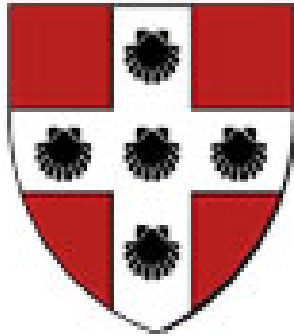


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# THEATER DEPARTMENT HANDBOOK

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Wesleyan University  
Middletown, CT

Updated: March 2, 2009

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## **GENERAL INFORMATION**

**Professors:** John Carr (Chair), Ron Jenkins

**Associate Professor:** Cláudia Tatinge Nascimento

**Assistant Professor:** Yuriy Kordonskiy

**Adjunct Assistant Professor:** Marcela Oteíza

**Frank B. Weeks Visiting Assistant Professor:** David B. Jaffe

**Artist in Residence:** Leslie Weinberg

**Assistant Technical Director/Master Carpenter:** Charles Carroll

**Assistant Technical Director/Lighting Specialist:** Suzanne Sadler

**Costume Shop Manager:** Christian Milik

**Administrative Assistant:** Kristin McQueeney

**Departmental Advising Experts (2009-2010)** John Carr, David Jaffe, Ron Jenkins

Wesleyan University's Theater Department explores theater from both a scholarly and practical viewpoint, emphasizing a world view of performance in a liberal arts context. Classes are offered in theory; history and literature of drama and theater; playwriting; criticism; costume, set, and lighting design; and directing and acting. Our sponsored productions reflect the diverse interests of the faculty and students, offering direct participation in creative endeavor where process, performance, and understanding are equally stressed. The department produces contemporary adaptations of classical theater texts, adaptations of literary works for the stage, Latin American theater, collaborations with the Music Department on contemporary and classical operatic works, puppet-theater, and the use of multimedia, solo performance, and performance art.

**Recommended Course Sequences:** Students interested in dramatic art are advised to enroll in Basic Production Techniques (THEA105) in either semester of their first year. In addition, students interested in double majoring in theater and film are advised to enroll in Basic Production Techniques (THEA105) the first semester for their freshman year. FYI courses are also recommended and are open to only first-year students during both semesters. Acting I (THEA245) is open to first-year students in the spring term, when two sections are usually offered. Admission is by audition. A limited number of first-year students may enroll spring semester in History of Drama and Theater II (THEA302). Some places are usually available for interested first-year students in Directed Experiences in Acting (THEA183). This is a half-credit course and is only offered pass/fail. Add slips will be signed during the first class.

Each year the department sponsors play productions and other events in a variety of theatrical forms; some are directed by faculty members or guest artists, while others are directed by advanced undergraduates. The department makes regular use of two theater facilities: the Theater in the Center for the Arts, a modern, highly sophisticated 400-seat space; and the Patricelli '92 Theater, a flexible and recently renovated studio space. Second Stage, an extracurricular student theater group, has its headquarters and also

sponsors productions in the Patricelli '92 Theater, in cooperation with the Theater Department. Performances are also given in many alternative spaces on campus by members of the lively and diverse Wesleyan theater community.

Many students participate in some aspect of theater during their years at Wesleyan. The most seriously interested become theater majors, while others take only a few courses or work solely on an extracurricular basis. All types of involvement are desired and welcomed. It is not necessary to become a theater major to take many courses in the department or to participate in its productions.

**Major program.** Application to become a major is usually made in the second semester of the sophomore year. Students must normally take Basic Production Techniques (THEA105) and Script Analysis (THEA280) before acceptance into the major; those declaring late must take it during their first semester as majors.

The theater major is an integrated program of study, and each student develops an acquaintance with the art that is both broad and deep. The major, then, would not be appropriate for a student who wants to focus entirely on only one aspect of theater. Students with strong interest in both theater and other fields of study may find it worthwhile to plan a double major; in the past, theater majors have completed double majors in combination with many other departments and programs. Such an option requires careful planning but offers attractive possibilities for maximizing the benefits of Wesleyan's broad curriculum.

Each theater major will be assigned an advisor from among the department faculty.

**Requirements.** The departmental requirements for the major are designed to ensure that students will have (1) a broad overview of the field; (2) a knowledge of many of its important traditions, basic literatures, and theoretical principles; (3) an orientation to production practices in a variety of technical areas; (4) experience in performing; and (5) a more advanced level of expertise in at least one of the theater sub-disciplines. The following courses, or their direct equivalents, are required:

- THEA105 Basic Production Techniques
- THEA280 Script Analysis
- One course in theater design
- Two courses in theater history (normally THEA301 and THEA302; they do not need to be taken in sequence)
- One course in acting (normally THEA245)
- Two courses in dramatic literature, theory, criticism, and ethnography in addition to the two courses of theater history
- One credit of Intermediate Technical Theater Practice (earned in 0.25- and 0.50-credit increments)
- Advanced practice or project (at least one credit, total earned after declaring major)

A total of nine credits over the 200 level are required, at least five of which must be earned within the Theater Department. No more than two credits earned in any single other program may be counted.

**Honors in theater. See page 11**

**INTERMEDIATE TECHNICAL THEATER PRACTICE (ITP)**  
**CREDIT BREAKDOWN**

Intermediate Technical Theater Practice (ITP) is offered as both a .25 credit (THEA 329) and a .50 credit course (THEA 331). The following guidelines should help you plan your production work.

.50 credit: Major Crew heads for any faculty directed production in either the Center for the Arts (CFA) or '92 Theaters. These positions include Stage Manager (unless full credit arrangements have been made with the Department), Assistant Stage Manager, Master Carpenter, Master Electrician, Prop Master, Sound Operator, Costumer, Make-up (if show needs special make-up), and Head of Publicity.

Crew heads for Honors productions in the CFA or '92 Theaters: see above for specifics with the exception of Head of Publicity.

.25 credit: Head of Publicity for all productions, except faculty directed.

Crew heads, as listed above, for all "low tech" or alternate space Honors productions or any other student directed performance project that has department sponsorship.

Multiple Assistant Stage Managers (two or more) for faculty or thesis productions.

Light and Sound board operators for all productions when position does not include duties of Master Electrician.

Please contact John Carr, Technical Director, should you have any questions about the credit breakdown. THEA 105 (BPT) is the prerequisite for THEA 329 or THEA 331.

Under an agreement between the Department and the Deans and Registrar's Offices, late enrollments in Intermediate Technical Theater Practice may be permitted for productions produced in the second half of a semester by permission of Professor Carr.

## ACTING FOR CREDIT IN DEPARTMENTAL PRODUCTIONS

(In all cases, Theater credit for individual student projects necessitates minimum hourly commitments of 30 hours for .25, 60 hours for .50 and 120 hours for 1.00)

Students acting under the direct supervision of faculty directors may enroll for credit in Advanced Practice in Acting and Directing for the appropriate amount of credit.

Registration for these credits is accomplished during Drop/Add through the portfolio. Under an agreement between the Department and the Deans and Registrar's Offices, late enrollments in Advanced Practice in Acting and Directing may be permitted for productions produced in the second half of a semester by permission of Professor Carr.

Assistant Directors working on faculty directed productions will also receive credit under Advance Practice in Acting and Directing for .50 or 1.00 credit depending on the scale of their commitment. The faculty director grades their work.

Students may receive credit for acting in student directed departmentally sponsored productions. Credit is awarded at the discretion of the student director and the pertinent faculty advisor. Enrollment is accomplished through Advance Practice in Acting and Directing. The enrollment procedure is similar to acting in a Faculty Production.

Additional considerations apply to candidates for the degree with Honors in Theater and to applications for departmental sponsorship of productions; these matters are addressed in separate statements.

Under an agreement between the Department and the Deans and Registrar's Offices, enrollments in Advanced Practice in Acting and Directing **must** be made no later than the last day to withdraw from courses as listed in the appropriate Academic Calendar.

If a performance project is conceived as a group tutorial, THEA 411-412, the faculty director or faculty advisor must make the decision for such an arrangement. Enrollment in group tutorials is done through the portfolio.

## THEATER COURSE ADDING AGREEMENT

Students may add any of these courses up until the **last day to withdraw from courses** as listed in the appropriate Academic Calendar.

|                 |   |      |
|-----------------|---|------|
| <b>THEA 329</b> | Intermediate Technical Theater Practice A | .25  |
| <b>THEA 331</b> | Intermediate Technical Theater Practice B | .50  |
| <b>THEA 427</b> | Advance Practice in Acting & Directing A  | .25  |
| <b>THEA 431</b> | Advance Practice in Acting & Directing B  | .50  |
| <b>THEA 433</b> | Advance Practice in Acting & Directing C  | 1.00 |
| <b>THEA 435</b> | Advance Design & Technical Practice A     | .50  |
| <b>THEA 437</b> | Advance Design & Technical Practice B     | 1.00 |

**THEA 401-402; 409-410; 411-412; 491:** Students must submit tutorial forms to the Registrar no later than five days after the inception of the tutorial project.

## **THEATER DEPARTMENT GUIDELINES ON STUDENT PROJECTS**

- I. The Department allows students a wide range of authority over their projects once they have been granted Departmental approval.
- II. This authority carries with it major responsibilities. These include:
  1. Responsibility to adhere to the approved project concept and budget.
  2. Responsibility to follow the guidelines established in the Advisor/Advisee relationship for the project.
  3. Responsibility to respect and protect the involvement of other contributors to the production.
- III. When a project develops major difficulties that become apparent to the students or the Advisor or the Department, then the following procedures will be used:
  1. The student(s) work out the problem with the advisor.  
  
If that does not solve the problem(s) then:
  2. The Department will meet with the student(s) to judge whether to:
    - a. Suggest a different Advisor and/or
    - b. Require a modification of the project in some fundamental way and/or
    - c. Cancel the project.

## **EXPECTATIONS**

The Theater Department expects students who accept assignments in productions, whether they are assignments for cast, staff, or crew, to assume serious commitments to these assignments for the duration of the production. "Add/Drop" procedures are unsuitable to the equitable, responsible, and successful operations of this complex production system. It is not acceptable for a student to drop an assignment in one production in order to accept an assignment in another.

No one should knowingly contribute to this potentially divisive situation either as the assignor or assignee.

If one must discontinue their production assignment for other reasons, they should convey their decision in person to the appropriate production director at the earliest possible time.

## **GUIDELINES FOR PRODUCTION MEETINGS**

While all Directors will receive an overall production budget per approval of John Carr, Department Chair, a Production Meeting with the Technical Staff **must** be arranged. This meeting should take place at least six weeks prior to your opening. Participants will include the Director, Stage Manager, all Designers, and the major crew heads.

At the meeting, the production concept should be presented to the Department Staff by the Director as well as a presentation of the specific scenic and costume designs. A written budget breakdown showing the various areas of expenditure should also be presented. Specific procedures will be discussed concerning the use of the CFA or the '92.

For CFA productions, each production team must meet with John Carr, Charlie Carroll, Christian Milik, Suzanne Sadler, Marcela Oteiza and Leslie Weinberg. '92 meetings must also include Ed Chiburis, '92 Building Manager. You must also inform your Thesis Advisor of the meeting and ask him/her to attend. It is the responsibility of each Director (through your Stage Manager) to arrange the meeting and to inform the above participants **in writing (e-mail)**. All of the above participants must be present at the meeting unless alternate arrangements are made through John Carr and/or your advisor. Suitable times for production meetings will be announced.

It will be assumed that prior to this meeting each director has met with his/her advisor and that the overall design/production concept has been approved. If the production has not received the approval of the advisor the meeting will be rescheduled. Please avoid this costly delay by working with your advisor. Each designer must have had a preliminary planning/concept session with the appropriate design/technical staff person (Leslie, Marcela or Jack) prior to the meeting. You and your staff will be expected to present a production proposal that fits in your budget guidelines. Failure to do so will result in a cancelled meeting. Please work out these questions with Jack Carr and your advisor before the meeting.

We look forward to these meetings. We hope the result will be artistically successful and technically safe/efficient productions.

## PRODUCTION INFORMATION SHEET

Name of production \_\_\_\_\_

Account Number \_\_\_\_\_

### Guidelines for Reserving Rehearsal Space

You can reserve rehearsal space in either the East Room or the Jones Room. You do this by going to your portfolio and clicking on the Room Request (EMS) link in the Tools & Links section. Once your request is approved, you will be notified via email.

If you would like to reserve rehearsal space on the CFA main stage, you should contact Technical Director John Carr.

Reservations for the Usdan Theater Rehearsal Space are handled by Events and Scheduling and may be requested using the Room Request (EMS) link in your portfolio.

### Guidelines for Reimbursements

If you have used out-of-pocket monies **save your receipts!** You cannot be reimbursed without a receipt.

Receipts are due to the Theater Office the first business day after the last performance of your production. On the front of each out-of-pocket receipt, circle the amount of the reimbursement due and indicate the following:

1. The name of the person to be reimbursed
2. The person's Wes Box number
3. The name of the production
4. What was purchased (props, lighting supplies, set supplies, costumes, etc.)

Do not go over your budget. If you have any questions please come to the Theater Office for help.

## PRODUCTION COST WORKSHEET

Name: \_\_\_\_\_ Title of Play: \_\_\_\_\_

Budget Amount: \_\_\_\_\_

### Projected Costs

Rights and Royalties: \_\_\_\_\_

Scripts and Scores (rental): \_\_\_\_\_

Set Design/Scenery: \_\_\_\_\_

Props: \_\_\_\_\_

Costumes: \_\_\_\_\_

Lighting Supplies/Rental: \_\_\_\_\_

Sound Supplies/Rental: \_\_\_\_\_

Printing Costs:

    Scripts \_\_\_\_\_

    Posters \_\_\_\_\_

    Programs \_\_\_\_\_

Theater Laundry Expense: \_\_\_\_\_

Box Office Ticketing Costs: \_\_\_\_\_

IMS-Events (filming): \_\_\_\_\_

**TOTAL:** \_\_\_\_\_

These categories should be subdivided as appropriate. All student directors should submit expense summaries at the conclusion of the production, with explanations if necessary.

|       |                                      |
|-------|--------------------------------------|
| _____ | <b>Director</b>                      |
| _____ | <b>Faculty Advisor</b>               |
| _____ | <b>Department Technical Director</b> |
| _____ | <b>Department Chair</b>              |

## **GUIDELINES FOR HONORS IN THEATER**

### **Eligibility:**

Students are eligible to do a Project/Essay or Thesis if they have attained an average of B+ or better in the theater major including at least one course in the area of specialization.

### **Beyond completing the major requirements, prerequisites to apply for honors are:**

#### **Actors**

- At least two acting courses with an A- average
- Performing in a faculty directed production
- Solo Performance (THEA 286) if the project is a solo performance involving the development of an original script.

#### **Designers**

- Two courses in design with an A- average
- Assistant designing/tutorial with a faculty member

#### **Directors**

- An A- average in Directing I (THEA 281) and Directing II (THEA 381)
- Stage-managing or assistant directing with a faculty member

#### **Dramaturgy**

- An A- average in History of Drama and Theater I (THEA301) and History of Drama and Theater II (THEA302) and three courses in dramatic literature, theory, criticism, and ethnography.

#### **Playwrights**

- An A- in a playwrighting class and an A- average in theater history and dramatic literature courses.

### **Expectations:**

#### **Project/Essay**

The Performance Project demonstrates the student's abilities in one of the disciplines of theater, such as acting, directing, design, lighting, or playwriting.

The accompanying Essay may relate specifically or tangentially to the project, documenting research and conceptualization. The Essay should be an original work involving research in both primary and secondary sources, it should be approximately thirty pages in length, and should meet high standards of style and organization, including full references and a bibliography or list of works consulted.

Confer with your tutor about what formatting style you should use while writing your Essay; either the MLA Format or Chicago Style Sheet.

#### **Thesis**

The scholarly thesis should normally be an original work involving research in both primary and secondary texts, be approximately sixty pages long, and should meet high standards of style and organization, including full references and a bibliography or list of works consulted, referring to the MLA Format or Chicago Style Sheet.

**Timetable:**

End of March - Preliminary Honors Proposals with a bibliography are due one week after the end of spring break in the junior year, March 31, 2009.

Preliminary Proposals will be judged based on clearly expressed objectives and evidence of research and preparation. Judgments will be based equally on preliminary research, clarity of the objectives of the process, and rationale for staging a given production.

**Once students have received provisional approval for their thesis proposals, they must follow these guidelines.**

1. By the third week in September 2009, submit a sample chapter or scene, a fully detailed outline and an annotated bibliography for your research paper to your tutor. If you are doing a project/essay you must also submit the names of a stage manager and designers referencing the guidelines on page 16. If your project incorporates adaptation of an existing work a completed script must also be submitted. These are due to your tutor at the beginning of the third week of classes in the fall semester. If at this point the project is not approved, the project can be cancelled.
2. Schedule a production meeting in October. You and your production staff need to schedule a production meeting in October, prior to fall break, with your tutor and the chair of the department.

**Final deadlines for papers and productions in the spring are determined by the Honors College, generally the written material is due in the Honors College by the end of the second week in April. Creative/Performance work must be complete and viewed by your committee of readers by this time.**

**Readers, Grades, and Recommendations for Honors:**

The Tutor submits both a grade for the Tutorial and a recommendation for Honors (No Honors, Honors, High Honors). The recommendation regarding the awarding of Honors should be sent to the Department Chair. The Tutor also fills out an evaluation of the thesis/project, a copy of which will be sent to the student.

The Honors candidate and the Tutor select two additional readers for the thesis. One reader should be from within the Department and one reader should be from a department or program other than Theater. Each of these readers will submit an evaluation of the work, a copy of which will be sent to the student, and a recommendation regarding honors, which should be sent to the Department Chair and which the student will not see.

It is the student's responsibility to inform their readers of the entire scope of the Honors Project and to make sure that the readers are invited to any performance aspects of the Project when it functions as an approved part of the entire Honors exercise.

If a student is writing a single Honors Thesis as a Double Major and wishes to receive Honors in both Theater and the other major department or program, both departments submit a joint statement to the Honors Committee, concurring on a single recommendation. A student may receive Honors in two Departments together, but not in

both separately. Alternatively, a student may write two theses and receive Honors in two departments.

The grade for the tutorials will be determined by the Tutor, taking cognizance of the readers' evaluations. If the grade determined by the Tutor is at great odds with a reader or the reader's proposal, then a conference of these persons should ensue. To receive Honors the work should be graded B+ or higher. Honors and High Honors are determined by the Department as a whole after taking into account all the evaluations and grades.

## UNIVERSITY HONORS

\*University Honors candidates will be selected by a unanimous vote of the faculty based upon the following criteria:

1. A thesis that is notably good even when compared with other theses that receive High Honors.
2. An academic record that shows excellence in general scholarship as well as in the theater major.
3. General knowledge of substantial scope and more than superficial depth.
4. An ability to form connections and to reason from inconclusive evidence.

Department selection of candidates for University Honors should be made with great care. High Honors are a necessary but not a sufficient qualification.

\*From the Honors College, April 1993

## **APPLICATION GUIDELINES FOR HONORS IN THEATER**

**Follow these subheadings. Please type and print 9 copies. The deadline for proposal submission will be announced each academic year.**

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

**1. AREA OF PROPOSED STUDY** (E.G. playwriting, acting, directing, research, etc.)

**2. TITLE AND TOPIC OF YOUR PROPOSED PROJECT FOR HONORS**

(Brief description – 250 words)

**3. JUSTIFICATION**

An honors project is regarded as a culmination of a student's progress in a particular area of his/her theater career at Wesleyan.

Demonstrate, citing all relevant experience, your qualifications to undertake the project you propose. List course, readings, productions, and their influence on your choice of a proposed topic.

**4. RATIONALE**

In a paragraph describe the goal of your proposed project. What do you hope to accomplish? What methods, theories, hypotheses will you apply to your subject? If your project involves a production, what benefits may (1) the participants of your project and (2) your audience expect to derive from your work? If your project will be entirely written, to what extent, if any, is your work in the field original?

**5. PROJECT'S STRUCTURE, TIMETABLE, AND VENUE**

Briefly outline the stages of your project and suggest a schedule to which you will adhere.

If applicable, indicate the proposed venue for the performance portion of your thesis, along with a justification.

**6. RESOURCES AND BIBLIOGRAPHY**

What resource materials do you intend to draw on for your project? Be as specific as possible.

How many people will be required to participate in your proposed project? Describe briefly what functions they will serve.

**7. COURSE AND REQUIREMENTS CHECKLIST**

List all academic and studio courses towards the theater major. Indicate the grade received.

This is to state that I have read this proposal and approve the student's application for Honors.

**TUTOR:** \_\_\_\_\_ **Date:** \_\_\_\_\_

\*This proposal will not be considered without the signature of a Tutor.

## **Guidelines for Assembling Honors Production Team**

### **Designers**

All artistic collaborators such as lighting, set, and costume designers must have full department approval. It is the expectation of the department that each will earn credit through the appropriate faculty in the theater department.

- Design budgets will be determined based on the experience of each designer; preference will be given to honors thesis projects in design. In the event that no appropriate designer can be recruited for a particular design area (i.e., lights, sets or costumes) the department reserves the right to eliminate or severely restrict the budget in that particular area.
- Designers will be approved through the appropriate design faculty based on the presentation of a portfolio that includes images of projects, conceptual ideas, renderings and/or technical drawings, if pertinent.
- Other collaborators such as composers or choreographers from another department should be approved on a case by case basis.
- Lighting designers should have completed or be currently taking THEA 305, Lighting Design, and THEA 105, Basic Production Techniques.

### **Technical Staff**

All Major Technical positions, Stage Manager, and the major crew heads must be approved by John Carr. The **minimum** qualification for Major Technical positions is the completion of THEA 105, Basic Production Techniques (BPT).

- Stage Managers must have completed BPT and have production experience as a crew head or Assistant Stage Manager in the theater in which the production is to take place.
- All of the above positions **must** be filled prior to the production's approval. Directors are responsible for assembling their staff, but the Department will help in finding designers and technicians when necessary and possible.

## THEATER DEPARTMENT — SECURITY POLICY

### '92 THEATER — DURING THE IN-SESSION SCHOOL YEAR

- A. Monday through Friday: 9:00 a.m. – 5:00 p.m.
- Security system is de-activated and northeast and southeast exterior doors are unlocked.
  - All other times – all doors locked and system ON
- B. **For faculty and staff:** To enter they should open the building and de-activate the security system with personal keys and knowledge of the system code. They should lock the building and re-activate system upon leaving. They also should phone Public Safety upon entry and before leaving.

**For student production use:** A current list of eligible students will be provided to Public Safety weekly – any of these students may stop by the Public Safety office before midnight to have the security system de-activated before their entry to the '92 Theater with their own key. Before leaving the building they should phone Public Safety to have the system re-activated. Once in the building, students may stay until their work is completed up, until 3:00 a.m. After that the building should be secured.

### CFA THEATER — DURING THE IN-SESSION SCHOOL YEAR

- A. **Studio Office Building – Building “R”**
- Open every day 8:00 a.m. – 12 midnight
  - When open, front main exterior door is unlocked and the interior doors to the Jones and East Rooms are unlocked.
- B. **Stage/Auditorium and Shop**
- Open Monday through Friday from 8:00 a.m. – 12 midnight
  - All doors locked but security system de-activated.
  - Other times: Faculty and Staff should open doors and de-activate security system with personal keys and knowledge of the system codes. They should re-activate system and lock doors upon leaving. They also should phone Public Safety upon entry and before leaving.

— **NO ONE SHOULD USE THE CFA SPACES AFTER MIDNIGHT** —

### DESIGN STUDIO – ROOM 115 – BUILDING “R”

- Exterior and interior doors locked.
- Faculty and Staff: Enter by personal key.
- For student use: A current list of eligible students will be provided to Public Safety. Any of these students may ask Public Safety to unlock the studio between five minutes to and five minutes after the hour from 8:00 a.m. to midnight. Once inside the studio, a student may remain until 3:00 a.m. After that time no one should use this space.

## **COMPLIMENTARY TICKETS FOR THEATER DEPARTMENT PRODUCTIONS**

### **GUIDELINES FOR COMPOSING COMP LIST**

- For each comp request, a form needs to be completed and turned in to the Box Office prior to the performance.
- An electronic copy of the comp list form will be provided by the theater department administrative assistant on request and is the only form that can be used to compose the comp list.
- The theater department administrative assistant is responsible for composing a comp list for students enrolled in Thea 105, student employees, theater majors, and faculty and staff.
- The stage manager of the performance is responsible for composing a comp list of the cast and crew and should contact the administrative assistance via email for a copy of the Comp List Form.

### **COMP TICKETS FOR “IN HOUSE EVENTS”**

#### **CAST AND CREW:**

- Student Directors - 2 comps
- Student Designers - 2 comps
- Student Stage Managers - 2 comps
- Students in the Productions (cast/crew) - 2 comps

#### **FACULTY, STAFF, & STUDENTS:**

- Faculty and Staff of Theater - Unlimited # of comps
- Retired Faculty and Staff of Theater - 2 comps
- Student Employees of Theater - 1 comp
- Student enrolled in Thea 105 - 1 comp
- Theater Majors - 1 comp

#### **Note:**

- Complimentary tickets must be reserved in advance and must be picked up in person at the Box Office.
- These allowances are not cumulative.

### **COMP TICKETS FOR “OUTSIDE EVENTS”**

- For “Outside” Theater sponsored events, an individual policy will be established for each occurrence at least two weeks in advance.

\* \* \*

The Box Office is open Tuesday through Saturday from 10:00 a.m. to 4:30 p.m. and is located in the Usdan University Center. Tickets may be ordered by phone at (860) 685-3355, and may be sent out if time allows, or picked up in person from the Box Office or held at the door in each person's name on the night of the performance. You may also order tickets online, 24-hours a by going to: <http://www.wesleyan.edu/cfa/> and clicking on the Online ticketing link.

## **USE OF DEPARTMENT FACILITIES**

The Department facilities consist of theaters, rehearsal spaces, classrooms and studios, scenic and costume shops, and dressing rooms.

The Departmental equipment includes the lighting and sound systems; the lighting and sound instruments; audio/visual gear for stage and classroom; and the Scenic and Costume shop apparatus and furnishings.

In general, it is expected that all uses of these facilities and equipment be undertaken with intelligence, careful handling, and respect for their longevity and continuing use. Correct and safe methods of use are required of all users. Anyone misusing the Department's facilities and or equipment will lose their right of access and utilization. The Department through the Technical Director or a delegate does scheduling of all facilities.

Food and drinks are prohibited from use in the facilities except for special social or theater events planned and approved for those allowances.

Safety, fire codes, exit and aisle clearways, capacity limits, and the authority of the house manager and staff are always in effect and maintained.

The Department facilities and equipment are expensive, complicated, and in high demand and under heavy use. They are absolutely essential to our program. It is extremely important that everyone make every effort to protect and preserve these essential elements of our program in following these necessary, common sense provisions and procedures.

## **THEATER DEPARTMENT STUDENT ASSISTANTS**

Four types of student assistant positions may be in use in the Theater Department in a given year:

1. **Teaching Apprentice**

This position is administered and funded by the Dean's Office. A faculty member wishing to obtain an apprentice must make a request to that office. The student candidate must have been previously enrolled in a class with this faculty member. The apprentice will team teach the course with the faculty member and be enrolled with him or her in a tutorial on the teaching of the subject of this course. The student may undertake this specific apprenticeship only once. The faculty member is responsible for devising a way to obtain student evaluations of the apprentice's teaching.

2. **Course Assistant**

This is a departmentally financed position designed to help administer a course in primarily non-teaching functions. No credit is awarded.

3. **Student Help**

This category provides a variety of departmental assistance in the areas of administration and technical management. Positions include:

- Costume Shop Assistants
- Library Collections Assistants
- Office Assistants
- Photographer
- Photo Archivist
- Theater Technicians for the CFA, Dance, and Theater productions
- Web Tech Assistant

Funding comes from the Department's Student Help Budget. No credit is awarded.

4. **Student Teacher**

This position is established at special times when a major demonstrates a high level of expertise in a given subject and the Department wishes to offer such a student taught course. The Department must develop a rationale and request for the course and submit this information to the Academic Dean and the Educational Policy Committee for their approval. Credit may be awarded through Theater 491.