I. ASCRC General Education Form

<table>
<thead>
<tr>
<th>Group</th>
<th>IV: Expressive Arts</th>
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<tbody>
<tr>
<td>Dept/Program</td>
<td>Drama/Dance</td>
</tr>
<tr>
<td>Course Title</td>
<td>Theatre Production I: Running Crew</td>
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<tr>
<td>Prerequisite</td>
<td></td>
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<tr>
<td>Credits</td>
<td>1</td>
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II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office

<table>
<thead>
<tr>
<th>Requestor</th>
<th>Mike Monsos</th>
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<tbody>
<tr>
<td>Phone / Email</td>
<td>x5138</td>
</tr>
<tr>
<td></td>
<td><a href="mailto:michael.monsos@umontana.edu">michael.monsos@umontana.edu</a></td>
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<tr>
<td>Program Chair</td>
<td>Mark Dean</td>
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<td>x2879</td>
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<tr>
<td>Dean</td>
<td>Dr. Stephen Kalm</td>
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<td>x4970</td>
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III. Description and purpose of the course:

General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble: [http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm](http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm)

Students in this course participate in a variety of capacities in the backstage operations of fully realized Drama/Dance productions. Students gain valuable insight into how theatrical productions are mounted and an understanding of the needs and requirements that comprise a professional theatre event by serving as computer light board operators, sound board operators, costume/wardrobe assistants, scenery/props assistants, or in any other capacity as needed due to the demands of each show (such as follow-spot operator, media or video engineer, etc). Students meet at the beginning of the semester to have responsibilities and procedures explained. Syllabi are handed out; the Drama/Dance Department’s season, along with job opportunities for each production, are discussed. Students will then sign up for a crew slot based on their interests, class schedules and availability. The student’s commitment at that point is dedicated to the show for which he/she agrees to work. The productions are generally a three-week run that includes technical rehearsals, dress rehearsals and the show’s run along with strike, photo calls, and any additional training periods that are necessary. Students are expected to be at each and every call, which includes every evening and all weekends during the rehearsals and performances, where they will learn backstage procedures, interaction with others in a professional environment, and knowledge of specialized equipment.

IV. Criteria: Briefly explain how this course meets the criteria for the group. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)
Courses guide students, whether in individual or group settings, to acquire foundational skills to engage in the creative process and/or in interpretive performance. This course puts a student right in the very core and foundation of theatre: the theatrical production. A play or musical presented to an audience is the end result of all theatre training and when successful, renders the backstage operations of that event invisible. Students can only understand and recognize the intense work necessary to create that successful event by being involved firsthand with the backstage responsibilities. This knowledge is crucial for anyone wishing to succeed in the professional world of theatre. For those that choose other career paths, this information demystifies the theatrical event, which in turn creates a more informed patron that can appreciate the countless hours so often needed to present live theatre.

Through direct experience (for example, attendance and involvement with live performance, exhibitions, workshops, and readings), students will engage in critical assessment of their own work and the work of others. When students are directly involved in the operation of a live performance, their experience is more deeply felt than simply attending a theatrical performance. A sense of commitment, community, and a pride in ownership accents their training, which leads to a deeper appreciation of all the work necessary to create theatre. Whether theatre professionals or patrons, the experience combines a knowledge of backstage skills with a greater ability to assess arts events more critically and intelligently.

V. **Student Learning Goals:** Briefly explain how this course will meet the applicable learning goals. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)

Upon completion of this perspective, students will be able to express themselves in the making of an original work or creative performance. Upon completion of the course, students will know what it takes to create live theatre. They will have a basic knowledge of all the different jobs, needs, and responsibilities necessary to create and manage the environment of the play in which the actors live and how crucial those jobs are to the success of a production. They will understand and appreciate the many layers of a production and how the technical end of a production expresses itself along with the actors and the script.
Upon completion of this perspective, students will be able to understand the genres and/or forms that have shaped the medium.

The very nature of this course immerses the students in the medium of theatre. Their learning experience is one where they are integral to the success of a fully mounted theatrical event by virtue of the responsibilities they must carry out in their roles of light or sound board operator, costume or scenery assistant, and properties crew. Any failure on their part affects the production adversely and they learn quickly that the only acceptable goal is perfection.

Upon completion of this perspective, students will be able to critique the quality of their own work and that of others.

Students will be unable to witness any theatrical event after completion of this course without an appreciation for all that goes into a production and they will be able to, in a more informed manner, assess and critique more fairly and accurately as their understanding of the choices made will be from an experienced viewpoint.

### VII. Syllabus:

Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)

### Theatre Production I and II - Run Crew/Fall Semester

<table>
<thead>
<tr>
<th>Course #:</th>
<th>Drama 106, 206</th>
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<tbody>
<tr>
<td>Time:</td>
<td>Varies on assignment</td>
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<tr>
<td>Instructor:</td>
<td>Mike Monsos</td>
</tr>
<tr>
<td></td>
<td>PARTV Building Room 192</td>
</tr>
<tr>
<td></td>
<td>243-5138</td>
</tr>
<tr>
<td></td>
<td><a href="mailto:michael.monsos@umontana.edu">michael.monsos@umontana.edu</a></td>
</tr>
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**Materials:** Black clothes may be required.

**Course Description:**

Running crews members work backstage during the final rehearsals and for all performances of the Drama/Dance Departmental productions.

**There are a limited number of assignments per show. Once the slots are filled, do not add your name! If you are unable to work any of the remaining shows-you will either have to drop the class, take an incomplete and work a show next year, or find someone that is willing to switch with you. If you switch assignments with someone, it is imperative that you notify me (Mike Monsos) immediately.**

**Course Objectives:**

This course, besides instructing you and giving you the experience on how to run a show backstage, is also designed to instill in you the discipline required for a theatre related job. **One of the tenets of theatre is that everyone must be on time.** Remember in theatre-If you are early, you are on time, if you are on time, you are late, and late is completely unacceptable.
Because theatre is a collaborative art, everyone involved must be reliable and prepared to do his or her part in ensuring a successful evening of theatre. This includes actors, crew, stage managers, front of house staff and anyone else associated with the production. If any one person doesn’t perform their responsibilities, the performance suffers greatly. We cannot stress how important the running crew people are to the success of the show. The simplest of tasks are important and can only be accomplished by the individuals trained for that task. The schedule of theatre does not allow for replacement with untrained personnel.

**Running Crew must be at all rehearsals and performances for which they are called.**
**YOU CANNOT MISS A SINGLE PERFORMANCE OR REHEARSAL!**

Academic Misconduct and the Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University. All students need to be familiar with the Student Conduct code. The Code is available for review online at: [www.umt.edu/SA/VPSA/Index.cfm/page/1321](http://www.umt.edu/SA/VPSA/Index.cfm/page/1321).

Grading:

A grade will be given after comments and input from the stage manager, shop manager as well as the directors and designers that had contact with you during the production. **Missing a rehearsal or performance will result in an “F” grade.** It is too important and there are too many people counting on your work.

Contacts:

The stage manager of the production you are working will contact you at least one week prior to the time you will be called with the specific times and dates of the production. The times on the lists today are approximate. All crewmembers are expected to see the final run through of the show before you go into technical rehearsals. This is so crewmembers gain a working knowledge of how the show is staged and will have at least one opportunity to see the show from the audience. The stage manager will have all the information as far as when and where and what. They will be your primary contact for the extent of the assignment.

If the stage manager has not contacted you prior to the listed starting dates, or if any of your contact information has changed since you signed up, please contact me, MIKE MONSOS in person in the PARTV building, or by calling or e-mailing me.

Crew responsibilities:

**Light Board Operator**- This person operates the light console and controls the lights on cues from the stage manager. He/she is responsible for running pre-show checks with the Master electrician to insure all instruments are working and the focuses are correct. He/she may also be responsible for running lights, house lights and work lights. This position requires at least one training session before the technical rehearsals.
**Sound Board Operator** - This person operates the mixing console and a variety of equipment including reel-to-reel, DAT and mini disk players as well as the intercom system. Some theatrical productions sound requirements can be quite difficult and complicated, so that there may need to be additional hours of training and rehearsal. This person conducts pre show checks and operates all sound equipment during the show.

**Wardrobe crew** - These individuals maintain all the costumes, which means washing, drying, ironing and minor repairs as well as assisting the actors with hair, wigs, make-up and costume changes. They check in all costumes during rehearsals and performances and maintain the inventory during the run. The hours for the wardrobe differ slightly than the rest of the crew, as laundry responsibilities need to occur after the rehearsals and performances.

**Set/props or deck crew** - These individuals prepare the stage for performance each night by sweeping and mopping, setting up the props and scenery on and off stage. During the show they assist with scene shifts, including curtains, flying scenery and gripping scenery and props on and off stage.

**All Drama/Dance students must have an in-depth knowledge of the practices and procedures outlined in the Department of Drama/Dance Handbook. The Handbook is available online at [http://www.sfa.umt.edu/drama/index.html](http://www.sfa.umt.edu/drama/index.html).**

**Productions:**

*The Foreigner*  
2 credits  
Masquer Theatre  
Dates needed (approximately) Sept. 23-Oct. 11  
Most evenings, possibly all day on weekends and through strike which is immediately following the final performance. There will be one photo call sometime during the run where you might be needed to stay after the production and assist. There will be matinees on the sat and sun of each weekend.  
Positions needed- Light Board, Sound Board, Wardrobe (2), and Props (4)

*Coyote on a Fence*  
2 credits  
Masquer Theatre  
Dates needed (approximately) Oct. 21-Nov. 8  
Most evenings, possibly all day on weekends and through strike which is immediately following the final performance. There will be one photo call sometime during the run where you might be needed to stay after the production and assist.  
Positions needed- Light Board, Sound Board, Wardrobe (2), and Props (2)

*Fall Dance Showcase*  
1 credit  
Masquer Theatre  
Dates needed (approximately) Nov. 11-22  
Most evenings, possibly all day on weekends and through strike which is immediately following the final performance. There will be one photo call sometime during the run where you might be needed to stay after the production and assist. There will be a Saturday matinee.  
Positions needed- Light Board, Sound Board, and Props (4)
Merry Wives of Windsor  
1 credit  
Montana Theatre

Dates needed (approximately) Nov. 25-Dec. 6
Most evenings, possibly all day on weekends and through strike which is immediately following the final performance. There will be one photo call sometime during the run where you might be needed to stay after the production and assist.

Positions needed- Light Board, Sound Board, Costume (4) and Props (4)

*Please note: As an instructor of a general education course, you will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.