS	2122	827 7044
Marc Longlois, Prod. Mgr./Design marc.longlois@ucr.edu	INTN	2004	827 6486
Keon Pyo Park, Film/Performance root.park@ucr.edu	INTS	2114	827 4295
Robin Russin, Sc. Writing robin.russin@ucr.edu	INTS	2106	827 2707
Kandie St.Germain, Performance kandie.st-germain@ucr.edu	INTS	2122	827 7044
Haibo Yu, Design haibo.yu@ucr.edu	INTS	2108	827 6323

Artists in Residence

Room Phone

Ben Tusher	INTN	2120	827 4752
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Production Staff

Alan Call, Technical Coordinator alan.call@ucr.edu	ARTS	114B	827 4644
Bonnie Cherrie, Costume Shop Mngr. bonnie.cherrie@ucr.edu	ARTS	001	827 5044
Glen Dunzweiler, Light& Sound Dsgnr. glen.dunzweiler@ucr.edu	INTN	2008	827 2476
Kerry Jones, Lead Scenic/Properties ninejones@sbcglobal.net	ARTS	114A	827 4644
Marc Longlois, Production Mgr./Design marc.longlois@ucr.edu	INTN	2004	827 6486

Teaching Assistants

Cupid Flowers, Eva Konstantopolos, Brian Oglesby, Chris Perry	INTS	2104	
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ARTS Administrative Staff

Casee Cortez, Academic Advisor cassee.cortez@ucr.edu	ARTS	130	827 3343
Kathy DeAtley, ARTS Publications/Info kathleen.deatley@ucr.edu	ARTS	119	827 3245
Open, GLUCK Assistant	ARTS	126	827 5739
Michael Molinar, Financial Assistant michael.molinar@ucr.edu	ARTS	121B	827 6375
Karen Wilson, GLUCK Program Mgr. karen.wilson@ucr.edu	ARTS	126	827 3518
Tracey Scholtemeyer, Mgm. Services	ARTS	127	827 5491

traceys@ucr.edu Melisa Vicario, Financial Specialist melisa.vicario@ucr.edu	ARTS 128	827 2127
Christina Youhas, Admin. Coordinator christina.youhas@ucr.edu	ARTS 124	827 4602

ARTS Facilities Staff

Albert Fetter, Inst. Support albert.fetter@ucr.edu	ARTS 309	827 3869
Mary Longtin, Facilities Assistant mary longtin@ucr.edu	ARTS 310	827 2674
Greg Renne, Event Manager greg.renne@ucr.edu	INTN 3302	827 7087
Paul Richardson, Facilities Manager paul.richardson@ucr.edu	INTN 3007	827 2675
Debbie Trujillo, Facilities AA deborah.trujillo@ucr.edu	INTN 3019	827 1258

FACULTY/STAFF PROFILES

John Achorn (Lecturer) is an actor, director and teacher. A student of the late Carlo-Mazzone-Clementi, he has performed, taught and directed commedia dell'Arte for over 35 years. Recent directing credits include *I Do! I Do!*, *The Divine Madness of Isabella*, Craig Shoemaker's *Who's Your Daddy?*, *Doctor in Spite of Himself*, A.A. Milne's *Ugly Duckling* and *Oh, Bologna!* at UC Riverside, *The Triumph of Isabella* at UCLA, and *Tremendously Tall Tales* at The Children's Theatre Company of Minneapolis. His LA stage acting credits include *Master Class* and *The Wood Demon* at the Mark Taper Forum, and *La Bête* at John Anson Ford Theatre. He has been seen in numerous commercials, and done voice work in over 60 films. Current projects include a documentary on Carlo Mazzone-Clementi, and the translation & adaptation of *A Sensible Girl*, a play written in 1692 by Jean de Palaprat for the Theatre Italien in Paris.

Kate Anger (Lecturer) received her BA and MFA from UCR. Her work has appeared at the Los Angeles Theatre Center, Stella Adler Theatre, and Ensemble Studio Theatre. Her original play and thesis project, *Orange Grove*, was produced at UCR in 2005, and subsequently, three plays for children, *The Hero Inside*, *The Tangled Twins* and *The Unlearning Curve*, were produced for the UCR Gluck Children's Theatre Tour. She has published in both fiction and non-fiction. An accomplished actress, she has also appeared in numerous stage productions. Kate teaches playwriting at UCR.

Patricia Ansuini (Lecturer) holds degrees from Wayne State University in Film Studies and in Theatre. In her 30-year career, she has worked as an educator, professional stage manager and award-winning director of over 35 productions. Critically acclaimed production include *The Kentucky Cycle*, *The Laramie Project*, *Spunk*, Sophocles' *Antigone*, *Uncommon Women and Others*, *Coyote On A Fence* and *Shakespeare's R&J* for The Chance Theatre. At UCR, Patricia directed *The Comedy of Errors* and *Lysistrata*, and is directing *The Unlearning Curve* in the 2008-09 Season.

Eric Barr (Professor) teaches acting and directing classes and regularly directs in the UCR season. In recent years he has directed such departmental productions as *Nickel and Dimed*, *The Rocky Horror Show*, *The Sea Gull*, *Angels in America*, and *The Visit*. For five years he was the Artistic Director of the Porthouse Theatre, a professional summer stock company in Cleveland, Ohio. He taught acting and movement for actors at the Stella Adler Conservatory of Acting in Los Angeles and worked as an acting coach with the National Theatre of the Deaf. He received his M.F.A. from Wayne State University, where he was an acting and directing fellow in the Hilberry Repertory Theatre and he studied movement, masks, and theatre at Ecole Jacques LeCoq in Paris, France. He is the Founding Director of the Palm Desert MFA in Creative Writing and Writing for the Performing Arts and was one of the architects of the UCR MFA in Creative Writing and Writing for the Performing Arts. He recently finished writing *The Heart of Acting*, a book on acting, and is at work on a directing text entitled *Direct from the Center*.

Dan Bonnell (Lecturer) is currently the Co-Artistic Director of Ensemble Studio Theatre–LA and a visiting assistant professor in the School of Theatre, Film and Television at UCLA. He is happy to return to UCR where he has directed *A Midsummer Night's Dream* and *The Hero Inside*. His work has been seen in

Los Angeles at Pacific Resident Theatre (*Happy End* - Best Revival Award- LA Drama Critic's Circle 2006), the Matrix, the Met, Cornerstone, [Inside] @ The Ford, ASK Theater Projects, Ensemble Studio Theatre-LA (*Stage Directions, And Still the Dogs*), Highways, Moving Arts, HBO Workspace and Arcade, where he was the Artistic Director from 1995-2001. His critically acclaimed production of *Bash* at the Odyssey (2007 LA Weekly Directing Award nomination) moved to Theatre Les Dechargeurs in Paris, France for a successful five week run. Mr. Bonnell has been honored with *the LA Weekly Directing Award*, the *NAACP Directing Award* and the *GLAAD Media Award* for Outstanding Theater in Los Angeles. He was nominated, in 2003, for Theater Communications Group "Alan Schneider Award". Prior to LA, Dan was a Resident Director at Circle Rep in New York City and staged plays for notable companies across the country including: Long Wharf, the Asolo, Atlanta's Alliance Theater, Pioneer Theater Company, and the Bronfman Center in Montreal.

Alan Call (Technical Coordinator) Alan Call (Technical Coordinator) has worked extensively in the technical areas of Theatre, Film, Television, Theme Parks, Industrial and Special Events productions for some 30 years. Some of his credits include *Babylon 5*, The World's Fair, a Super Bowl, an Olympics, some really big fireworks shows, more concerts than he wants to remember and a couple of unforgettable ones with Johnny Cash. An expert in theatrical rigging, he has flown space ships, angels, too many Peter Pans and some items that were not meant to be off the ground. He has built over 110 UCR productions in his 25 year tenure.

Bonnie Cherrie (Lecturer) is the Costume Shop Manager, and a Designer/Lecturer for the UCR Department of Theatre. She has previously worked for the University of Houston, the Houston Shakespeare Festival and the Children's Theatre Festival, and served as Head Cutter/Draper and Adjunct professor and Designer. She was a visiting assistant professor at Prairie View A & M University in Texas, serving as Costumer and Historian. Bonnie completed her MFA at Utah State University. She worked as technical designer in the California fashion industry before pursuing a career in costume design. She also worked seven seasons with the Utah Shakespearean Festival in various capacities including costume shop manager and costume designer for a touring production.

Glen Dunzweiler (Lecturer) has an MFA in Lighting and Sound Design from the University of Missouri at Kansas City. He has designed for the Unicorn Theatre in Kansas City, Henlopen Theatre Project in Rehoboth Beach, DE and ICT in Long Beach, CA. While in Las Vegas, he was the Resident Designer for the Dance Dept. at UNLV and worked for the moving light company VariLite Production Services. In 2005, his work was featured in the 'How I Did That' section of *Lighting Dimensions Magazine*. He has worked with Sculpture Artist Randy Cooper on lighting his Shadow Sculptures and is currently developing a new theatrical work entitled '*The Bad Play*.'

Charles (Chuck) Evered (Assistant Professor) teaches playwriting and screenwriting. He received his undergraduate degree from Rutgers-Newark and an MFA from Yale University. He has won several awards for his writing, and his published plays include: *The Size of the World and Other Plays*, *The Shoreham and Other Plays*, *Wilderness of Mirrors*, *Celadine*, *Clouds Hill* and *Adopt a Sailor*. He has written screenplays for Paramount Pictures, Dreamworks and Universal Pictures among others. He collaborated with Liev Schreiber on a screen adaptation of his play, *The Size of the World*. Mr. Evered's produced film and TV credits include a feature adaptation of his play *Running Funny* and an episode of USA Network's *Monk*, starring Tony Shalhoub. He recently made his feature film directing debut with his adaptation of *Adopt a Sailor*, starring Bebe Neuwirth, Peter Coyote and Ethan Peck.

Rickerby Hinds (Associate Professor) holds an MFA in playwriting from UCLA's School of Theater, Film and Television where he was twice awarded the Audrey Skirball-Kenis (ASK) Award for best play, his visionary creations span the gamut of human emotions and experiences. *Blackballin'*, which received a reading at London's Royal Court Theatre, examines the issue of race and history in American sports and society. The semi- autobiographical *Birthmark* (commissioned by Showtime to be adapted into a screenplay) explores the social and cultural conflicts of a Spanish-speaking immigrant of African-descent forced to choose between the limiting racial categories offered within American society. In *One Size Fits All*, Hinds tackles the global issue of the exploitation of children by tracing the life of an athletic sneaker from its creation in an Indonesian sweatshop, to the ghettos of America, to the sugar cane fields of the Dominican Republic, and finally to the feet of a child soldier in Eastern Europe, and his *Keep Hedz Ringin'*, his Hip Hop Opera adaptation of Richard Wagner's Ring Cycle explores the effects of greed.

Richard Hornby (Professor) is an internationally-recognized expert on dramatic literature and performance. He received his Bachelor's degree from MIT and his MA and PhD from Tulane. His books

include *Script into Performance: A Structuralist Approach to Play Production; Drama, Metadrama, and Perception*; and *The End of Acting*. He has been a professional actor for 40 years, and has directed over 50 productions. He is on the Board of the Stanislavski Centre in England, and is the regular theatre critic for *The Hudson Review*.

Erith Jaffe-Berg (Assistant Professor) has her BA from UC Berkeley and her MA and Ph.D from the University of Toronto. She has taught acting, directing, theatre history and play analysis at USC, Cal State Northridge, and various universities abroad. She has published articles on the topics of early-modern theatre, multilingual theatre, commedia dell'arte, and translation theory in *The Journal of Dramatic Theory and Criticism*, *Translation Perspectives*, *The European Studies Journal*, *il cannocchiale* and *Quaderni d'Italinistica*. Her translation into Hebrew of "Polygraph" by the French-Canadian playwrights Robert Lepage and Marie Brassard has been published in "Canadian Plays: An Anthology" (The Hebrew University Magnes Press, 2005). She has two articles forthcoming, the first on multilingualism and the plays of Tony Kushner in the journal *Text & Presentation* and the second an annotated translation of a 16th-century bilingual poem in Italian and Hebrew in the Italian journal *Testualecritica*. Professor Jaffe-Berg is currently working on a book on multilingualism in the commedia dell'arte. For her work, she has been awarded a National Endowment for the Humanities grant as well as a grant from the Canadian embassy. She is a member of the Son of Semele Theatre Ensemble (SOSE), an LA-based theatre company that has recently been featured in *American Theatre* as one of the nation's most promising emerging companies.

Stuart (Stu) Krieger (Assistant Professor) has co-written the Emmy award winning mini-series *A Year in the Life* and been nominated for Humanitas Prize for the Disney Channel original movie, *Going to the Mat*. Among his more than 25 produced credits, Stu wrote the animated classic *The Land Before Time* and ten original movies for the Disney Channel, including *Zenon: Girl of the 21st Century* and its two sequels, *Tru Confessions*, *Smart House* and *Cow Belles*. He has been a story editor and writer on Spielberg's *Amazing Stories* and the supervising producer on the ABC Television series *Jack's Place*. He is currently the head writer and story editor of the animated preschool series *Toot & Puddle* set to debut on Nickelodeon in November 2008. He has also taught film-writing at the Peter Stark MFA Producing Program at USC.

Weiko Lin (Lecturer), a Samuel Goldwyn Writing Award recipient, Weiko holds a B.A. in English and a M.F.A. in Film and Television from UCLA. He started his career in the theater where he wrote and directed plays and musicals at UCLA Royce Hall, Veterans Wadsworth Theater, and Century City Playhouse. Most recently, his newest play *The Best Man* world premiered at East West Players' David Henry Hwang Theater in May 2007. On the film side, Weiko is writing an untitled feature film for Emmy-winning and Oscar-nominated producer, Mark Gordon (*Grey's Anatomy*, *Saving Private Ryan*), for which he will also serve as executive producer. In addition, he has a comedy in active development with Madhouse Entertainment whose clients include co-creator of *Lost* and writers of *Lucky Number SleVIN*, new *Knight Rider*, and the upcoming *Street Fighter*. Presently, Weiko is developing a comedy pitch with Mosaic Media (*Get Smart*, *Semi-Pro*) and is in talks with award-winning producer Peggy Chiao (*The Drummer*, *Beijing Bicycle*) to make his directorial debut in the Taiwanese version of his drama thriller *CHALK*. As a Fulbright Senior Specialist, Weiko has taught screenwriting at the MFA Filmmaking program at Taipei National Arts University in Taiwan. A member of Writers Guild of America and co-chair of its Asian American Writers Committee, Weiko is represented by Endeavor Agency.

Marc Longlois (Lecturer) is Production Manager of the Department of Theatre, Head of Stage Management, Staff Scenic and Costume Designer, and Lecturer in Design, History, and Technical Theatre. He received an MFA from Southern Methodist University where he studied with acclaimed Broadway designers William and Jean Eckart; Rosemary Ingham, author of *The Costumer's Handbook*; and Richard Corson, author of the definitive text *Stage Makeup*. He has worked for professional regional theatres, including the Milwaukee Repertory Theatre and the Alabama Shakespeare Festival; for opera companies, and in television and industrial production. He is a member of United Scenic Artists, Local 829 and has designed costumes, scenery, and/or sound for over 100 productions at UCR.

Keon Pyo (Root) Park (Assistant Professor) has an MFA in Radio/TV/Film from the University of Texas at Austin. He has a diverse background as an independent filmmaker, theater director, and actor. Park has taught film and video production at the University of Iowa and Southern Illinois University, Carbondale. His narrative short films have screened at venues worldwide, and he received the Eastman Kodak Scholarship Award, Best Student Narrative Award at the Austin Film Festival, Best Student Voice at Jackson Hall Film Festival, and Best Short Jury Award and 2nd Public Award at Lyon Asian Film Festival, France.

Robin Russin (Associate Professor) was educated at Harvard, and attended Oxford University on a Rhodes Scholarship. He has an MFA in sculpture from Rhode Island School of Design, and an MFA in screenwriting from UCLA, where he later taught in their graduate, undergraduate and professional screenwriting programs. His screen credits include *On Deadly Ground*; *Abracadabra*; *Shark in a Bottle*; *The Prosecutors* for the Discovery Channel; *Vital Signs* for ABC; and *America's Most Wanted* and *Alcatraz: The Escape* for Fox. In addition, Robin has written and directed for the stage at theatres in the Los Angeles area and in northern California. Robin has written articles and reviews for various national publications, and coauthored a book on screenwriting entitled *Screenplay: Writing the Picture* and a book on playwriting entitled *Naked Playwriting*.

Kandie St.Germain (Lecturer) received her MFA from the University of California, Riverside and is the author of *Closet Drama* (Bear Start Press, 2001). She has directed for and founded several theatre companies in southern California, and her plays written for youth are performed across the country. She currently teaches classical acting and Shakespeare as performance at Idyllwild Arts Academy while also conducting acting workshops at the Riverside Metropolitan Museum.

Ben Tusher (Artist-in-Residence) has designed lighting for theatre, dance, and theme parks for the past fifteen years. As a professional designer, he has created the lighting for attractions and shows at Universal Studios Japan and Hollywood, Movie World Madrid, the Reno Hilton Hotel and Casino, and the Disneyland Resort. At UCR, Ben has designed the lighting for numerous productions including *The Sea Gull*, *King Stag*, *Blood Wedding*, *As You Like It*, *A Midsummer Night's Dream*, *The Women*, *Cabaret*, *Julius Caesar* and *The Comedy of Errors*. He is a resident artist and alumnus of UCR and holds an MFA in design from UC Irvine. Currently, as the Director of Production for Saint Joseph Ballet, Ben has created lighting designs for over a dozen commissioned original dances.

Haibo Yu (Associate Professor) is the faculty scenic and lighting designer, Member of United Scenic Artists Local 829 and The Society of British Theatre Designers. He has a BFA from the Central Academy of Drama, in China, an MA from the University of Leeds, in England, and an MFA equivalent from Central St. Martins College of Art and Design, London. He has worked in theatre, film, and television in Europe, China, Hong Kong, and the USA. His design credits include *The Adventure of Por Quinly* for South Coast Repertory; *The Best man* for the East and West Players Theatre, LA; *The Little Prince*, and *Tea* for Sacramento Theatre Company; *Convenience* for Human Race Theatre, Ohio; *Modigliani* for Elephant Theatre, LA; *Midsummer Night's Dream*, *The Merry Women of Windsor*, and *As You Like It* for Lake Tahoe Shakespeare Festival, *Stone Angel* for Broomsberry Theatre, London, *Whale* for Haragate Theatre, England; *Casablanca*, *The Dance* (Associate Designer) for Warner Brothers; *The Power of Morality* (a national award ceremony) for China Central TV; Film *The Opium War* for Xie-Jin Films and *the Foreign Moon* for Media Asia (Hong Kong) and BBC Films. He was a co-author of the book *Devised and Collaborative Theatre* and is skilled in the use of digital technology in theatre design.

STUDENT EMPLOYMENT

The department recognizes that involvement in the Theatre is time-consuming and that the cost of living and education is high. Therefore, every effort will be made to provide paid employment within the department or on campus.

General Assistance - These are part-time, on-call jobs consisting of crewing primarily non-departmental functions which occur in the ARTS Building and elsewhere on campus. Applications should be made to the ARTS Facilities Manager and/or to Theatre Facilities Unit.

Student Assistantships - These are part-time positions that are directly involved in the departmental production season in the areas of set and costume construction, lighting, sound, props, and rent of house. Working as a student assistant is a good way to gain practical experience in theatre and to work closely with the faculty/staff. Applications should be made to the ARTS Administrative Center.

Work-Study - Jobs in this category are awarded to students with demonstrated financial need. Students are strongly encouraged to apply for work-study as a part of the application process for student assistantships. Contact the Work-Study coordinator in the Financial Aid Office for eligibility requirements and Work-Study job listings.

Scholarships & Loans - There are a wide range of scholarships and loans are available to eligible students. The best way to learn about this financial support is to contact the Financial Aid Office.

Chancellor's Performance Award - Each year the department offers the Chancellor's Performance Award for excellence in Theatre to incoming students. Students who meet the general University entrance requirements have the opportunity to compete for the award by submitting an application and three letters of recommendation in the Spring Quarter. *Chancellor's Performance Award recipients are required to participate in one departmental production per quarter during the year of their scholarships.* Inquire at the Student Services Office for more information.

Richard Risso Endowed Award in Theatre - Each year, the Department awards up to \$500 to one or two continuing students who have demonstrated an outstanding ability in acting and/or directing. Students are nominated by members of the faculty, and awards are determined by faculty vote.

Gluck Fellowships - The Theater Department solicits majors and minors who are interested in receiving Gluck Fellowships (undergraduate students receive a \$1,000 fellowship) for leading workshops in acting, directing, playwriting and/or design at local elementary, middle and high schools. Students must have successfully completed classes in the areas they are interested in teaching. Gluck Fellows work with designated faculty in preparing the hour-long classes. Workshops are scheduled throughout the school year.

Fellowships are awarded on a yearly basis during the summer quarter. Interested students must submit an application to the Gluck Office no later than June 15 to be considered for the following year.

Also, in the Fall and Spring Quarters, the Gluck-sponsored productions hold auditions for touring productions. The production may first be presented on campus and then tour to local schools during the last week before class in the Fall, and the week of break during the Spring. The student cast/crew each receive a direct stipend of \$1,000 for the touring rehearsals and performances. Payments are made through the Office of Financial Aid, and are applied against outstanding tuition and fees. Direct payments are made only if the student has no financial obligations to UCR. All Gluck stipends are fully taxable.

For more information please call the Gluck Office at 951-827-3518 or 951-827-5739. Professor Erith Jaffe-Berg is the departmental Gluck coordinator.

STUDENT ADVISING

Since University rules, regulations, and requirements are numerous, it is in your best interest to talk to your advisor or the Student Services staff regularly and to understand the requirements of the catalog in effect during your first year of entry. It is also important for students to discuss their future plans, academic schedules, quarterly registration, and progress with their advisors. However, it is the sole responsibility of the student to be informed of the requirements and to make normal progress toward meeting them.

Your faculty advisor's name may be obtained from the Student Services Office (ARTS 130). Faculty advisors will be available for consultation during the hours posted on the board next to each of their offices.

To become eligible to enroll each quarter, students must make and keep an appointment with his/her faculty advisor or the Student Services staff two weeks before advance enrollment. Otherwise, the "hold" on your records will not be released and you will not be able to register. See the calendar in the Schedule of Classes for specific dates.

TO MAKE YOUR APPOINTMENT GO AS SMOOTHLY AS POSSIBLE, please bring the following items with you to your advising session: Permanent PIN number.

1. A list of first and alternate choices for courses to be taken for next quarter.
2. Any questions you have regarding your degree requirements.

Once your classes have been approved by your advisor or the Student Services staff, your registration hold will be removed.

THEATRE MAJOR REQUIREMENTS

Track 1: General Theatre

Course Quarter Grade

Literature/History/Criticism:

Theatre 100

Theatre 120A

Theatre 120B

Theatre 120C

12 units from 122,126A-126B, 121(E-Z), 127, 123, 124AB, 125(E-Z), 191(E-Z) or any other course in dramatic literature approved by the Chair (only 8 units from 126A-126B and 123 and may be counted towards the major)

Theatre

Theatre

Theatre

Performance, Direction, Playwriting, Screenwriting, Design and Theatre Technology requirement:

Theatre 109

Theatre 101

Theatre 102

12 units from 110AB, 111ABC, 112, 113(E-Z), 132, 133, 135, 141, 142, 143 & 144, 150ABC, 164A-B-C, 166A-B-C,

Theatre

Theatre

Theatre

Production (12 units of Theatre 170):

Costume

Sets

Lights/Sound

THEATRE MAJOR REQUIREMENTS-

Track 2: Writing for the Performing Arts

Course Quarter Grade

General Requirements (14 units)

Theatre 100

Theatre 101

Theatre 109

Theatre 170 (2 units)

Literature, History Criticism (16 units)

16 units from CPLT 146, CPLT 149, ENGL 117A, ENGL 117B, ENGL 117C, ENGL 117T, ENGL 129A, ENNGL 129B, ENGL 129C, THEA 120A, THEA 120B, THEA 120C, THEA 121

Class

Class

Class

Class

Performance, Playwriting, Screenwriting, Production- 24 Units

24 units from THEA 164A, THEA 164B, THEA 164C, THEA 166A, THEA 166B, THEA 166C

Theatre

Theatre

Theatre

Theatre

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Theatre

Twelve (12) additional units from

CRWT 172, THEA 110A, THEA 110B, THEA 150A, THEA 150B, THEA 165A, THEA 165B, THEA 198-I

Class

Class

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BREADTH REQUIREMENTS

COURSE	QUARTER	GRADE
ENGLISH COMPOSITION (average grade of "C" or better)		
<i>English 1A</i>		
<i>English 1B</i>		
<i>English 1C</i>		
NATURAL SCIENCES/MATHEMATICS (20 UNITS)		
<i>Math, Statistics or Computer Science</i>		
<i>Biological Sciences</i>		
<i>Physical Sciences</i>		
<i>Two additional courses in science/math:</i>		
HUMANITIES (20 UNITS)		
<i>World History (HIST 10, 15 or 20)</i>		
<i>Fine Arts</i>		
<i>Two courses from Literature, Philosophy,</i>		
<i>or Religious Studies</i>		
<i>One additional course in Humanities</i>		
SOCIAL SCIENCES (16 UNITS)		
<i>Economics or Political Science</i>		
<i>Anthropology, Psychology or Sociology</i>		
<i>Two additional courses in Social Sciences:</i>		
ETHNIC/FOREIGN AREA COURSE:		
FOREIGN LANGUAGE REQUIREMENT (minimum grade of "C" in fourth quarter)		

100 units *outside* of theatre are required for graduation.

SURVIVING

E-Mail - All production, academic and departmental information is communicated by e-mail. You may also easily communicate with your instructors. It is imperative that students activate their accounts and check them regularly. All UCR students are assigned an e-mail account. To activate the account, students must go to <https://webmail.ucr.edu>. Please go to <http://cnc.ucr.edu/iguide/#username> for more info. **The Student Services Office will only use your UCR webmail address. This address is also used by the Theatre Department to reach you so check your UCR email account daily.**

Call Board - Located outside the Production & Design Lab in the ARTS North Stairwell Level 1, the Call Board is the means of departmental communication with students. Check the departmental notices on the Call Board frequently for production information. It is assumed that students will be familiar with information posted on the Call Board, and will respond, if necessary, within 24 hours.

University/Resident Theatre Association - This organization holds student auditions that require faculty support. Current information is available online. If you would like to be considered, you must contact a faculty member who knows your work and will present your case to the full faculty. (Actors should contact their acting teacher or director; design students should contact a design faculty member, etc.) Once your request has been discussed, it must receive the majority vote of the full faculty for you to be eligible for departmental support. It is your responsibility to initiate this action and to do so well before the deadline.

Student Costume Use - Theatre students in upper-division theatre classes may request specific costume items on a weekly basis for use in class projects. Requests must be made through the Costume Shop Manager at least one week in advance.

Costumes may be checked out for a specific time period. There is no rental charge for costumes returned by the due date. For costumes returned late, the regular costume rental fee will apply and students are liable for damages and/or loss. The Costume Shop does not loan shoes, wigs, facial hair or makeup items. Students must supply their own foundation garments, tights, leotards, and rehearsal shoes as needed for acting classes, projects, and for rehearsals.

Makeup - All actors must supply his/her own makeup kit (*Max Factor/Ben Nye* or the equivalent). Although the Department of Theatre does not supply makeup for productions, every effort will be made to assist actors in procuring it.

Personal Property - The University of California shall not be liable for any risk or loss of or damage to: 1.) Property not owned by, not operated by, or not in authorized custody of the University; or 2.) Personal property owned, used, or worn by individuals, including employees, faculty, and students, whether or not such loss or damage occurred: a) on University premises; or b) in the course of employment, unless the University or its agents are negligent.

STUDENT PROJECTS

All students are encouraged to create, produce, or participate in student theatre projects. These might be readings of new plays, directing student projects, one acts, acting recitals, etc.

Guidelines for Student Projects - All majors interested in producing student productions are allowed the use of departmental facilities and resources at the discretion of the appropriate faculty and staff. A copy of the department's "Guidelines for Student Productions" is available online.

Students are required to discuss minigrant proposals at least two weeks prior to the application deadline with their faculty advisors. Minigrant proposals will then be reviewed for approval by the department faculty and staff. Once a student is awarded a minigrant, s/he is required to see the Production Manager for procedures on minigrant spending regulations.

Students are free to publicize their production activities in any lawful manner they choose. However, the title "Theatre Department" or "Department of Theatre" will not appear on any photographs, posters, flyers or press release information without prior written approval from the Production Manager.

All rights for a production must be obtained through the Production Manager from the appropriate agencies before the production can be produced on campus.

Senior Student Grants - These grants are designed to encourage qualified senior-status students to interact with faculty on research or other significant creative activity projects during the Winter/Spring Quarters. The maximum award is \$700. Senior student awardees cannot be recipients of a student minigrant at any time during the academic year, nor holders of a President's or UCR Foundation Distinguished Undergraduate Fellowship.

Student Minigrants - For students interested in financial assistance for projects related to Theatre (workshop productions, experiments in theatre, etc.), the University offers student minigrants. Generally, these awards provide up to \$400 for materials used in a project. Students must be sponsored by a faculty or staff advisor to apply. For more information and deadlines, obtain forms in the Student Services Office.

Scheduling of the Rehearsal Lab - The Rehearsal Lab is the primary classroom and rehearsal space for the department. Although it is heavily scheduled, students may reserve the open time for rehearsals and projects. Students should schedule times with the Facilities Manager in advance. A \$20 cash deposit may be required to check out a key. ***No departmental facility may be used after 11:00 p.m.***

Students scheduling the spaces are responsible for the care of the spaces while in use. The theatres are to be left as they are found: clean, lights off, and all doors locked. Respect for the facilities is very much appreciated.

Performance Space Maintenance -If you reserve a space, you are responsible for its upkeep. If furniture or equipment is moved, it must be promptly returned to its proper place. For students using the Theatre Lab:

1. Try not to scratch the floor. Lift furniture instead of pushing or pulling it.
2. Eating, drinking or smoking is not permitted in any facility on campus.
3. Put away props and furniture.
4. Turn off all lights.
5. Animals are not permitted in any University facility unless they are part of a production.

Policies for Special Studies Courses - The Department of Theatre offers Theatre 190 (Special Studies) as an extension of regularly-scheduled classes. Therefore, before proposing a special project, students should have completed departmental offerings in the chosen area of study. In this way, students will have the proper foundation for their advanced work and be able to utilize their advisor's expertise in a beneficial and efficient manner.

1. The student should confer with the faculty member under whom s/he would like to work and discuss his or her ideas for special studies.
2. The student should prepare a complete outline, carefully thought out and planned in detail, for the entire project. Among other things, the outline should specify: the number of units proposed; the approximate amount of time to be spent on a regular basis on the project; the number of times the student proposes to confer with his or her director; a thorough outline of sources and procedures; the anticipated results, and the kind of final paper or report the student proposes. The final report or paper should be submitted to the department chair as well as to the project advisor. A copy will also be kept in the department files.
3. The student must get his or her faculty sponsor's written approval of the submitted outline.
4. The student should go to the chairperson, with the proposal signed by the faculty advisor, to discuss the project and to obtain the chairperson's written approval of the plan of study. Only after the completion of this entire procedure and the receipt of official approval from both the project supervisor and the chairperson, may the student be permitted to register for the Special Studies course. It is the view of the faculty that the privilege of taking a Special Studies course should be granted only in the anticipation of superior work by the student.

Policies for Intern Courses - The Department of Theatre regularly offers Theatre 198I for students who are working in places which provide college credit through an internship program. It is best if students applying for internships have completed departmental offerings in the particular area to maximize the experience and their performance on the job. To apply for internship credit, a student must do the following:

1. Attend the mandatory workshop for internships at Career Services.
2. Get an Internship form from the Student Services Office.
3. Confer with a faculty member who is willing to act as the advisor on the internship.
4. The student and the faculty member should prepare a plan which includes the student's work responsibilities as well as the academic component of the internship. For example, the student will be expected work at the job site for six hours per week reading scripts and writing summaries. The academic component might be that the student must read three books on script writing, keep a daily work journal, and submit their outlines to the faculty advisor.
5. Confer with the Student Services Officer to determine the number of hours of academic credit which is appropriate for the project.
6. Get the faculty advisor's written approval of the internship plan.
7. Go to the chairperson with the proposal signed by the faculty advisor to discuss the project and to obtain the chairperson's written approval.

Only after the completion of this entire procedure may the student register for course credit.

Directing in the Mainstage Season - Occasionally, selected students are invited to direct in the Theatre Department's main season. An individual who has fulfilled the following criteria has the best chance of receiving an invitation to direct:

- Has taken and passed THEA 150 A-B
- Has taken and passed THEA 100
- Has successfully stage managed or performed in a UCR production
- Has directed a production in the Theatre Lab
- Has chosen a script which will provide a valuable experience for all those involved: director, actors, designers, technical personnel, and audience
- Has prepared a persuasive statement about why s/he wants to direct this particular production
- Has strong support from a member of the faculty
- Has a GPA of 3.0 or better

In the case of multiple proposals submitted by students who fulfill all the criteria, priority will be given to students closer to graduation. Transfer students or others who have production experience outside of UCR should provide details of their experience; their proposals will receive equal consideration. Students whose proposals are not accepted will be given concrete reasons why they were rejected, suggestions for improving their chances with future submissions, and suggestions for finding alternative venues.

Although these criteria are based upon productions submitted by directors using completed scripts, proposals by designers seeking design slots are also welcome. These students must have completed the design courses in the particular area and have worked in a design assistant capacity on a UCR production.

The completed proposal should include:

1. The title and brief description of the project. If a script, include title, author, and a copy of the script.
2. The venue and the time slot in which you wish the production to happen. This should be discussed with the production manager prior to submission.
3. The proposer's resumé, including classes taken and previous production experience.
4. A general list of requirements and preliminary concepts. Include the number of performers, broken down by gender; your ideas for set, costume, lighting, sound, and prop needs.

5. A statement outlining why this project excites you and why it deserves Theatre Department support. Some aspects you might include in your statement: the nature and significance (artistic, political, experiential) of this project; what you want to achieve by doing it; what you think others (actors, designers, audience) will get out of it; why the venue you have chosen is the right one for you.
6. A letter of support from a member of the faculty who will act as your advisor on the project.

THEATRE 170 FOR THEATRE MAJORS

All Theatre majors are required to take 12 units of Theatre 170. A maximum of 12 units will be accepted towards the major, six of which must be taken in residence. This requirement gives students the opportunity to earn credit while actively participating in each aspect of production. The course may be taken for a letter grade only for one to four units, and may be repeated indefinitely.

Credit in these courses is earned by:

- Acting in departmental productions.
- Crew work or assistant stage management on departmental productions.
- Stage management.

Each major must earn 12 units in Theatre 170, to be distributed as follows:

A. Stage Managers and Assistant Stage Managers receive up to four units per production. Stage Managers are selected by the Production Manager in consultation with the Production Staff. The selection process generally takes place in the Spring Quarter for the following season. Students must have been an Assistant Stage Manager to be eligible for this position. Students wishing to stage manage should contact the Production Manager to have their names placed on a candidate list.

B. The time requirement for one unit is a minimum of 25 hours. For students on crew, the hourly requirement is limited to dates on the production and/or rehearsal schedule; for students working in other areas, hours are scheduled appropriately in advance.

C. Theatre 102 is a prerequisite for Theatre 170 in the technical areas.

Auditions for Theatre Majors - While productions are selected with the Department of Theatre acting pool in mind, productions will be cast by open audition, and actors are expected to play as cast. Whenever possible, preference will be given to: 1) Theatre Majors and Minors; 2) UCR students in the casting of Department of Theatre productions. *However, the director has the final decision in casting matters.*

All majors are expected to audition or to participate in all departmental productions and workshops. Remember, while in residence, majors must register for six productions as members of the cast or crew. Exceptions may be allowed through petition to the faculty through the chairperson.

SYLLABUS - Theatre 170 - Technical (08-27-08)

Prefatory Comment

The course is designed to train students to serve in various capacities on theatre production crews. Students work in assigned crew positions on departmental productions during technical and dress rehearsals, and during performances, and/or on work crews in preparation for the production, and on clean-up after the production has closed.

1. Registration/Grading

- 1.1 Students request a place in the class by signing a "Call for Crews" on the Theatre Call Board.
- 1.2 Registration priority is given to Theatre Majors with upper-class standing, then to Theatre majors and minors in the order in which they signed the call.

- 1.3 The course requires a minimum of 25 hours of work on a theatre department production for each registered unit of credit for a maximum of 4 units per quarter.
- 1.4 Grades are based on two areas: The number of hours worked, and the job performance as evaluated by the instructor. The actual grade is determined by averaging the two grades.
- 1.5 Incompletes are not given for this course.
- 1.6 The course may be taken for a letter grade only.
- 1.7 Students are expected to learn their crew duties and to execute their crew assignments in a professional manner. Deliberate neglect or dereliction of duties may result in immediate dismissal from the course and a grade of "F".
- 1.8 Once assigned specific duties, crew members are expected to execute their assignments. Substitutions of crew members may only be made by the faculty supervisor.
- 1.9 No Eating or drinking (except water in appropriate containers) is allowed during official crew time.
- 1.10 Crew members are responsible for information posted on the call board or sent via Email. Twelve (12) hours after posting, crew members are expected to respond if necessary.
- 1.11 All students must use their UCR Email accounts.

2. Attendance/Absences

- 2.1 For students on the running crew, any absence from a crew preview, technical rehearsal, dress rehearsal, performance, strike, or any other rehearsal, call or class meeting where attendance is mandatory will result in an automatic grade of "F".
- 2.2 Absences due to illness of the enrolled student, acts of fate, or death in the enrolled student's immediate family will be considered excused upon presentation of appropriate documentation.
- 2.3 Exception to the attendance policy will be at the discretion of the faculty supervisor.
- 2.4 Lateness of greater than 15 minutes will be considered an absence.
- 2.5 All time worked is recorded by computerized time cards. The completed cards are the only record of time worked and are solely the student's responsibility. A new time card is required on the first day of each month in which hours are accrued.
- 2.6 Credit will only be given for hours which have been imprinted by the time clock. No write-ins will be accepted.
- 2.7 Cards must be received by the Production Manager by 4:00 p.m. on Friday of the tenth week of class.
- 2.8 Lateness will be docked by the amount of the lateness or absence.
- 2.9 If work hours have been scheduled and you are either absent or late, your time will be docked by the corresponding amount.

3. Work Calls for Shop Crews

- 3.1 During the first week of the quarter, students must attend a mandatory class meeting during which they schedule work hours with the appropriate shop manager.

- 3.2 The number of hours scheduled for work in the shops must equal the number of hours required by the units for which the student is registered.
- 3.3 Student work and crew hours will be scheduled by the shop managers in the best interest of the production as a whole. All work hours must be scheduled in advance and written on the shop schedule. No walk-ins are allowed.
- 3.4 Students may occasionally be sent away from scheduled work hours when the work schedule of the shop demands it.
- 3.5 It is the student's responsibility to complete the hourly requirement.
- 3.6 Students must clock in and out for all hours worked.

4. Clothing

- 4.1 Students on production running crews must provide and wear their own all black uniforms to the first technical rehearsal and to all subsequent rehearsals and performances.
- 4.2 Uniforms consist of long black pants, long-sleeved high-necked tops, all-black shoes, and black socks.
- 4.3 Uniforms may not be made of shiny or noisy cloth.
- 4.4 Writing or lettering on any part of the clothing is unacceptable.

5. Personal Electronics

- 5.1 Use of personal electronic devices is not allowed during official crew times.
- 5.2 Use of personal electronic devices is permitted only during official break times.
- 5.3 Personal electronic items include but are not limited to cellular telephones, pagers, computers, tape or disc players, MP3 players, Personal Digital Assistants, and portable gaming devices.
- 5.4 Any use of personal electronic devices during official crew time may result in immediate dismissal from the class and a grade of "F".

6. Rehearsals

- 6.1 Rehearsals may not be called earlier than 6:00 p.m. for any rehearsal Monday through Friday.
- 6.2 Rehearsals may not extend beyond four (4) hours Monday through Thursday, or beyond five (5) hours on Friday or Saturday except for Tech & Dress Rehearsals.
- 6.3 Rehearsals may not extend past 10:30 p.m. on Monday through Thursday, or past 11:00 p.m. on Friday or Saturday except for Tech & Dress Rehearsals.
- 6.4 Rehearsals may not be called on Sunday which will always be a day off.
- 6.5 There must be a minimum of 12 hours between any two rehearsals.
- 6.6 Technical Rehearsals may not extend more than five (5) hours past the announced curtain time, and Dress Rehearsal may not extend more than four (4) hours past the announced curtain time.
- 6.7 Technical and Dress Rehearsals are those designated as such in the official Production Schedule.

6.8 Breaks during rehearsals will be as follows: five (5) minutes after each fifty-five (55) minutes and/or ten (10) minutes after each eighty (80) minutes. These break requirements are also applicable during Technical Rehearsals except for the last three (3) days before the first performance. When running the show during rehearsals, these breaks must be “banked” when the running times exceeds eighty (80) minutes. The definition of “running” includes only minimal stopping.

6.9 The Stage Manager will have the authority to act for the Director (Instructor) in enforcing the rules of the production.

6.10 Company members may be required to purchase a designated copy of the script.7.

Performances

7.1 Calls may not be more than one and one-half (1½) hours prior to the announced curtain time.

7.2 Company members are required to attend a photo call which shall last not more than one and one-half (1½) hours. The photo call shall be scheduled in advance. The University shall retain all rights to such photos and publicity and archival purposes without written release.

7.3 The University shall have the right to videotape a production at its discretion, and shall retain all rights to such tapes for publicity and archival purposes without written release.

7.4 Company members shall have a break of at least one (1) hour between Matinee and Evening performances, or the Production will supply a meal at the Production’s expense.

7.5 Company members do not receive complimentary tickets.

7.6 The Director (Instructor) may give notes after a Technical or Dress rehearsal only if the time does not exceed the five/four-hour rule.

7.7 Company members are required to attend strike for the production which shall be scheduled on the day after the production closes.

7.8 Company members are required to attend a critique of the production which shall be scheduled during the week after the production closes.

8. Rules for Working in the Shops & on the Stages

8.1 Students may not work in the shops, booths, or on the stage without the supervision or authorization of technical staff or faculty member.

8.2 Students may use tools and equipment only after receiving proper training.

8.3 Inappropriate behavior with or around tools, hardware, or equipment will not be tolerated.

8.4 Work clothes that fit extremely loosely on the body i.e., floppy cuffed or sleeved shirts or blouses, may not be worn.

8.5 Sandals or bare feet are not permitted for work in the shops or stages.

8.6 Long hair must be tied back or up.

8.7 Students should inform the crew supervisor immediately in the event of an accident or a malfunction of any tool or equipment.

8.8 Strong perfume, cologne or aftershave is not permitted to be worn.

SYLLABUS - Theatre 170 - Acting (08-27-08)

Prefatory Comment

The course is designed to give students an opportunity to act in fully realized productions. Students are cast in specific roles and throughout the rehearsal and performance periods are expected to perform in a professional manner as defined below.

1. Registration/Grading

- 1.1 Students must audition for admittance to the class. Only those students who are cast may register, and all cast must register.

Grading is based upon two areas:

1. Attendance at and lateness to any scheduled class meeting: (33%)
 - a. Actors are expected to be ready to rehearse at the announced rehearsal time.
 - b. Actors are required to be at the theatre one and one-half (1½) hours prior to a performance.
 - c. Actors are expected to be at costume fittings promptly at the scheduled time
 2. Job Performance as evaluated by the Director (Instructor): (67%)
 - a. Preparation for rehearsal
 - b. Character study
 - c. Memorization of lines
 - d. Performance skills and discipline
 - e. Ability to work with other actors, costumes, properties and scenery
- 1.2 Lateness to all scheduled calls will be tallied by the Stage Manager for the entire production period. A reduction in grade will be levied by subtracting the total minutes of lateness from 100 points.
- 1.3 An absence shall be defined as any lateness greater than 15 minutes.
- 1.4 The actual grade is determined by averaging the two grades.
- 1.5 An absence from any dress rehearsal or performance will result in an automatic grade of "F".
- 1.6 Incompletes are not given for this course.
- 1.7 The course may only be taken for a letter grade and may not be taken S/NC.
- 1.8 During auditions, actors are provided with a preliminary maximum rehearsal schedule. Prior to casting, actors are required to indicate all potential schedule conflicts in writing. If the Director (Instructor) chooses to accept these conflicts, only those absences will be recorded as "excused".
- 1.9 Actors are responsible for information posted on the call board or sent via Email. Every effort will be made to post a weekly rehearsal schedule, but adjustments are sometimes required. A daily rehearsal schedule is posted at the end of each rehearsal indicating which actors are called to rehearsal at what time. Also posted on the call boards will be notices of costume fittings, photo calls, and a variety of other information. Twelve (12) hours after posting, Actors are expected to respond to information as necessary.

2. Rehearsals are governed by the following rules:

- 2.1 Rehearsals may not be called earlier than 6:00 p.m. for any evening rehearsal or performance, Monday through Friday.
- 2.2 Rehearsals may not extend beyond four (4) hours Monday through Thursday, or beyond five (5) hours on Friday or Saturday except for Tech & Dress Rehearsals.

- 2.3 Rehearsals may not extend past 10:30 p.m. on Monday through Thursday, or past 11:00 p.m. on Friday or Saturday except for Tech & Dress Rehearsals.
- 2.4 Rehearsals may not be called on a Sunday, which is always a day off.
- 2.5 There must be a minimum of 12 hours between any two rehearsals.
- 2.6 Technical Rehearsals may not extend more than five (5) hours past the announced curtain time, and Dress Rehearsal may not extend more than four (4) hours past the announced curtain time.
- 2.7 Technical and Dress Rehearsals are those designated as such in the official Production Schedule.
- 2.8 Breaks during rehearsals will be as follows: five (5) minutes after each fifty-five (55) minutes and/or ten (10) minutes after each eighty (80) minutes. These break requirements are also applicable during Technical Rehearsals except for the last three (3) days before the first performance. When running the show during rehearsals, these breaks must be "banked" when the running times exceeds eighty (80) minutes. The definition of "running" includes only minimal stopping.
- 2.9 The Stage Manager will have the authority to act for the Director (Instructor) in enforcing the rules of the production.
- 2.10 Actors are required to supply their own rehearsal costumes which are considered ordinary and/or conventional. Special rehearsals costumes will be supplied by the production.
- 2.11 Company members are required to purchase a designated copy of the script.
- 2.12 Actors agree not to cut or to color their hair without written permission from the Costume Designer.
- 2.13 Actors may be required to cut, shave, color or grow their hair for a role, as a condition of casting. The production will pay for the original expense of such change, its upkeep during the run of the production and its restoration to the original color at the close of the production. Rates are set by the UCR Costume Shop Manager.
- 2.14 Eating or drinking (except water in appropriate containers) is not allowed during official call times.
- 2.15 Smoking is not allowed while in costume.

3. Performances

- 3.1 Calls may not be more than one and one-half (1½) hours prior to the announced curtain time.
- 3.2 Actors are required to supply their own underwear when it is not a part of the costume.
- 3.3 Actors are required to supply their own makeup which is considered ordinary and/or conventional. Special makeup will be supplied by the production.
- 3.4 Company members are required to attend a photo call which shall last not more than one and one-half (1½) hours. The photo call shall be scheduled in advance. The University shall retain all rights to such photos and publicity and archival purposes without written release from the performers.
- 3.5 Company members do not receive complimentary tickets.
- 3.6 The University shall have the right to videotape a production at its discretion, and shall retain all rights to such tapes for publicity and archival purposes without written release.

- 3.7 Company members shall have a break of at least one (1) hour between Matinee and Evening performances, or the Production will supply a meal at the Production's expense.
- 3.8 The Director (Instructor) may give notes after a Technical or Dress rehearsal only if the time does not exceed the four-hour rule.
- 3.9 The Director (Instructor) may give notes in the dressing rooms prior to a dress rehearsal or performance, but may not call the actors to any other location.
- 3.10 A required warm-up may not last longer than ten (10) minutes and must begin at the start of the one and one-half (1½) hour call, or ten (10) minutes before places are called.
- 3.11 Actors are required to wear the costumes and makeup as designed.
- 3.12 Actors are required to wear deodorant and/or antiperspirant when costumes are worn.
- 3.13 Company members are required to attend strike for the production which shall be scheduled on the day after the production closes.
- 3.14 Company members are required to attend a critique of the production which shall be scheduled during the week after the production closes.
- 3.15 Strong perfume, cologne or aftershave is not permitted to be worn.

4 Personal Electronics

- 4.1 Use of personal electronic devices is not allowed during official crew times.
- 4.2 Use of personal electronic devices is permitted only during official break times.
- 4.3 Personal electronic items include but are not limited to cellular telephones, pagers, computers, tape or disc players, MP3 players, Personal Digital Assistants, and portable gaming devices.
- 4.4 Any use of personal electronic devices during official crew time may result in immediate dismissal from the class and a grade of "F".

TECHNICAL GUIDELINES FOR ACTORS

Costume Calls

A call for a costume fitting is as important and urgent as a call for a rehearsal. Scheduled appointments for costume fittings begin promptly.

1. Actors must supply their own underclothes.
2. Costume fittings will be posted on the main production board and confirmed through email. Actors are expected to attend fittings on a 24-hour notice.
3. To integrate the costume into your performance, you must use fittings to see how the costume moves, what gestures are expressive, what actions are and are not possible. Concentrate as you would at rehearsal.
4. Discuss with the fitter the costume items with which you need to work such as swords, pockets, purses, handkerchiefs, etc.

Costume Procedures for Technical and Dress Rehearsals.

1. Finish your makeup (including powder) before putting on your costume.
2. If your costume goes over your head, ask the costume crew for a cloth to put over your head to protect both makeup and costume.
3. It is your responsibility to have yourself completely dressed. If you need help, ask the costume crew head to arrange for a dresser to assist you.
4. When you finish wearing a costume, hang it up neatly before taking off your makeup.
5. NO COSTUME MAY LEAVE THE THEATRE DURING THE PRODUCTION/PERFORMANCE.
6. Report any repairs needed to the costume crew. Do not make repairs or launder costumes yourself.
7. Carry trains until the very moment before an entrance. Hold skirts and capes so they do not touch the floor and are hoisted in the rear so they are not sat upon.
8. Please bathe and wear deodorant before putting on a costume.
9. Any onstage eating or drinking in costume or around costumes must be done with extreme caution.

Photo Call

Photo calls are held following a designated performance and are expected to last for about one and one-half hours. These calls are always announced in advance with specific setups published. The photos are for archival purposes, and a CD of the photos is available to students and faculty through the Production Manager.

Rehearsal Costumes

1. Actors must supply their own rehearsal costumes which are considered ordinary and/or conventional. Special rehearsal costumes will be supplied by the Costume Shop.
2. Adjust your time of arrival to a call to allow for adequate time to change into your rehearsal costume. You must be wearing it when places are called.
3. Wear shoes to rehearsal similar to those you will wear in the performance.

Rehearsal and Performance Properties

1. Become familiar with all property items you will use. On stage they are to be used as the character would use them. Off stage, however, they must be handled with extreme care.
2. Only handle those props assigned to your character.
3. Return props to the prop table as you leave the acting area.
4. Report a broken prop to the Assistant Stage Manager during rehearsals and to the property crew during performances.
5. DO NOT sit on stage furniture backstage.
6. Never touch a weapon unless assigned to do so.
7. You are responsible for checking your props after they have been preset by the prop crew. By checking your props before the run, you will confirm their correct location and be assured that they are ready for your use.

Technical Rehearsals

1. The technical rehearsal period is the process of integrating the acting with the technical elements of the production. This is the time when technicians and designers are working, and the primary emphasis is on their work. Delays are common, and repeated rehearsing of particular spots is frequent.
2. During the rehearsal period, it will be necessary to have the complete cooperation of the entire production company.
3. Remain attentive and quiet, and report to the stage promptly when you are called.
4. Remain in character and use rehearsed timing during the rehearsal.
5. Wear clothing similar to the color of your costume when the technical rehearsal is not a dress rehearsal. Never wear white apparel unless your costume is white.