

SIMPSON PRODUCTIONS
2022-23 Production Season
Student Design/Management/Leadership

-contract-

By accepting your leadership position for the 2022-23 season and signing this contract, you are agreeing to complete all responsibilities associated with the position including but not limited to those outlined in this document and in the **General Production Leadership Expectations** document. You will participate in the Research & Creativity Symposium (RCS) screening and presentation in 2023.

Students with leadership positions are encouraged to register for THTR 122: Practicum during the semester of the leadership assignment. Register for the section that is taught by your direct supervisor/mentor. *If you are a theatre major, you MUST complete at least one semester of THTR 122 to graduate.*

Additional Requirements and Information:

- Contact the production director regarding an initial meeting or other pre-meeting requirements.
- Contact your supervisor/mentor before the end of May 2022 to review requirements and expectations.
- Schedule and meet with your supervisor/mentor on a weekly basis during the semester of the assignment.
- Satisfy the expectations articulated in the "General Production Leadership Expectations" document and the assignment-specific requirements and deadlines for your position.
- Meet all production deadlines.
- Secure good photographs of your project for the RCS screening and for your own portfolio. You will have access to the department production photos, but it is your responsibility to ensure that you secure good quality production photos appropriate to your assignment regardless of the status of the department photos.
- Display your process materials during the run of the production.
- Display a final version of your process materials (including production photos) during the RCS screening and for the April Research & Creativity Symposium if selected to participate.
- Under normal circumstances, accepting a leadership position will exempt you from auditioning for the production for which you are assigned since your assignment will be incompatible with being cast. Exceptions: You MAY audition for and be cast in a production for which you are also Dramaturg. Any other exceptions will be uncommon and specific to a given production and at the discretion of the Director in consultation with the Supervisor/Mentor.
- Review the "Student Leadership Expectations" document related to your position will also be sent to you. Your mentor may also provide additional guidelines. Please read all this information carefully. Failure to complete any portion of this contract will reflect upon future opportunities and upon the nature of recommendations that the members of the faculty can make on your behalf regarding graduate school, summer, and other employment. These expectations and deadlines are designed to help you prepare in advance and reduce confusion surrounding your responsibility.

Return the signed contract electronically to Jennifer Nostrala before the end of the day Tues, May 10, 2022

Jennifer Nostrala May 5, 2022

Simpson Productions Producer Date

Sid Hudson

Date

Dramaturg, *Gallantry & Trouble in Tahiti* and
Twilight Bowl

Core Action Statement

Communicating with your collaborators

Before writing your core action statement it is important that you do a basic script analysis so you have a clear understanding of the play.

Production team members will write a core action statement expressing their interpretation of the action of the play. Write the statement from the point of view of the area you are designing. This statement, done relatively early in the process, is a way to contribute to the overall conversation about the plans for the production.

Some things to consider as you prepare your core action statement:

- You are bringing ideas to the table to share with your collaborators.
- Be clear and concise with your statement. (500-1000 words.)
- State WHAT has to be accomplished: the given circumstances of the play, the basic action of the play, and production objectives from the director's concept.
- Explain your INTENTIONS for your design area. Explain WHY (in broad strokes) your intentions relate to your understanding/interpretation of the play you made these decisions and HOW you will accomplish your goals.

Audience Statement

A note to the audience

The lobby display boards are designed to give the audience a look into the specific process of putting together the production they are about to experience. You can use your core action statement for inspiration for the audience statement, but you need to rewrite the statement so it focuses on explaining the evolution of your ideas and what the audience is about to see. This statement documents an intellectual journey rather than a personal journey.

Audience members spend, on average, two to three minutes at each lobby board. The statement needs to be concise (approximately 500 words).

It will be important to meet with your mentor/advisor in preparation for the display board you would use for other events (e.g. Simpson College Creativity & Research Symposium, USITT, etc.). Revisions of the statement will be necessary given the change of audience.

Simpson Productions:

Specific Area Leadership Expectations

SCENIC DESIGNER

- Fulfill all requirements outlined in the document: Simpson Productions General Production Leadership Expectations.
- Through a process of textual examination and conversation with Director(s), other Designers, and Stage Managers, determine the physical needs of the production. Create an Action List, or to Do list based on this research. Update this document regularly as details change at production meetings, and through Rehearsal Reports.
- Collaborate with Technical Director(s) and Stage Manager(s) concerning physical needs and challenges as well as budgetary concerns.
- Create ground plans and elevations on or before the deadline.
- Conduct preliminary visual research
- Produce preliminary sketches
- Document your design for the purposes of communicating your intentions to colleagues by producing the following drawings (see designer documentation for further information)
 - Ground plans (Floor Plans) of each scene
 - Section views of each scene
 - ½" Scale elevations of all scenery
 - ½" paint elevations of all scenery
 - Accurate perspective rendering or production model of scenery
- Collaborate with the Prop Master/Designer
 - On major hand props, set props, and set dressing
 - Determine early which projects will involve the Prop Master/designer assisting you, which s/he will be responsible for (especially including hand props, but also including any set dressing & set props), and which will involve you providing assistance to the Prop Master/Designer.
- Collaborate with Faculty, Staff, and/or Student Technical Director daily as outlined in General Expectations
 - Concerning:
 - Construction schedule,
 - Materials selection
 - Budgeting,
 - Providing information and documentation in a timely fashion.
 - Make daily contact for the purposes of assessing progress and projecting what actions are required of you to keep the project on track.
 - Providing all drawings, schedules, information, and materials on published or agreed-upon schedule
- Schedule opportunities to view run-throughs of the entire play or segments of it before the technical rehearsal process begins.
- Meet immediately following Tech & Dress rehearsals to coordinate "punch lists" of continuing, new and essential tasks and changes necessary for completion of the design.
- Expect to be involved with all artistic aspects of the setting. This may include but is not limited to:
 - Assisting the Prop Master/Designer & crew in selecting & placing set props & dressing.
 - Mixing paint & leading the set crew in painting, texturing and otherwise finishing the scenery.
 - Drawing complicated profile elements & layouts.
 -

STUDENT SCENIC DESIGNER DOCUMENTATION EXPECTATIONS

The following materials are generated at various stages in the process, and should have some representation on the Company Presentation, the production “Design Board” display, and the Undergraduate Research display. Many elements also needed for portfolio.

I. PRELIMINARY RESEARCH (presented at early design meeting)

- Photographic and other visual materials.
- Written information.
- Collages, any other appropriate materials.

II. PRELIMINARY SKETCHES (presented at early design meeting)

- Three or more.
- Showing progression from the initial sketch.

III. GROUND PLAN(S) (final versions due on **Design Due Date**)

- 1 in ¼" = 1'-0" scale
- Fully Annotated:
 - Major Dimensions
 - Showing placement of
 - Major furniture, Entrances and exits,
 - Labels on all elements
 - Title Block on all pages
- Separate plans for each setting
- With physical copies for
 - Director
 - Stage Manager
 - Technical Director
 - Additional Digital version to Technical Director

IV. DESIGN ELEVATIONS: (final versions due on **Design Due Date**)

- In 1/2" = 1'-0" scale.
- As many Sheets as necessary
- Complete and fully annotated:
 - Documenting intended appearance of units, not construction
 - Multiple views of each unit
 - Front
 - Plan
 - Others as needed
 - Side
 - Section
 - Detail
 - Indicating all dimensions
 - Labels on every view and drawing
 - Title Block on all pages
- With physical copies for
 - Technical Director
 - Additional Digital version to Technical Director if possible

V. SECTION VIEW:

- Include auditorium, setting, and other architectural features of stage.

VI. RENDERINGS OF THE SETTING (some combination of the following)

- In the medium of designer's choice: Renderings:
 - In accurate perspective.
 - Between 18" x 12" and 36" x 24 in size
 - Preferably in color
 - Should be accompanied by paint elevations OR
- Production models:
 - In uniform 1/2" or 1/4" scale.
 - Painted as intended for scenery.
 - Include scale figure(s). AT LEAST
- White models:
 - In a uniform 1/4" scale.
 - Must be accompanied by complete painter's elevations.
- Suitably displayed (matted, mounted, under acetate, etc...not framed).

VII. PAINT ELEVATIONS:

- For all units (except colored production model if provided).
- In 1/2" scale.
- Must represent the intended (and realized) final painting.
- Can be omitted if Designer will be mixing paint, planning the painting and leading the painting.

VIII. STATEMENT OF INTENT

- To include conceptual and theoretical goals as expressed in "Preliminary Statement".
- To include a "late-" or "post-process" assessment portion, which articulates how you fared in meeting, the goals stated in your "Preliminary Statement."
- **WRITTEN ANALYSIS OF PROJECT**
- As part of your THTR 122 requirements, create a document of between one and two pages explaining successes and challenges of the process, with specific examples. This is to be turned in no more than 1 week following strike.

IX. VISUAL PRODUCTION EVIDENCE (not included in Lobby Display)

- Several prints (8"x 10") appropriately mounted and, in at least some cases, showing the scenic design in use in the production. Care should be taken to make sure that lighting is established for photos in such a way that the set design is prominently featured, clearly visible and at least approximate to the actual look in the production.

Note:

- All Materials must be labeled with: Title of Production, Act and Scene, and Designer's name.
- All Materials must be presented at final design meeting (except as noted).
- **Students will produce this material in 2 "phases"**
 - The first phase will be on display for the theatre-going public during the production.
 - The second phase will be a process leading toward display at Simpson Research Symposium .
- Displays should be securely but non-destructively mounted on panels and may be up to 48" x 48" in size plus a notebook or model

Simpson Productions

LIGHTING DESIGNER PRODUCTION EXPECTATIONS

LIGHTING DESIGNER (specific area expectations)

- Collaborate with Director(s), Scenic Designer, Technical Director and A.T.D. concerning all electrified scenic elements and scenic and atmospheric effects requiring lights or electricity.
- Collaborate with Property Master/Supervisor on all electrified properties including (but not limited to): lamps, chandeliers, doorbells, and special effects.
- Collaborate with Costume Designer and Set Designer regarding light color choices as they relate to fabric selection, and paint selections.
- Collaborate with the Area UGA and Supervisor in planning the lighting schedule to include hanging and focusing the instruments, providing information and documentation in a timely fashion.
- Beginning with light hang, meet at least TWICE A WEEK with Area Supervisor &/or UGA for the purposes of assessing progress and projecting what actions are required of you to keep the project on track.
- Schedule several opportunities to view run-throughs of the entire play or segments of it before the technical rehearsal process begins.
- Attend and take part in a 'PAPER TECH' meeting with Stage Manager and others as needed. Paper Tech should be held prior to Company Run if possible.
- Meet following Tech & Dress rehearsals to coordinate "punch lists" of continuing, new and essential tasks and changes necessary for completion of the design.
- Expect to be involved with all artistic aspects of the lighting. This may include but is not limited to:
 - o Assist or lead the Master Electrician and light crew in hanging, circuiting, patching and focusing the Light Plot.
 - o Identify and participate in the acquisition of gobos, color media, and other lighting accessories and instrumentation.
 - o Directing or performing the cuing and adaptation of cues for the production during and following technical rehearsals.

DATES AND DEADLINES:

To be determined for each individual project

DOCUMENTATION EXPECTATIONS

I **PRELIMINARY RESEARCH (presented at initial or early design meeting)**

- Photos, collages, any other visual or other research material.

II **STATEMENT OF INTENT (as presented at initial or early design meeting)**

- Mounted separately.
- To include conceptual and theoretical goals.

III **LIGHT PLOT**

- Use USITT graphic lighting standards.
- Include Color Key.

IV **LIGHTING SECTION (IF REQUIRED FOR HANGING)**

V **SUPPORT PAPERWORK**

- Instrument Schedule.
- Channel Hookup
- Magic Sheet.

VI **CUE LIST (several iterations; updated daily once tech begins)**

- Preliminary (**due for paper tech or earlier**)
- Finalized cue sheet detailing: (**due before opening performance**)

VII **VISUAL PRODUCTION EVIDENCE ((Required for Undergraduate Research**

Symposium entry, recommended for portfolio) **not included in Lobby Display**

- Several production shots showing characters in action and under exact or reasonable approximation of stage light that illustrate and highlight lighting (8"x 10") appropriately mounted.
- This should include examples in which faces and other significant production elements are properly lit.
- Note: All Materials must be labeled with: Title of Production, Act and Scene, and Designer's name.
- All Materials must be presented at final design meeting (except as noted).
- Students will produce this material in 2 "phases"
- The first phase will be on display for the theatre-going public during the production.
- The second phase will be a process leading toward display at Simpson College Undergraduate Research Symposium.
- Displays should be securely but non-destructively mounted on panels and may be up to 36" x 48" in size plus a notebook or model.
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VIII **WRITTEN ANALYSIS OF PROJECT**

As part of your THTR 122 requirements, create a document of between one and two pages explaining successes and challenges of the process, with specific examples. This is to be turned in no more than 1 week following strike.

Simpson Productions Specific Area Leadership Expectations

COSTUME DESIGNER

Design Phase

- Collaborate with the Director(s) and Area Supervisor on design and quantity of costumes required for the satisfactory production of the project and on appropriateness, feasibility, and practicality of designed wardrobe elements.
- Communicate with the Lighting and Set Designers on fabric selection
- Collaborate with Prop Master/Designer on any costume props
- Collaborate with Hair and Makeup Designer(s) to develop designs and procedures that integrate easily in terms of both logistics and aesthetics.
- Collaborate with Producer, Director(s), Actors and Stage Managers concerning physical needs and problems.
- Provide information and documentation in a timely fashion to all designers, collaborators and Costume Shop Supervisor
- Meet frequently with Area Supervisor for the purposes of assessing progress and projecting what actions are required of you to keep the project on track.

Production & Execution Phase

- Collaborate with the Costume Shop Supervisor in planning a schedule to include (but not limited to): fabric and materials shopping, layout/patterning/draping, construction, fittings
- As necessary, work with Costume Shop Supervisor, stage managers and actors to schedule fitting times
- Assist or lead Costume Supervisors and crew in buying, pulling, adapting, trimming, and constructing and fitting costumes.
- Collaborate with Stage Managers, and Costume Supervisor and/or UGA in coordinating the selection and distribution of rehearsal garments needed to approximate the actual costumes during rehearsals.
- Expect to be involved with all artistic aspects of the costuming of the production. This may include but is not limited to:
 - o Budgeting the show
 - o Shop any specific material needs. (All artistic decisions must involve the designer's "eye.")
 - o Purchasing additional materials and/or supplies.
 - o Performing "Costume Fittings" on individual actors.
 - o Constructing, draping, styling, decorating garments.
 - o Taking "lead" work on the creation of a specific project or process

Tech Week & Dress Rehearsals

- Schedule a minimum of two opportunities to view run-throughs of the entire play or segments of it before the technical rehearsal process begins. The Compnay Run can be one of those times.
- Meet with the Director and Costume Shop Supervisor early following Tech & Dress rehearsals to coordinate "work lists" of continuing, new and essential tasks and changes necessary for the completion of the design.

Dates & Deadlines

- See Production Season schematic chart and other production calendar information

STUDENT COSTUME DESIGNER DOCUMENTATION EXPECTATIONS

I. PRELIMINARY RESEARCH

- Photos, collages, any other visual or other research material
- Character analysis for each character

II. STATEMENT OF INTENT

- Core Action Statement
- Audience Statement
- A “Post-Process” assessment which articulates how you fared in meeting the goals

III. SKETCHES

- Preliminary Pencil Sketches
 - i. Of all major characters, representing all looks seen in the show.
 - ii. Including any necessary notations or on-plate detail sketches
 - iii. Clearly label each plate with show, character, act/scene, etc.
- Color Renderings
 - i. In color and accurately representing intended color/texture/line/pattern.
 - ii. Including costume fabric swatches for all built garments

IV. COSTUME BIBLE

- Keep and maintain all show paperwork to include:
 - i. Cast List & Contact Sheet
 - ii. Schedule/Calendar
 - iii. Costume Plot/Scene Breakdown
 1. Indicate which garments each character needs in each scene.
 2. Indicate where fast changes occur.
 - iv. Pieces List & Budget
 1. A preliminary itemized list of intended garments with possible/probable sources
 2. A final itemized list of as-built/used garments (due before first dress rehearsal). This becomes the check-in sheet for the wardrobe crew and can be edited until the final dress rehearsal.
 3. Rental Paperwork
 4. Receipts from Purchases
 - v. Rehearsal Items
 - vi. Build List with Flats & Swatch Sheets for all builds
 - vii. Updated Measurements & Cheat Sheets
 - viii. Additional Paperwork as Required
 1. Wardrobe Tracking, Check-in, Laundry, etc.

V. VISUAL PRODUCTION EVIDENCE

- Other display materials as required in the “Production Leadership General Guidelines”.

Simpson Productions Specific Area Leadership Expectations

ASSISTANT COSTUME DESIGNER

Design Phase

- Read script and update character/scene breakdown at discretion of the Costume Designer
- Compile research for costume designer as necessary.
- Participate in displays and presentation process as appropriate.
- Attend production meetings.
- Act as liaison between costume designer and costume shop when costume designer is unavailable.
- Act as liaison between the costume designer and other members of artistic team and production staff when costume designer is unavailable.

Production & Execution Phase

- Assist designer with pulling and sourcing costumes
- Coordinate rehearsal costumes with stage management; pull rehearsal costumes as necessary. It is the design assistant's responsibility to keep track of what items are in rehearsal and to coordinate retrieving them from stage management for fittings as necessary.
- Attend all company mandatory meetings
- Attend rehearsals and run-thrus as necessary.
- Update Paperwork including:
 - o Build and maintain show bible.
 - o Compile design notes from fittings.
 - o Maintain pieces list & Budget
- Assist in preparation and clean up for fittings, attend as many as possible.
- Work on a specific assigned build/craft project or process from start to

finish Tech Week & Strike

- Attend all dress rehearsals (and note sessions after each).
- Collate and distribute notes from costume designer during dress rehearsals.
- Help the costume shop supervisor organize and execute strike; follow up with the return of rental garments and restocking.
- Assist with processing returns
- Participate constructively in a post-production "wrap-up" meeting with the shop supervisor and design advisor.
- Perform other duties as assigned by the designer and costume shop

supervisor. Dates & Deadlines

- To be determined for each individual project, as listed on the Departmental Deadlines Google Calendar.

STUDENT ASSISTANT COSTUME DESIGNER DOCUMENTATION EXPECTATIONS

I. PRELIMINARY RESEARCH

- Photos, collages, any other visual or other research material gathered for costume designer

II. STATEMENT OF INTENT

- Core Action Statement
- Audience Statement
- A "Post-Process" assessment which articulates how you fared in meeting the goals

III. COSTUME BIBLE

- Assist in maintaining all show paperwork to include:
 - i. Cast List & Contact Sheet
 - ii. Schedule/Calendar
 - iii. Costume Plot/Scene Breakdown
 1. Indicate which garments each character needs in each scene.
 2. Indicate where fast changes occur.
 - iv. Pieces List & Budget
 1. Itemized list of built/used garments
 2. Rental Paperwork
 3. Receipts from Purchases
 - v. Rehearsal Items
 - vi. Build List with Flats & Swatch Sheets for all builds
 - vii. Updated Measurements & Cheat Sheets
 - viii. Additional Paperwork as Required
 1. Wardrobe Tracking, Check-in, Laundry, etc.

IV. VISUAL PRODUCTION EVIDENCE

- Lobby display board, featuring your audience statement, selected research and projects
- Other display materials as required in the "Production Leadership General Guidelines".

Simpson Productions Specific Area Leadership Expectations

HAIR AND MAKEUP DESIGNER

Design Phase

- Collaborate with Costume Designer to ensure unity and cohesiveness among designs and strategies.
- Collaborate with the Area Supervisor to coordinate your designs and process.
- Communicate with the Lighting and Set Designers on makeup selection particularly relating to color and texture.
- Collaborate with Producer, Director(s), Actors and Stage Managers concerning physical needs and problems.
- Provide information and documentation in a timely fashion to all designers, collaborators and Costume Shop Supervisor
- Meet frequently with Area Supervisor for the purposes of assessing progress and projecting what actions are required of you to keep the project on track.

Production & Execution Phase

- Collaborate with Supervisor in planning a schedule to include (but not limited to): materials, shopping, fittings, etc.
- Prepare makeup sheets for individual actors and assist them in applying the makeup
- As necessary, work with area supervisor, stage managers and actors to schedule fitting times for teaching the actor how to achieve the application him/herself.
- Perform a minimum of 5 hours per week (in addition to meetings, work-calls & rehearsals) working in the shop on appropriate tasks requiring or benefiting from the designer's direct contribution
- Expect to be involved with all artistic aspects of the Makeup. This may include but is not limited to:
 - o Inventorying makeup, wig and hair supplies.
 - o Purchasing additional makeup, wig and hair supplies.
 - o Identify actors who need to purchase makeup kits & color match them
 - o Performing "Makeup Fittings" on individual actors.
 - o Styling and maintaining wigs.

Tech Week & Show Nights

- Schedule a minimum of two opportunities to view run-throughs of the entire play or segments before the technical rehearsal process begins
- Supervise the nightly application during dress rehearsals, assisting when necessary and supervise nightly cleanup, monitoring supplies.
- Meet early following Tech & Dress rehearsals with other designers, directors, area supervisors, to coordinate "work lists" of continuing, new and essential tasks and changes necessary for completion of the design.
- Will clean, wash and re-stock all wigs during strike.
- Will sanitize and re-stock all makeup used during strike.

Dates & Deadlines

- See Production Season schematic chart and other production calendar information

STUDENT HAIR AND MAKEUP DESIGNER DOCUMENTATION EXPECTATIONS

I. PRELIMINARY RESEARCH

- Photos, collages, any other visual or other research material
- Character analysis for each character

II. STATEMENT OF INTENT

- Core Action Statement
- Audience Statement
- A "Post-Process" assessment which articulates how you fared in meeting the goals

III. MAKEUP SHEETS & WIG DESIGNS

- Preliminary Designs
 - i. Of all characters and looks (multiple of each if necessary.)
 - ii. In color and accurately representing intended color, texture, lines, etc
- Final Designs
 - i. Of all characters (multiple of each if necessary.)
 - ii. Including artistic rendering of designed makeup & wig
 - iii. Including written notations of intended, base, shadows, highlight, blush, liner, etc...
- Evolutionary design sketches
- Visual evidence (photos, etc) of preliminary experimentation.

IV. MAKEUP BIBLE

- Keep and maintain show bible. Paperwork to include but not limited to:
 - i. Scene Breakdown
 - ii. Makeup Plan/Budget
 - iii. Makeup Sheets for Each Actor/Look
 - iv. Headshots of Actors with natural/non-makeup face
 - v. Photographs of Finished Makeup Looks from Fittings

V. OTHER DOCUMENTATION AS REQUIRED

- May include:
 - i. Molds and Prosthetics.
 - ii. Wig Style Plan

VI. VISUAL PRODUCTION EVIDENCE

- Lobby display board, featuring your audience statement, selected research and renderings.
- Other display materials as required in the "Production Leadership General Guidelines"

Simpson Productions

Specific Area Leadership Expectations

PROP DESIGNER

- Fulfill all requirements outlined in the document: Simpson Productions General Production Leadership Expectations.
- Create a **Preliminary Prop list** through a process of textual examination and conversation with Director, Set Designer, and Stage Managers. Update this document regularly as details change at production meetings, and through Rehearsal Reports.
- Collaborate with Director(s), Technical Director(s) and Stage Manager(s) concerning physical needs and challenges. Include Actors in process as necessary.
 - Arrange meetings at regular intervals in the process with the Director(s) for the purpose of viewing, discussing and approving/not-approving props in an orderly fashion.
 - Arrange to assist Stage Managers in pulling of Rehearsal Props and Rehearsal Furniture.
- Collaborate with the Set Designer
 - o On:
 - Major Hand Props
 - Set Props.
 - Set Dressing
 - o Determine early who has responsibility for the following for each major prop
 - Researching the look of each
 - Purchasing or Designing each
 - Building (if necessary) each
 - Using the updated prop list, place each prop into one of the following categories: BUILD, BORROW, PULL, BUY.
- Document this process and update this document regularly, using it as a checklist to assess progress and identify challenges.
- Conduct research into appearance, function, cost, and availability of prop elements for which you are responsible.
- Design any properties that must be constructed.
 - o Create Technical Drawings as necessary
 - o Produce renderings as needed
- Collaborate with Faculty, Staff, and/or Student Technical Director concerning:
 - Coordinating use of shop materials and personnel for prop construction,
 - Advice on construction techniques and materials
 - Budgeting
- o Make contact twice a week or as needed for the purposes of assessing progress and projecting what actions are required of you to keep the project on track.
- Schedule opportunities to view run-throughs of the entire play or segments of it before the technical rehearsal process begins (this is in addition to the "company" run-through)
- Meet immediately following Tech & Dress rehearsals to coordinate "punch lists" of continuing, new and essential tasks and changes necessary for the completion of the design.
- Expect to be involved with all artistic and practical aspects of prop acquisition
 - o Pulling, purchasing, borrowing props
 - o Identifying, collecting and purchasing all materials needed for props construction
 - o Developing and perfecting techniques for prop construction
 - o Constructing or leading student crews in constructing
 - o Assisting SM & Run Crew in organizing prop tables and in arranging for pre, during and post-show prop crew responsibilities.

STUDENT PROP DESIGNER DOCUMENTATION EXPECTATIONS

The following materials are generated at various stages in the process, and should have some representation on the Company Presentation, the lobby display, and the Undergraduate Research display. Many elements are also needed for portfolio.

- I. **PRELIMINARY RESEARCH** (presented at initial or early design meeting)
 - Photographic and other visual materials documenting the appearance or function of any questionable property or other element that you researched.
 - Written information.
- II **STATEMENT OF INTENT** (presented at initial or early design meeting)
 - Mounted separately.
 - To include conceptual and theoretical goals.
 - To include a "late-" or "post-process" assessment portion, which articulates how you fared in meeting, the goals stated in your "Preliminary Statement."
- III **PRELIMINARY SKETCHES** (presented at early design meeting)
 - Of any property or scenic element that you were responsible for researching and/or constructing.
 - Showing progression from the initial sketch.
- III **PROPS LISTS** (presented at early design meeting & updated iterations regularly during process)
 - Including all properties identified through textual analysis and/ or conversation with the director and/or added through rehearsal reports.
 - Have copies of all iterations from preliminary through final props list.
- IV **PROPERTIES PRESET AND FLOW CHARTS** (if not produced by SM team)
 - Include all hand props, set props, set dressing and any scenic elements charged to props run.
 - Documenting preset location, alternate location and hand-offs of each item.
 - Detailing any pre-show preparation, and testing of any props
 - Detailing any post-show storage, testing or maintenance of any prop.
- V **DESIGN ELEVATIONS** (as necessary)
 - Include all elements that you designed.
 - In 1/2" scale (or larger as necessary).
 - Include all necessary dimensions.
- VI **VISUAL PRODUCTION EVIDENCE** (for screening only)
 - Photos of elements that you designed and/or constructed
 - Showing process at various stages from raw materials through completion, and photographs of the prop(s) in use in the production.
- VII **WRITTEN ANALYSIS OF PROJECT**

As part of your THTR 122 requirements, create a one to two page document explaining successes and challenges of the process, with specific examples. This is to be turned in no more than one week following strike.

Simpson Productions

Specific Area Leadership Expectations

SOUND DESIGNER

- -Fulfill all requirements outlined in the document: Simpson Productions General Production Leadership Expectations.
- -Create a Sound “Action List” list through a process of textual examination and conversation -with Director(s), other Designers, and Stage Managers. Update this document regularly as -details change at production meetings, and through Rehearsal Reports.
- -Collaborate with Director(s) and Stage managers concerning audio needs and challenges.
- -Include Actors in the process as necessary.
- -Collaborate with Property Master on all sound-practical properties
 - -including (but not limited to):
 - -doorbells,
 - -radios & stereos
 - -telephones
 - -Other special sound effects as needed.
- -Collaborate with Director(s), Technical Director, Mentor/ Supervisor and UGA in planning the sound schedule
 - --to include (but not limited to):
 - -arrangement of speakers, microphones, mixers, other sound gear.
 - -equipment needs inclusive of speakers, microphones, mixers, other sound gear
 - -resources for pre-recorded sound, music, effects
 - -arranging for the recording of any non-pre-recorded sound, music, effects
 - --Make contact with your Faculty Advisors at least twice a week for the purposes of assessing progress and projecting what actions are required of you to keep the project on track.
 - -Providing all drawings, schedules, information and materials on published or agreed-upon schedule
- Assist or lead the UGA, soundboard operator or related personnel to rig, place and provide power for equipment for the production.
- Collaborate with Sound UGA in learning to operate all pertinent sound software.
 - Request of the Sound UGA any documentation or manuals relevant to this goal
- Schedule opportunities to view run-throughs of the entire play or segments of it before the technical rehearsal process begins. Company run.
- Meet immediately following Tech & Dress rehearsals to coordinate "punch lists" of continuing, new and essential tasks and changes necessary for completion of the design.
- Expect to be involved with all artistic aspects of sound for the production. This may include but is not limited to:
 - Selecting, securing, editing and otherwise preparing sound effects for use in performance.
 - Coordinate and oversee the recording of any elements requiring the recording of live effects, music or voiceover.
 - Coordinate and assist in the selection, procurement, placement, and appropriate function of equipment necessary for vocal reinforcement or amplification of live sound elements.
 - Locate, place and prepare sound equipment (mixers, amps, wires, wireless gear, speakers, etc....)

STUDENT SOUND DESIGNER DOCUMENTATION EXPECTATIONS

The following materials are generated at various stages in the process, and should have some representation on the Company Presentation, the production “Design Board” display, and the Undergraduate Research display. Many elements also needed for portfolio.

I PRELIMINARY RESEARCH

- Effects, music, images, any other visual, aural or other research material.
- Visual research as deemed useful.

II STATEMENT OF INTENT

- Mounted separately.
- To include conceptual and theoretical goals as expressed in “Preliminary Statement.”
- To include a “late- or “post-process” assessment portion, which articulates how you fared in meeting, the goals stated in your “Preliminary Statement.”

III SUPPORT PAPERWORK (preliminary at design meeting/ final for lobby)

- Software List/Description.
- Calendar schedule of work done during process
- Bibliographic citation for all sound used
- Original music (if any)
- Marked-up script with notations and/or cue descriptions (in notebook)

IV TECHNICAL DRAWINGS (preliminary at design meeting/ final for lobby)

- Equipment Block Diagram
- Scale Plan showing speaker location.
- Wave diagrams of complicated cues as visualized in DAW workstation screen capture.

V CUE SHEETS

- Pre-Tech Cue Sheet (due before dry tech or first cueing rehearsal.)
- Final Cue Sheet detailing (due before opening performance).
 - Actual cue numbers
 - Cue sequence.
 - Levels and times for each cue.

VI AURAL PRODUCTION EVIDENCE (for screening only)

- CD or other audio documentation with example or all cues.

Correlated scene/text copies that indicate how text and sound interact for the listener, including a table of contents or similar guide that clearly connects the sound, the moment in the text, and, if applicable, production photo of the moment.

VII WRITTEN ANALYSIS OF PROJECT

As part of your THTR 122 requirements, create a document of between one and two pages explaining successes and challenges of the process, with specific examples.

Simpson Productions

Specific Area Leadership Expectations

DRAMATURGY

- Meet with the director and establish specific expectations for the production process. Set up weekly meetings with the director during the process.
- With the director, develop a clear set of goals for the dramaturgy for the assigned production.
- The following research/analyses could be requested by the director:
 - textual analysis
 - history of the text
 - biographical information on the playwright
 - socio-political/historical context
 - production history of the text
 - critical reviews of past performances
 - review of various translations
 - development/adaptation of the text
- If the production is a part of the High School Theatre Festival, the student dramaturg will be responsible for the study guide that is sent out to all the high school teachers attending the event. In consultation with the director, the dramaturg will develop the format for the study guide and provide pertinent resource material relating to the production. (Past study guides are available as a resource.)
- In consultation with the director, the dramaturg will provide information (commentary, illustrations, photos, etc.) for the program.
- The dramaturg should consult with the director regarding responsibilities during rehearsals.
- The following assignments might be made for rehearsals:
 - talk to the company about research material pertinent to the development of the performance.
 - provide resource material for the company (e.g. definitions of terms, pronunciation guide, etc.).
 - serve as a surrogate audience member and report to the director how certain choices may “read.”
 - serve as a “critical eye” for the director and designers.
 - other assignments as necessary for the specific needs of the production, such as organizing and leading talkbacks, etc.

DRAMATURG DOCUMENTATION EXPECTATIONS

The following materials are generated at various stages in the process and should have some representation in the company presentation, the production lobby display board (if required), and the Research and Creativity Symposium display. Many elements are also needed for portfolios.

- Project statement of intent. This should address the overall goals for the project and how the dramaturg will contribute to the process and the products for this specific production.
- Research. This may include production history and the research as agreed upon with the director.
- Study Guide. This may include preliminary plans such as outlines, draft copies, and final copies.
- Your Writing(s) for the Program. Such as drafts, revisions, and the final copy.
- Rehearsal notes or journals of your work throughout the rehearsal process.
- Photos. These may be of lobby displays you created, talkbacks you held, etc.