



**SCHOOL OF MUSIC,
THEATRE, AND DANCE
COLORADO STATE UNIVERSITY**

Theatre Undergraduate Student Handbook

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WELCOME

Welcome to the CSU Theatre family! We are thrilled to invite you to learn, create, and innovate with us in the amazing University Center for the Arts (UCA). This is a very exciting time to be joining our division, as we have new leadership, a revised vision, and an energized new plan for the years ahead.

Over the past three years, we have weathered a pandemic and learned to be agile, adaptable, and to find creative solutions to difficult problems through our collaborations. We have been tested and brought out our best. Throughout, we remained committed to the idea of art as the antidote in times of crisis.

Catalyzed by the social ethos of our time, we are also in the process of reckoning with the legacies of power inherent in our industry and revising outdated practices and principles to foster more diverse, inclusive, just, and equitable theatre for the 21st century.

We believe in the broad liberal arts approach that is central to CSU's land grant mission. Our faculty and staff (staculty) bring a wide array of expertise and passion to their classrooms, our stages, and the artistic world. They are a group of formidable talents who put you, the student, at the center of everything we do. Because we serve only undergraduates, you get hands-on experiences that many other divisions do not offer.

College is a delicious time to explore and experiment, to invent yourself, and to stretch out of your comfort zone as you grow into the beautiful artist, adult, and human being you are destined to be. Here's to growing and blossoming together, to taking creative risks, and practicing ubuntu – the African philosophy of mutual humanity encapsulated in the phrase: I am because WE are...

With art, love, and light,

Dr. Megan Lewis
Director of Theatre

CSU THEATRE MISSION STATEMENT

We believe...

as theatremakers, in telling stories of our world, speaking truth to power, and rehearsing new possibilities. Our students practice theatrical storytelling as a powerful force for social change and community engagement. We believe art is the antidote to an alienating, dehumanizing world that too often prevents us from seeing each other's mutual humanity.

We teach...

- an aesthetic sensibility
- a global history of artistic practices
- collaboration and teamwork
- creative problem-solving and experimentation
- critical thinking and intellectual curiosity
- written, oral and performance communication
- adaptability and flexibility
- start-to-finish project management
- hands-on technical skills
- emotional intelligence, resilience, and empathy

As educators and mentors, we share our industry expertise as well model the creative, collaborative, imaginative, and technical power of this art form in four concentrations:

- Design & Technology
- Performance
- Musical Theatre
- Theatre & the World.

All in our world-class, tech-savvy hub for creativity: the University Center for the Arts (UCA).

We cultivate...

a welcoming department that provides an intimate haven within the larger Research I University where we grow well-rounded, well-read global citizens, theatremakers, and creative catalysts. As an undergraduate-only department, our students are central to every design, concept, class and production. We train students for professional careers in the entertainment industries...and for broader life beyond the university.

We make...

relevant work that speaks to our moment and speaks to humanity. Collaborative work that builds community. Cutting-edge, design-forward technical work that marries art with science. And innovative, creative work that imagines new worlds and new possibilities.

AT CSU THEATRE, WE MAKE ART THAT MATTERS. FOR A WORLD THAT NEEDS IT MORE THAN EVER.

CSU THEATRE PROGRAM GOALS

1. **IMAGINATION & EXPRESSION:** Cultivate and articulate a unique artistic vision, focus, and craft. Sharpen written, verbal, visual, embodied, and intellectual analysis and expression of creative ideas.
2. **CONTEXT & SOCIAL RESPONSIBILITY:** Understand “texts” within their “contexts,” our place in history as contemporary artists, and the potential of art for social transformation.
3. **COLLABORATION & PROFESSIONALISM:** Develop a holistic understanding of the theatre-making process through hands-on practice, telling compelling, relevant stories through the united labor of our distinct areas of expertise. Conduct ourselves professionally in attitude, approach, and vision to prepare for life after CSU.
4. **PROBLEM-SOLVING:** Solve abstract and material problems, draw on a variety of resources, strategies, and skills, and embrace productive failure.

COMMUNITY STANDARDS

Drafted at Faculty Retreat August 2019

As a community of creative professionals, mentors, and students, we agree to foster the following values, norms, and behaviors:

- Bring our best selves to everything we do
- Nourish a culture of mutual respect
 - Treat each other – in word and deed – with respect and courtesy
 - Approach our work together with a spirit of professionalism, collegiality, curiosity, inquiry, and openness
 - Remain open to learning from each other, from all of our disciplinary areas, in new ways, from new ideas, and in different modes and manners of working
- Embrace & honor our differences and diversity
 - We each bring expertise, experience, and personality to our work together
 - We will not, nor need not, always agree
 - Creative tension can be very fruitful if it is framed by respect and courtesy

- Practice a good professional work ethic
 - Respect one another by being on time and on deadline; follow through on what impacts other people; use your time and that of others well and effectively
 - Complete all assignments and meet deadlines on time
 - Respond to communications (email, verbal, and other) and follow through in a timely and proactive manner
 - Demonstrate accountability by adhering to our divisional policies and procedures
 - Practice Teamwork
 - Remember the philosophy of ubuntu – “I am because we are”
 - If we all hold up the team, we don’t let the team down
- Communicate effectively
 - Communicate constructively and not destructively
 - Don’t ASS-U-ME (if you assume, assume *best* intentions)
 - Avoid gossip; it’s unhealthy and is never useful
 - Seek solutions not grievances
 - direct complaints to someone who can actually help or fix the problem
 - if you receive complaints, re-direct to the appropriate person(s)
- Serve as role models in everything we do

DEPARTMENT CULTURE: CONSENT, BOUNDARIES & BEHAVIOR

OUR PHILOSOPHY: ART INVOLVES DIFFERENCE & DISCOMFORT

Theatremaking as a collaborative, storytelling artform involves difference. Different skills come together to create a piece of theatre. There are differences of opinion in how to solve creative problems. And artists offer the world an array of perspectives and points of view through their work. Theatre is also an emotional art form. Actors are asked to use their bodies, minds, and emotions to create art. As a high stress field, driven by deadlines, emotions can sometimes run hot amongst collaborating artists (who tend to be expressive human beings as a general rule). It is our collective responsibility to be generous collaborators throughout this process.

In your time as a student in the Division of Theatre, you will be exposed to a panoply of ideas, artists, traditions, perspectives, and personalities. Theatremaking, by its nature, involves perspectives, experiences, and feelings that may be different from yours. In that exploration, you may find some material or exercises physically, mentally, or emotionally challenging. The faculty is here to support you in exploring that difficulty. However, it is your responsibility to assess and honor, and make clear, your personal boundaries. This might mean, that from time to time you may need to excuse yourself or sit out of an exercise, discussion, or project.

We encourage you to be rigorous about your self-care and boundaries, but also in your self-evaluation. Only you know if have brought your best self to class or rehearsal: in preparation, attitude, work ethic, self-reflection, and willingness to collaborate. These qualities are the key to a future as a working theatre professional and will help you succeed at CSU. The energy here is created by the whole ensemble, and you contribute mightily to everyone’s experience.

OUR PRACTICES

CONTENT DISCLOSURES & SELF CARE

The job of the theatre artist is to truthfully poetize life. As theatremakers, the content we encounter is often a response to a complex engagement with systems of power and structural violence. The degree to which we identify with this relationship to power and violence varies from project to project. Learning to maintain a professional attitude and practice self-care are essential tools to develop to maintain a healthy balance with the work and life. You are encouraged to seek out the appropriate support when subjects in the classroom, rehearsal, or performance feel difficult to balance. In keeping with best practices across our profession, the Division of Theatre does not use trigger warnings. Instead, we issue content disclosures. A trigger warning operates on the assumption that content will negatively impact viewers/audiences. It also sets up an expectation of a traumatic experience for audiences. Because triggers vary from individual to individual, and we do not assume or predict people's responses to artistic work, we choose to issue content disclosures instead, giving discerning adult viewers enough information about the subject matter that they can decide how, or if, to engage with it.

Some audience self-care strategies we use, that also apply in the classroom, include:

- Prepare yourself before the show/read up on what you are seeing
- Breathe deeply
- Hold someone's hand
- Step outside
- Lean in to and learn from the difficulty
- Process your experience with folks you trust
- Ask for support or the space you need from your instructors and mentors

BRAVE SPACES

In our classrooms, we strive for BRAVE spaces. This means that we try to create spaces where a diversity of opinions and experiences exist, and together we can acknowledge this fact and access this diversity as a resource to explore our collective truth. This is in contrast to SAFE spaces, which are intentionally set up to privilege and protect a very specific population who need a protected space to be able to express, process, or access resources. Our classrooms are SAFE spaces for all students and BRAVE spaces for inquiry, curiosity, and the messy process that is theatremaking. As theatremakers it is incumbent upon us to ask difficult questions of our society and ourselves and share perspectives other than our own. We hold a mirror up to society that allows us to rethink the path of humanity and invest in new realities for society. This work is not always comfortable and, in this department, we do not conflate safety with comfort. Part of the university experience is learning how to work through discomfort, challenges, and differences. In our collaborative work as theatremakers, and as we prepare you for life beyond university, we emphasize the need for courage rather than the illusion of safety.

PROFESSIONAL BEHAVIOR

Professionalism will be always expected. Courtesy and respect are the norm for participation in the Division of Theatre at CSU. Because the university classroom is a place designed for the free exchange of ideas, we must show respect for one another in all circumstances. We will show respect for one another by exhibiting patience and courtesy in our exchanges. We set ground rules for all our

interactions: classes, rehearsals, important meetings.

Some common ground rules we are committed to as a department include:

- Don't ASSUME (if you assume, assume best intentions).
- We communicate constructively, not destructively and speak from our truth using "I" statements not accusations.
- Step up/Step back – know when to take up the mic and when to let others speak.
- We use the language "Ouch" or "Button" if we need time to process something uncomfortable.
- Using "work in progress" statements in potentially difficult conversations. This signals that you are still thinking through your thoughts and asks the room to give you grace to wrestle with complex ideas.
- Respecting the confidentiality of the space.
- Avoid gossip and toxic side conversations.
- Practice direct communication. Clear and direct is not always easy, but it is the most direct path to resolving conflict.
- We seek solutions to problems rather than simply airing grievances.

LANGUAGE TO HELP TAKE CARE OF YOUR MIND AND BODY

Performers use the mind and body as their instrument while in training and in the rehearsal process. This means there may be moments for actors, as well as designers, directors, dramaturgs, and stage managers, that could possibly feel uncomfortable or activating. You may want to stop and think about whether to move forward with the work. If you need to stop the work, we have created the following language protocol and steps to communicate what is going on:

- Please say "Button" or Double Tap/Clap. These signals are used across our department to indicate the need for time or conversation.
- Take a nice deep breath from the belly, an easy, effective stress reliever.
- In order to take a moment all you have to communicate is that "Something is activated that I need a moment with." (You can even use that exact language.) You do not have to explain or retell a traumatic story to get the space or support you need.
- Consent is Conditional, Contextual, and Revocable.
- If your boundaries change, it is your responsibility to communicate them immediately.
- In physical interactions, we use the concepts of FENCES - areas where you do not give consent for contact and GATES – where contact may be granted with permission.
- Take a moment to check in with yourself. Determine what you need to proceed.
- Use gender-neutral, de-loaded language when discussing theatrical intimacy and physical bodies. Use terms like "chest," "pelvis," or "hips" rather than particular gendered or sexualized terminology. We do this to keep the classroom and rehearsal space inclusive for all bodies.
- If you need support, your instructor/mentor can help guide you in seeking out that support.
- CSU has excellent Student Support Resources, to enhance, appreciate, and support a healthy and diverse community as part of its mission as a land-grant institution of higher education.

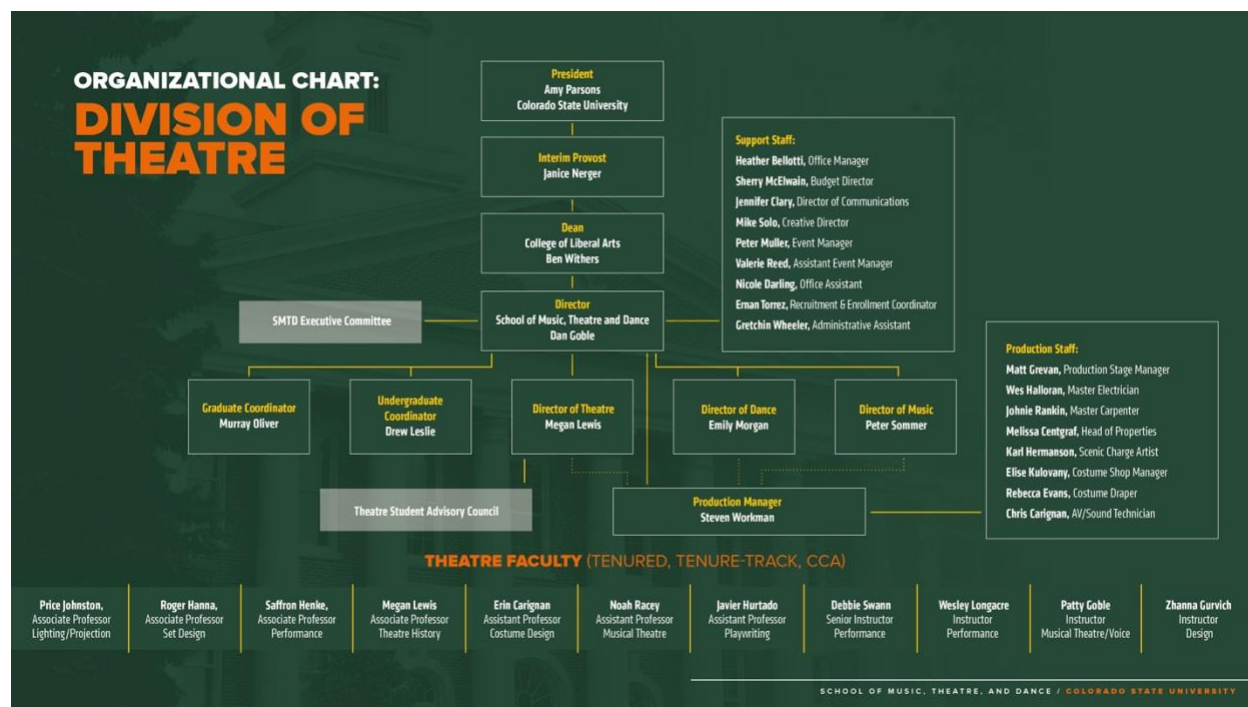
For more information, please visit the Student Support Resources webpage at:

<https://studentaffairs.colostate.edu/resource/students/student-support/>

CSU THEATRE FACULTY AND STAFF

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Visit <https://theatre.colostate.edu/people/> for faculty and staff bios, contacts and photos.



CSU THEATRE DEGREE AND CONCENTRATIONS

COURSES REQUIRED OF ALL CONCENTRATIONS

See APPENDIX A.

DESIGN AND TECHNOLOGY CONCENTRATION

Stage and laboratory are synonymous at CSU. Students, supported by a faculty and staff of working professionals, learn to apply artistic approaches and industry practices in all areas of design and production. Students take foundational courses in set design, costume design, lighting design, sound design, projection design, and stage management, exploring their ideas in the classroom, as well as in production on plays, musicals, operas, music events, and dance concerts. This interdisciplinary and collaborative concentration is geared towards creative and imaginative open-minded individuals with a drive for excellence. Many design and technology students work in multiple areas and most shows are designed and stage-managed by undergraduate students from all disciplines, typically adding four shows to their portfolios each year.

- Design and Technology Concentrations
 - Costume Design and Technology
 - Lighting Design and Technology
 - Projection Design and Technology
 - Set Design
 - Sound Design and Technology
- For courses and learning objectives in the Design and Technology Concentration, see APPENDIX A

PERFORMANCE CONCENTRATION

The B.A. in Theatre, Performance Concentration is designed to offer extensive opportunities in both the study and practice of theatrical performance. The concentration features foundational to advanced courses in multiple acting

styles, approaches to acting, and entry points for the experience and vocabulary of performance. The concentration teaches Western “inside-out” approaches (i.e., Stanislavski, Meisner) based in the vocabulary of action, objective, and tactic, as well as “outside-in” approaches (i.e., Suzuki, clown, Commedia) based in character creation through the study of the voice and body.

- For courses and learning objectives in the Performance Concentration, see APPENDIX C

MUSICAL THEATRE CONCENTRATION

Students in the B.A. in Theatre, Musical Theatre Concentration practice incremental techniques and skills necessary for the art form of musical theatre – including singing, dancing, and acting – and musical theatre history, theory, and repertoire. Students train to analyze and perform contemporary and classical scripts as actors, to effectively deliver highly physical staging or dance, and to practice healthy habits that support a lifetime of vocal production for the stage, screen, and/or recording. As informed collaborators, students contribute to the creation, rehearsal, development, and future of musical theatre performance.

- For courses and learning objectives in the Musical Theatre Concentration, see APPENDIX C

THEATRE STUDIES CONCENTRATION (Coming Fall 2024)

SECOND YEAR EVALUATIONS

Theatre students in their second year of study or transfer students are reviewed by the theatre faculty in their areas of study. In this review, students present their portfolios and practice articulating their artistic vision. Faculty advise on the portfolio to date, class and extra-curricular learning, production work, and recommend future pathways within the theatre program and beyond. It is an important opportunity for students to communicate their interests, their successes, or difficulties, as well as an opportunity to raise questions, and seek informed guidance or to share concerns about progress within the program.

- Sample Resumes: See APPENDIX D

PROGRESSION OF PRACTICUM COURSES (COURSE DESCRIPTIONS)

Our practicum sequence offers students practical experience in mounting theatrical productions:

- TH 186 Theatre Practicum I: Crew Assignment
 - Practical experience in mounting theatrical productions on a running crew in either lights, costume, set, sound or projections.
- TH 286 Theatre Practicum II: Shop Assignment
 - Practical experience in mounting theatrical productions, working in lighting/electrics, scene, or costume shops.
- TH 386A Theatre Practicum III: Production Crew
 - Work on a production as production crew member. Assignments may include: wardrobe head, hair and makeup head, costume crafts person, painter dyer, assistant shop manager, assistant cutter, stitcher, scenic charge assistant, electrics team, sound engineer, etc.
- TH 386B Theatre Practicum III: Asst. Designer in Conceptual Design Process
 - Practical experience as an assistant designer in an SMTD production.
- TH 386B Theatre Practicum III: Assistant Designer Applied
 - Practical experience as an assistant designer in an SMTD production.
- TH 486A Theatre Practicum IV: Lead Production/Technical

- Advanced topics in applied theatre production. Mainstage lead design assignment in a technical role. Address challenges in developing and mounting a theatrical performance.
- TH 486B Theatre Practicum IV: Lead Designer--Conceptual
 - Advanced topics in applied theatre production. Mainstage lead design assignment in conceptual design process. Challenges in developing and mounting a theatrical performance.
- TH 486C Theatre Practicum IV: Lead Designer – Applied
 - Advanced topics in applied theatre production. Mainstage lead design assignment in a technical role. Address challenges in developing and mounting a theatrical performance.
- TH 400 Theatre Practicum: Performance
 - Major performance production assignment in acting, assistant/directing, or dramaturgy in department season.

INDEPENDENT STUDIES

Independent studies can be arranged with a faculty/staff member who agrees to direct the student's project. The instructor and student must submit TH 495 paperwork (a course syllabus, adhering to CSU guidelines) for approval by the Director of Theatre, who then provides an override. For every credit hour awarded, there must be evidence of three (3) hours of work per week for 16 weeks.

INTERNSHIPS

Theatre majors enrolled at Colorado State University can elect to apply for internship opportunities in theatre and related fields such as performance, directing, design and technology, teaching, dramaturgy, marketing, education and outreach, theatre photography/videography, and theatre journalism. Students should seek their own internship opportunities in consultation with faculty mentors. All internships must be approved by the Director of Theatre prior to registration for credit through the TH 487 Theatre Internship course.

There is TH 487 paperwork to complete prior to enrollment. The experience must be an extension of the classroom: a learning experience that provides for applying the knowledge gained in the classroom. It must not be simply to advance the operations of the employer or be the work that a regular employee would routinely perform.

There must be a Learning Agreement between the student, experience provider, and Theatre Division that clearly outlines and documents the roles and responsibilities of each party to ensure the integrity of the internship experience for all parties.

STUDY ABROAD

As part of our focus on global theatre, we strongly encourage students to take advantage of the rich array of study abroad programs at CSU. We currently host three Theatre-faculty-led programs: in the UK, Prague, and South Africa. Students take 6 credits in the summer (this qualifies you for summer financial aid). Students take either TH 478 Arts & Culture in the UK, TH382A Arts & Culture in South Africa, or Arts & Culture in Prague to experience first-hand how theatre artists in other countries make work that speaks to their cultures and historical moments and in a diverse array of modes and media. For more information on these programs, please visit:

<https://international.colostate.edu/educationabroad/>

CSU is the academic home of Semester at Sea, a semester-long floating university. We encourage students to consider this option for international immersive learning. For more information, visit:

<https://www.semesteratsea.org/>

CSU THEATRE PROGRAM INFORMATION

ADMISSIONS

Students must meet the academic requirements for admission to Colorado State University. Information about the general application to CSU: <http://admissions.colostate.edu/applying-to-csu/>

ADVISING AND REGISTRATION

One of the most important aspects of your career as a student at CSU is your relationship with your Academic Success Coordinator. It is recommended that you see your advisor often, including a meeting early in pre-registration time to review your course of study and path to graduation. It is your responsibility to read the university catalog and be familiar with all of the graduation requirements listed therein.

Key Advisor and Coordinator of Undergraduate Studies:

- Drew Leslie – Drew.Leslie@colostate.edu (Fall and Spring Semesters)
- Murray Oliver – Murray.Oliver@colostate.edu (Summer Semester); Room 120D; (970) 491-5193

Academic Success Coordinators (ASC):

- Marjorie Moss – Marjorie.Moss@colostate.edu; Room 132; (970) 491-3117
- Caitlin Kotnik – Caitlin.Kotnik@colostate.edu; Room 120G; (330) 904-8143

To learn more about the College of Liberal Arts advisors or make an appointment visit the [Academic Success Coordinator website](#). Students schedule appointments with their ASC by calling the College of Liberal Arts Academic Support Center: (970) 491-3117. Students can look up their advisor information on RamWeb; details can be found on the main login page.

Students will create a full, four-year, graduation plan with their ASC during their first year. A student can review the status of their progress through the degree process audit on RamWeb.

- ASCs will be in touch with students every semester about signing up for advising meetings via the online scheduler.
- To register for courses, first and second-year students must first meet with their ASC; they are then able to register for courses.
- Third and fourth-year students are not required but are highly encouraged to meet with their ASC prior to registering for courses.

OVERRIDES

- Prior to a student's first semester, their ASC will complete any overrides a student requires to register for a course.
- After the first semester, the student should contact the Instructor of the course and/or Director of Theatre to obtain any needed override.

UNIVERSITY HONORS PROGRAM

A student can apply to the University Honors Program. Honors Seminars have small class sizes and count for many All-University Core Curriculum (AUCC).

SCHOLARSHIPS AND FINANCIAL AID

Students have multiple opportunities for divisional scholarships. Theatre scholarship information can be found on the theatre website [here](#).

Outstanding theatre majors are encouraged to apply and audition for theatre scholarships. A previous theatre scholarship in SMTD does not guarantee future awards. Scholarship awards are contingent on approval by the theatre faculty and the Office of Student Financial Services. Students in violation of scholarship criteria will be placed on probation and risk revocation of awards. A call for scholarship applications is sent by email each spring.

EXPECTATIONS OF THEATRE SCHOLARSHIP RECIPIENTS

Scholarships will fund the student for one year. Students must reapply each year and audition/interview with the Theatre faculty if they wish to be considered for a scholarship. Scholarships may be revoked and the end of a semester if either of the following occur:

- Failure by the student to fulfill their production responsibilities as a scholarship student.

WORKSTUDY

Students have the opportunity to work in the Scenic, Paint, Properties, Costumes, and Electrics shops respectively as work-study. More information and an application for these positions can be found [here](#).

RESIDENCY AND FINANCIAL AID

RESIDENCY

When a student is admitted, the University Admissions Office classifies the student as a resident or non-resident for tuition purposes. Your initial residency classification at Colorado State University is determined by the Office of Admissions based on information you provide in the residency section of the CSU admissions application. Your initial residency classification remains unless you meet the domicile requirements for Colorado residency: <https://financialaid.colostate.edu/in-state-tuition-requirements/> you submit a *Petition for In-State Tuition Classification* which supports your domicile, and your petition is approved.

For complete residency information see: <https://financialaid.colostate.edu/residency/>

COLLEGE OF LIBERAL ARTS FINANCIAL AID

For information please visit the website: <http://www.libarts.colostate.edu/students/scholarships/>

OFFICE OF FINANCIAL AID

The Office of Financial Aid awards scholarships are based on need. Please contact the Financial Aid Office for more information on how to qualify: <https://financialaid.colostate.edu>

POLICIES AND PROCEDURES

UNIVERSITY POLICIES

For details, visit the [CSU Catalog Policy section](#) and the [CSU Policy Browser](#).

ATTENDANCE POLICY

[Full University Attendance Policy](#)

ALCOHOL AND DRUG POLICY

[Full University Alcohol and Drug Policy](#)

DISCRIMINATION, HARASSMENT, SEXUAL ASSAULT AND VIOLENCE POLICY

[Full University Discrimination, Harassment, Sexual Assault and Violence Policy](#)

FERPA (FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT)

[Full FERPA Policy](#)

SMOKING

For the health of our university community, no smoking, vaping, or tobacco products can be used on Colorado State University campuses. Please refer to the CSU smoking policy for further information:
<https://tobaccofree.colostate.edu>

Possessing, using or selling marijuana in any form is prohibited on campus and during University activities. Please refer to the CSU marijuana guidelines for further information:
<https://source.colostate.edu/marijuana-guidelines/>

Additional information about smoking, alcohol, and controlled substances:
<http://policylibrary.colostate.edu/policy.aspx?id=738>

GRADING

Faculty will provide a written syllabus for each course at the beginning of each semester and will explain the theatre program's expectations and criteria for grading as well as their own individual expectations for the class. Refer to your individual class syllabus for their grading policies.

- Appeals of Grading Decisions – Information regarding the appeal of grades and the resolution of other conflicts may be found [here](#).
- Plagiarism/Academic Integrity and Misconduct – While most students have a basic understanding of cheating, falsification, unauthorized possession or disposition of academic materials, and facilitating academic misconduct in others, some students do not clearly understand the definition of plagiarism. For example, did you know you can plagiarize yourself, by turning in the same work to multiple classes? Students are encouraged to carefully review the University plagiarism policy [here](#).

- In particular, it is essential to cite all sources and attribute all quotations in all classwork, including not only formal papers but class presentations of any kind.
- Some students are surprised to learn that changing a few words or light editing of someone's writing does not transform it into original work.
- Others are surprised that plagiarism includes copying the overall structure of someone else's work.
- Faculty are obligated to follow University policy regarding this type of cheating, which can result in both formal hearings and a grade of an F with a notation of "AM" ("finding of Academic Misconduct") on a student's transcript (in which case, the course is not eligible for the Repeat/Delete Policy). Repeat offenders face additional sanctions, including expulsion.
- [Find out more about the Student Honor Pledge](#)

FINAL EXAMS

Final exam periods take place following the final week of classes. Exam periods typically do NOT fall on the same day and time as your regular class times, so be sure to check the syllabus. Arrange travel plans to accommodate attendance for all scheduled final exam periods.

TUTORING

Any student needing assistance from a tutor should contact TILT (970-491-4820) or online at <https://tilt.colostate.edu/learning/tutoring/>

STUDENT CODE OF CONDUCT AND APPEALS OF GRADING DECISIONS

All students at CSU are expected to maintain standards of personal integrity in harmony with educational goals; to be responsible for their actions; to observe national, state, local laws and University policy, and to respect the rights, privileges, and property of other people. To view the entire CSU Student Code of Conduct, please visit: <https://resolutioncenter.colostate.edu/conduct-services/>

Appeals of Grading Decisions – Information regarding the appeal of grades and the resolution of other conflicts may be found [here](#).

CSU GRADING SCALE: GRADE POINTS:

Grade		Grade points per credit
A+		4.000
A	Excellent	4.000
A-		3.667
B+		3.334
B	Good	3.000
B-		2.667
C+		2.334
C	Satisfactory	2.000
D	Poor, but passing	1.000

F	Failure	0.000
S	Satisfactory ²	
U	Unsatisfactory ¹	
I	Incomplete ¹	
W	Withdrawal ¹	
H	Honors ²	
AU	Audit ¹	
NG	No Grade Reported ¹	
NGC	Non-Graded Component ²	

¹ Credits not used to compute grade point average (GPA) and not counted toward graduation.

² Not used to compute GPA. Non-graded components are attached to a graded component carrying credits.

- Credits for courses graded F are used to compute GPA, but they do not count toward graduation.
- Effective Fall 2008, C-, D+, and D- grades are not assigned at CSU.
- When an X is placed before a grade, e.g., XA, XB, etc., the student has been granted an Academic Fresh Start. These grades are not calculated into the grade point average.
- When an R is placed before the grade, the student has elected to repeat the course under the terms of CSU's Repeat/Delete policy. The original course grade is not calculated into the grade point average.
- When an AM is placed before the grade, it indicates a finding of academic misconduct by the student in the particular course. For more information, see Procedures for Dealing with Academic Misconduct in the Students' Responsibilities section of University Policies.
- Students may contest whether or not an assigned grade was recorded accurately in the educational record by following the procedures described under the Grade Appeal section.
- For more information on CSU's grading policy, please visit:
- <http://catalog.colostate.edu/general-catalog/academic-standards/grading/>

ACCOMMODATIONS

Each instructor will provide a course syllabus describing its content at the start of each semester. Students should review the syllabus carefully to ensure the course is one they are committed to taking. Student concerns must be discussed with the course instructor at the earliest opportunity.

CSU seeks to provide equal access to its programs, services and activities for people with disabilities. Resources for Disabled Students (RDS) recognizes that disability reflects diverse characteristics and experiences, and is an aspect of diversity integral to society. To that end, we collaborate with students, instructors, staff, and community members to create usable, equitable, inclusive and sustainable learning environments. RDS is also committed to supporting Colorado State University as a non-discriminating environment for qualified students with disabilities as mandated by Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 and its amendments. In order to receive reasonable accommodations based on the effects of a disability, a student must first identify as a student with a disability with the university. In general, that identification occurs through Resources for Disabled Students (RDS). Disabilities encompass impairments that affect a person's ability to move, see, hear, or learn as well as physical or mental illnesses/conditions that impact a student's ability to effectively participate in campus life. If you need accommodations in classes, reasonable prior notice needs to be given to the instructor and the RDS Office. See: <http://www.rds.colostate.edu/> to make arrangements for accommodations.

CSU THEATRE STANDARDS AND POLICIES

THEATRE ACADEMIC STANDARDS

A minimum cumulative GPA of 2.0 is required to participate in all CSU productions.

- A minimum grade of C is required in all theatre courses designated as required within the major programs in theatre. Courses where a lower grade is received must be repeated; course may be repeated only once.
- At the discretion of the instructor, a temporary grade of Incomplete (I) may be given to a student who could not complete the requirements of the course due to circumstances beyond the student's control and not reasonably foreseeable. A grade of incomplete must be changed to an actual grade within one year. After this time period an incomplete automatically becomes an F. For specific information on incomplete grades please see: <http://registrar.colostate.edu/faculty-staff/incomplete-grades/>
- Unsatisfactory academic performance may lead to probation or dismissal from the program. Please refer to the university catalog for more information regarding University scholastic standards: <http://catalog.colostate.edu/general-catalog/academic-standards/scholastic-standards/>

THEATRE ATTENDANCE POLICY

Theatre is a live, collaborative art form. It requires us all to be physically and mentally present, in the room together. Attendance is expected at all scheduled class meetings, rehearsals, tech rehearsals, design meetings, committee meetings (as appropriate), and all-major division meetings. Please make every effort to be present and on time, as is customary in the professional world. Map your calendar in the first week of the semester. If you have planned absences or conflicts, it is your responsibility to alert the appropriate instructor/director/stage manager IN ADVANCE in writing.

Follow CSU policy on University-sanctioned activities and religious or spiritual observances (excused absences): <https://catalog.colostate.edu/general-catalog/academic-standards/academic-policies/#attendance-regulations>

Report any unexcused absences to your instructor/director/stage manager as soon as possible, following CSU policy: <https://studentcasemanagement.colostate.edu/class-absences/>. Doctor's notes or funerary documentation must be submitted in writing for an absence to be considered excused.

PRODUCTIONS

GENERAL POLICIES

ACADEMIC ELIGIBILITY

A minimum cumulative GPA of 2.0 is required at the time of audition or production role assignment to participate in all CSU productions

DRUGS AND ALCOHOL POLICY

When you participate in a CSU production, whether you are working in one of the shops or performing in a show, you are considered to be "in class" Section 8: Drug and Alcohol Impairment under the Student Conduct Code of the University drug and alcohol policy states "...students may not use drugs or alcohol so as to be impaired in class or

at a University-sanctioned activity. Whenever there are reasonable grounds to suspect that a student may be drug- or alcohol-impaired during such activities, a report should be made to the Student Resolution Center. Depending upon the level of impairment, a student can be sent home from an activity, sent to receive medical attention, or, if disruptive, dealt with by law enforcement. If a conduct violation is found, the student may be subject to discipline under the Code." This means, if a student who is participating in a CSU production is found to be impaired from use of drugs or alcohol anytime during their call, they will be dealt with by the campus police and followed by possible disciplinary action from the division and university as per the University drug and alcohol policy.

[CSU Alcohol and Drug Policy](#)

TECHNOLOGY POLICY

- **Canvas** – The Theatre division will use the Canvas class COM-LA-Theater_Call_Board to make announcements and keep the students informed of upcoming events, auditions, division information, etc. All theatre majors MUST join by following this link: <https://col.st/x3H2B>
- **E-mail** – Email (CSU Email Address) is the primary source of communication for everyone in the School of Music, Theatre, and Dance. Students are expected to check their email at least twice a day but should check more often if involved in a production as schedules may change, or fittings may be requested. A response is expected within 24 hours of an email being sent.
- **OneDrive** – All design and production materials will be made available in [OneDrive](#).

SOCIAL MEDIA POLICY

- Students should feel free to promote SMTD productions on social media as it is a way to engage with the CSU and local communities and help spread awareness of projects. All students (cast, crew, and creative team) should be responsible, using the following guidelines, when posting information and/or pictures of a division production.
 - No pictures of unfinished designs should be shared to social media.
 - Prior to taking any pictures or video all parties should give consent.
 - When posting any pictures of a production the artist(s) picture, the title of the show, the author(s), the design team, and the director should be credited in a caption.
 - No video or audio recordings of rehearsals or performances are permitted.
 - There should be no pictures taken in the dressing rooms or during fittings.
- The Communications Office may ask cast members to take over the SMTD social media account. All previously stated requirements should be followed. For more information on this opportunity please contact Communications at SMTD@colostate.edu.
- In addition to the previously described SMTD and CSU Instagram account takeover opportunities, the communications office welcomes the submission of additional social media-oriented content in conjunction with upcoming/current productions. If interested, production directors should appoint a student(s) on the production to collect content, following the previously outlined content standards/requirements. Contributed content, including photos, drawings, videos, and descriptions should be sent to SMTD@colostate.edu as far out as six weeks leading up to the show opening and during the run. Content should be varied, including aspects of dramaturgy, design, and performance. SMTD Communications reserves the right to post submitted content based on the quality of the content as well as the comprehensive SMTD social media schedule.
- Students participating in a production acknowledge that their image may be used for marketing purposes.

REPLACING CAST MEMBERS/PRODUCTION AND DESIGN TEAM

Violation of University or Theatre policies may result in removal from a production, pending action from Student Conflict Resolution, in whatever capacity the student held.

HYGIENE POLICY

All participants in a production are expected to maintain basic levels of personal hygiene, including bathing regularly, wearing clean clothes and undergarments to rehearsals, fittings, tech, and performances, as well as maintaining a clean dressing room, green room, and stage.

PERFORMANCE

AUDITIONS

- **Process/Requirements** – Auditions will be held once a semester for the following semester unless some circumstance deems it necessary for multiple auditions. All shows for a semester are auditioned for and cast simultaneously to avoid casting conflicts. Students may only be in one production each semester.
 - **All theatre majors in the Performance concentration are REQUIRED to audition for every theatre production as auditioning is a vital skill to practice for working actors.**
 - A typical audition consists of one weekend of auditions with a second weekend for callbacks. Students are required to fill out an audition form and sign up for an audition time slot in order to be considered for a part.
- **Dress Code** – Actors are expected to be dressed in a professional manner. If attending a movement or dance audition the actor should be dressed ready to move and with appropriate shoes, no shorts, sandals or flip flops.
- **What to Provide** – For all auditions, students must fill out an audition form and bring a hard copy of a resume and headshot to the audition. For a musical audition, provide a copy of your sheet music clearly marked for the pianist accompaniment. Additional specifics will be posted prior to the audition by the director.
 - Sample Resumes: See APPENDIX D

REHEARSALS

- **General Schedule** – Most rehearsals are held Mon-Fri from 6-10 and Sat. from 9-1 TBD by the Production Manager, Director, and Stage Manager of the production. Conflicts should be approved at the beginning of the rehearsal process by the director in writing; otherwise, attendance is MANDATORY at all rehearsals, especially runs and tech.
 - Tech and Dress Schedule – Tech and dress rehearsals take place Monday-Friday, 6-10 p.m., and Saturday, 10 a.m. – 3 p.m. and 4:30-9:30 p.m. depending on the needs of the production.
- **Actor Etiquette**
 - Actors should come on the first day of rehearsal off-book unless specified differently by the productions director.
 - See APPENDIX C

ACTOR APPOINTMENTS

Actors must agree to attend additional work sessions including but not limited to, dialect work, voice lessons, intimacy sessions, and any additional work required outside of rehearsals. These will be scheduled in a timely manner and actors will be notified at least 24 hours prior to appointment.

COSTUME FITTINGS

- **Dress Code** – When scheduled for a costume fitting the actor is required to wear appropriate undergarments and use basic hygiene.
- **Responsibilities of the Actor** – When contacted by stage management to schedule a fitting, the actor should respond within 24 hours as the goal is to schedule the fitting 24 hours after it is requested.
 - The actor is expected to be on time for their fittings and if possible arrive five minutes early to check in with the costume shop manager.
- **Hair Permission Form** – When an actor is cast in a show at CSU and would like to alter their hair or facial hair, the [Hair Permission Form](#) must be signed by the director, hair/makeup designer and/or costume designer, and the costume shop manager PRIOR to making any changes.
- **Necessary Intimacy and Mutual Respect** – See APPENDIX F

MAKE UP KITS

- All majors in the Performance and Musical Theatre concentrations are required to have their own basic make up kit.

DESIGN AND PRODUCTION

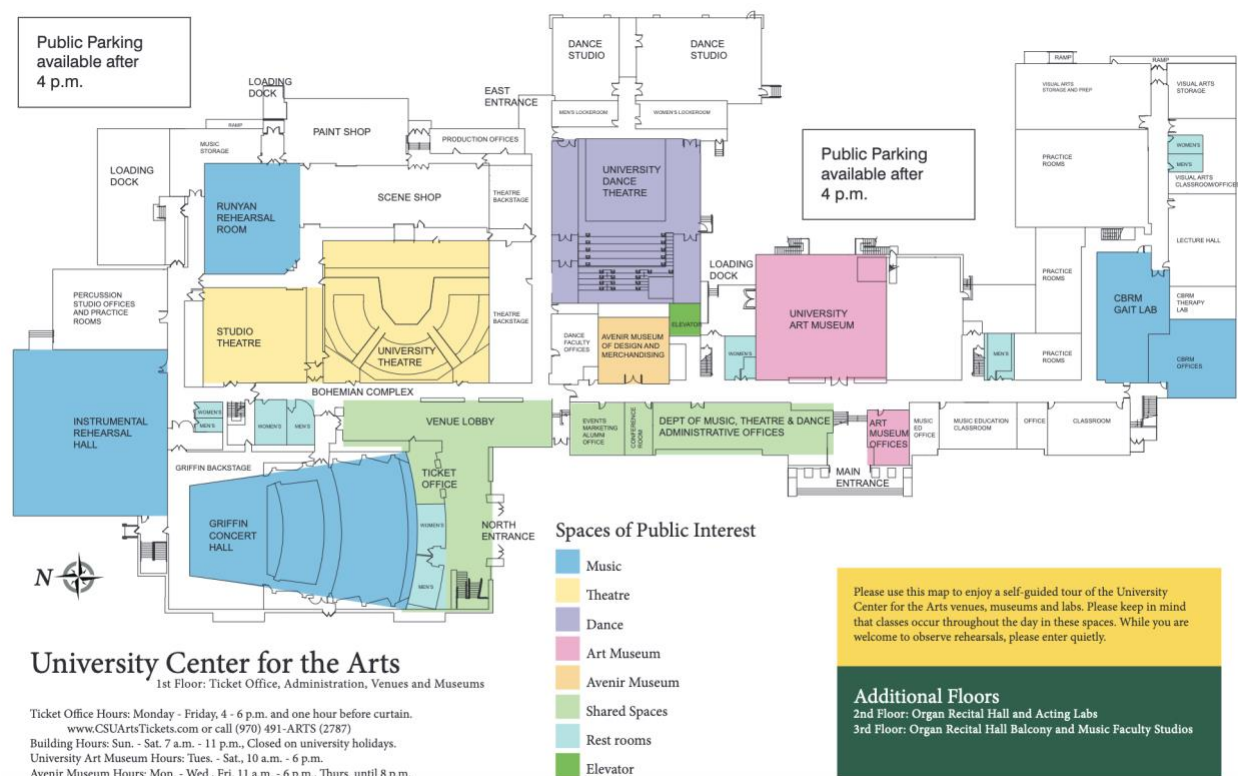
- **Design Application** – All majors in the Design/Production concentrations are required to apply to design/manage or have another integral role in a production every year. Students will be required to submit a cover letter, resume, and possible examples of their work to be considered for any production position. This is an important practice for life in the professional design job world.
- **General Schedule/Designer Presentation and Read Through, Designer Run, Tech, and Dress Schedule** – All Designers and assistant/associate designers attendance is mandatory as per mentor and area requirements
- **INCLUDE A VISUAL/GANTT CHART TO MAP OUT THE USUAL PROCESS** – Get from Steven and Matt
- **Designer Expectations** – Designers and assistant/associate designers will be given a syllabus that will include but is not limited to, design deliverables, expectations, requirements, and due dates.
 - Assignment of Production Positions – Positions will be assigned by design/tech faculty and students will be given notice prior to accepting a design
 - Production Meetings, Design Meeting – Designers and assistant/associate designers are required to attend all production meetings unless otherwise excused in advance by your area mentor.

ASSISTANT DIRECTING AND DRAMATURGY

If a student wishes to serve as an assistant director or dramaturg for a show, they should discuss needs and pitch to that show's director. Students in these roles should register for TH400 or TH486 credit.

FACILITIES

BUILDING MAP



BUILDING HOURS

- The UCA is open Monday–Friday: 7 a.m. – 10 p.m. and Saturday and Sunday: 10 a.m. – 10 p.m. The building is locked at midnight.

Students in the building after hours triggering the alarm will be liable for costs incurred by SMTD and may face trespassing charges if detained by campus police.

Access will be through the use of a valid CSU ID at access points equipped with scanners.

OFFICE HOURS

The SMTD Office, UCA 120, is open from 7:45 a.m. – 4:45 p.m., Monday-Friday, with an hour-long closure from 12-1 p.m. for lunch. Dance faculty are available by appointment and schedule office hours each semester. Office hours may be found in each course syllabus.

RAMCARD ACCESS TO SPACES

- UCA music practice rooms, CAD lab, the small acting lab, and the large acting lab can be accessed by using a RamCard.

- Theatre majors enrolled in TH153, TH253, or MU170 may request access to music practice rooms; please ask your professor.
- Students who have design assignments and those taking design and technology classes will be given RamCard access to the CAD lab and stage managers will be given RamCard access to the small and large acting lab.

HOW TO RESERVE A THEATRE SPACE

If you need to reserve a space for an approved university-sanctioned event you need to contact CSU Theatre's production manager or production stage manager.

AED PLACEMENT/LACTATION ROOM/GENDER-NEUTRAL BATHROOMS

See APPENDIX G

ELEVATOR

An elevator is located on the main floor across from the SMTD Office, UCA 120. See APPENDIX G

PETS, BICYCLES, AND ROLLER BLADES

Pets, bicycles, scooters, and roller blades will not be allowed in the UCA at any time, with the exception of officially approved service animals.

DRESSING ROOMS

- Our dressing rooms are divided by binary genders, as is usual practice in the industry. However, as a program, we believe in comfort for all students. When a student is cast in a show they will have access to whichever dressing room he/she/they feel is the best fit. If a student does not feel comfortable using either dressing room, contact the costume shop manager or a faculty member as alternative options are available.
- Please be respectful when using these shared spaces (i.e. picking up after yourself, keeping organized, respecting others property and space, etc.).

SCHOOL PROPERTY

School properties are not to be taken from the premises unless the Director of the School of Music, Theatre, and Dance gives authorization. The show's director must also authorize any use of the building that is not directly connected with CSU Theatre.

STUDENT ORGANIZATIONS

STARTING A STUDENT ORGANIZATION

Check out CSU's registered student organizations via RamLink: <https://catalog.colostate.edu/general-catalog/cocurricular-engagement/slice/>

If you do not find the perfect fit, the office of Student Leadership, Involvement and Community Engagement will help you start your own student organization. So get involved, stay connected, and make the most of your time.

REQUIREMENTS FOR INVOLVEMENT

A minimum cumulative GPA of 2.0 is required to lead, start, or participate in a theatre organization.

MENTOR PROGRAM

Our Purpose: To give encouragement and agency to first-year/transfer students to find the resources they need in their first year in the CSU theatre division.

Each year we have interviews and training for those who would like to be mentors and a training session over the summer to discuss school resources and learn about the resources available to students in the CSU community. Interviews take place the last week of classes in May with training the second or third week in August. Each mentor is assigned 2-5 mentees depending on incoming class sizes. Throughout the year mentors are in charge of mentor/mentee events as well as ensuring their mentees know about items pertaining to CSU theatre (auditions, classroom notices, events, opening nights etc.) Mentors also serve as ambassadors for the theatre division and are often asked to attend events like Colorado Thespian Conference while also being tasked with being leaders in the division. For more information or to get involved please contact Elise Kulovany at elise.kulovany@colostate.edu

RIC (RAMS IMPROV COMEDY)

Rams Improv Comedy (RIC) is the fun-loving, student-run, comedy focused improvisational acting troupe of Colorado State University. It is the primary goal of the organization to foster a comfortable environment for creative ideas to be shared. Rams Improv Comedy Troupe holds shows throughout the school year, either on campus or at local theatres and venues. There are two types of memberships if you want to join our organization: Improv Troupe Member or Improv Club Member. Troupe member spots are limited and will be given to those who audition.

Auditions to become a Troupe Member are held in September of each year after our Back-to-School Open Workshop Series. Selected Troupe Members are expected to attend two rehearsals a week to prepare for shows held throughout the year. Those who do not make the troupe or who did not audition are encouraged to attend our Improv Club Workshops. Anyone who wants to practice and improve upon their improv skills can attend these free workshops! Each member, whether in the troupe or attending our workshops, should be actively working to improve their improvisational skills to tell interesting stories that have never been told before in a combination of short and long-form games. RIC always has been and always will be about the advancement of improvisational theatre for the sake of pure fun. To keep up with RIC events, shows, and workshops; follow us on Instagram @rams_improv_comedy or request membership to our club on Ramlink!

STUDENT ADVISORY COUNCIL (SAC)

The Theatre Student Advisory Council aims to create a healthy and positive culture within our student body while unifying our division through community and fundraising events. Comprised of elected officers and representatives ranging from freshmen to seniors, the council addresses issues felt by all members of the theatre student body and aims to guarantee all students' voices are heard. The council communicates issues and ideas to the faculty and staff in order to enact and encourage positive change within the division. Speaking on behalf of the student body, Student Advisory officers sit on divisional committees for Season Selection and Recruitment and Retention to voice opinions felt by a majority of the students.

In order to promote a strong community within the student body, the council organizes and hosts events such as dance parties and theatre outings. Event ideas are decided from student polls to appeal to a wide variety of the

population. The Student Advisory Council's goal is to allow students an opportunity to gather as a group in a stress-free environment to foster relationships beyond professional production roles. In doing so, the council believes that students will have a more positive experience at Colorado State University and form a strong social network that will last beyond students' college careers. In hosting community events, the council also seeks to unite performance and design/technology majors with the belief that all theatre majors are equally important in the Theatre program.

The Theatre Student Advisory Council's future goal is to be able to provide funding for theatre students to pursue professional development opportunities such as out-of-state conferences and festivals. To achieve that goal, the council hosts fundraising events that promote community while also raising money for future endeavors. As a certified Rams Student Organization, the Student Advisory Council participates in fundraising events across campus, including RamRide and other volunteer opportunities.

THEATRE DIVERSITY & INCLUSION COMMITTEE (TDIC)

Committee members will take an active role in making CSU Theatre one that supports and encourages all identities and experiences.

Our mission is to encourage awareness of diversity, then relay that into a theatrical context, specific to our environment. We seek to educate via the principles of Ethnic Studies. TDIC holds a neutral political stance. Our goal is to plant the seed of social awareness and inclusion. We aim to begin the conversation in hopes that it will continue outside of our events.

OUTSIDE WORK

OUTSIDE WORK DURING THE SCHOOL YEAR

Students are strongly encouraged to have approval from their area professor and the Director of Theatre before seeking outside production work or acting roles at any local theatre (e.g., Bas Bleu Theatre Company, OpenStage, etc.). Approval for these events should be sought prior to the audition process for any local production. Most local theatres are aware of this policy and work in conjunction with the CSU faculty in adherence. Outside work must not take precedence over divisional productions.

SUMMER WORK

CSU theatre encourages students to apply to positions in summer theatre to build your resume. Students should send applications in December and January. Please consult your faculty mentor and faculty/staff prior to applying. We want you to have the best application possible.

CSU RESOURCES

GENERAL RESOURCES

As a student at Colorado State University, you have access to a variety of University services and resources provided to ensure your success. You must register for at least one credit for the current semester to gain access to the majority of the services: <https://www.online.colostate.edu/current-students/services/>

And

<https://catalog.colostate.edu/general-catalog/academic-services-support/resources-campus-life/>

STUDENT DISABILITY CENTER

The Student Disability Center encourages students, family members, and faculty to engage in learning more about the accommodations and resources we offer. More information and services for students with disabilities can be found at <https://disabilitycenter.colostate.edu/>

WOMEN AND GENDER ADVOCACY CENTER

Receive confidential crisis intervention and support including information about academic, legal, medical, emotional, and other resources for survivors of sexual assault, relationship violence, and stalking.

- Confidential Advocacy: Free service for CSU students:

VAT Hotline: (970) 492-4242

Available 24/7, 365 days a year

Drop-In or by appointment:

112 Student Services (corner of Libbie Coy and University)

Monday-Friday. 8 a.m. – 5 p.m.

<https://wgac.colostate.edu/>

TELL SOMEONE

If you are concerned about the health, well being, or safety of a CSU student or employee, you are encouraged to [Tell Someone](#). Examples of when to Tell Someone include but are not limited to:

- Threats, gestures, writings, or attempts related to suicide or violence
- Harmful to themselves or others
- Self-injurious behavior (e.g. cutting self)
- Alcohol or other substance abuse problems
- Pattern of bizarre behaviors or actions
- Hospitalization for mental health issues or drug or alcohol use
- Sudden, rapid weight loss or gain
- Poor health due to restrictive eating or possible eating disorder
- Disruption to the living, learning, or working environment.
- Tell Someone by calling (970) 491-1350 or filling out this form:

<https://supportandsafety.colostate.edu/tell-someone/>

The Tell Someone system is designed to help the individual you are concerned about, not to punish them. All reports are treated with discretion and with a reasonable expectation of confidentiality. You may access additional information regarding CSU's

[Discrimination, Harassment, Sexual Harassment, Sexual Misconduct, Domestic Violence, Dating Violence, Stalking and Retaliation Policy](#).

STUDENT RESOLUTION CENTER

Receive confidential assistance with navigating interpersonal conflicts, appeal processes, and university policies/procedures.

- Conflict Resolution Services – Voluntary, neutral, confidential support for students navigating disputes, procedural challenges, and interpersonal conflict. Services include conflict coaching, consultation, mediation, facilitation, and restorative justice.
- Student Conduct Services – One-on-one meetings to discuss alleged violations of the [Student Conduct Code](#): <https://resolutioncenter.colostate.edu/wp-content/uploads/sites/32/2018/08/Student-Conduct->

[Code-v2018.pdf](#). Hearing officers listen to student perspectives, determine responsibility, ensure accountability and provide educational and restorative outcomes when appropriate.

SAFE WALK

FREE SERVICE – Campus Service Officers (CSOs) are students employed by the CSU Police Department. They are available to walk with you anyplace on campus or within a three block radius of campus, the Veterinary Teaching Hospital, and Foothills Campus. CSOs receive training in a variety of safety and security-related subjects and are in constant contact with the CSU PD's Dispatch Center via two-way radio. Our CSOs are friendly, willing to help, and available to assist you.

- **Phone:** (970) 491-1155 or use any police service callbox on campus
- **Hours:** Dusk until dawn, seven days a week, year around

The Colorado State University campus is a relatively safe environment; however, problems do occasionally occur, and we caution you to be alert at all times.

RAMRIDE

RamRide is a safe ride for CSU students. They operate Thursday-Saturday nights and provide rides within Fort Collins. Students can request a ride by calling (970) 491-3333 or by downloading the RamRide app on their smartphones.

*Drugs, alcohol, and smoking are prohibited in the vehicles

PRIDE RESOURCE CENTER

The Pride Resource Center provides resources and support for all CSU community members to explore and increase their understanding of sexual/romantic orientation, gender, and identity intersection.

- We support and affirm the diverse identities and lives of lesbian, gay, bisexual, transgender, queer, questioning (LGBTQ), Two-Spirit, and same gender loving people as individuals and as groups, especially as students, staff, and faculty of CSU and their families, friends, and allies, by the cultivation of safe space, educational outreach, advocacy, visibility of LGBTQ issues, information and referral, and academic and leadership opportunities.
- The Pride Resource Center seeks to foster a campus free of prejudice, bigotry, harassment, and violence by providing a space for all members of CSU communities to explore and increase their understanding of aspects related to sexual orientation, gender identity, and expression in an open and nonjudgmental environment. <https://prideresourcecenter.colostate.edu/>

CSU HEALTH CENTER

Multiple resources for students including: Medical Services, Counseling Services, Pharmacy, Psychiatry Services, Physical Therapy Services, Health Insurance, Billing and Medical Records, Spiritual Care Services, Tobacco Cessation, Additional Health and Well-Being Resources, Public Assistance and Community Resources. <https://health.colostate.edu/>

STUDENT LEGAL SERVICE

Provides free legal advice to fee-paying students on a variety of legal matters. Common cases involve housing issues (e.g., review of leases), criminal law, consumer complaints, and debt problems, but all questions are welcome. Some services such as preparation of wills and powers of attorney carry an additional nominal charge. The staff also educates clients about their legal rights and responsibilities and, where helpful, guides students in the use of negotiation, mediation, and small claims court to resolve their disputes. Students who don't pay the

student fee package may, in appropriate cases, pay SLS's semester fee (less than \$10) and receive services. Educational presentations by the SLS attorneys are always available. <http://sls.colostate.edu/>

TILT

The Institute for Learning and Teaching advances research, promotes effective practices, and provides direct support to faculty and students to enhance learning, teaching, and student success.

<https://tilt.colostate.edu/Undergrad>

STUDENT DIVERSITY PROGRAMS AND SERVICES

- [Asian Pacific American Cultural Center](#)
- [Black/African American Cultural Center](#)
- [El Centro](#)
- [Pride Resource Center](#)
- [Native American Cultural Center](#)
- [Student Disability Center](#)
- [Services for Undocumented Students](#)

COMPLIMENTARY TICKET POLICY

All students, staff, and faculty are encouraged to show support by attending one night of each production in our season, ideally opening night to celebrate our colleagues and peers. Every student at CSU is entitled to one ticket to a single performance of each production at no charge. Additional tickets and/or additional performances will be charged at regular adult prices.

All CSU students have the benefit of receiving one ticket to every SMTD-produced event at the UCA at no charge.

Tickets are available in advance at the UCA Ticket Office, online at csuartstickets.com or at the door. CSU ID required. Performances that are sold out will require an assigned seat obtained online or at the box office. Classical Convergence series concerts and all community events are not eligible for this benefit. Music student recitals, guest artist recitals and other free performances do not require a ticket to attend, all other types of performances are subject to not offering free admission. All streamed events will need a ticket, which can be obtained at no charge up to 15 minutes prior to the performance

The box office will open one hour prior to curtain for all ticketed events. Student tickets not used 15 minutes before curtain will be released to other patrons and will not be reissued.

CSU has a green ticket policy: all tickets are digital, as are all show programs. Patrons can use a QR code to access programs prior to the show.

COMMITTEES

SEASON SELECTION COMMITTEE

A student representative from the Students Advisory Council (SAC) will serve on this committee, which serves as a platform for deciding each season, one to two years in advance, in order for students to develop a well-rounded theatre education by being exposed to productions in different genres, time periods, styles, and global traditions.

RECRUITMENT AND RETENTION COMMITTEE

A student representative from the SAC will serve on this committee, dedicated to developing and maintaining the processes by which CSU's Theatre attracts and retains a diverse and accomplished student body.

SAFETY AND HEALTH

CSU's Covid policies and guidance are found at <https://covid.colostate.edu/>

The School of Music, Theatre, and Dance is committed to the safety and health of our students, faculty, staff, and patrons. Students will study proper performance and rehearsal techniques throughout the course of study to help optimize vocal, pulmonary, and musculoskeletal health. Students are requested to immediately report any physical discomfort or injury related to practice, rehearsal, and/or performance to applicable applied and performance faculty, ensemble directors and the CSU Disability Center (<https://disabilitycenter.colostate.edu>) so that that student's learning plan may be adjusted to best overcome those challenges. Please do not hesitate to consult with faculty members if you have any concerns related to performing arts health and safety.

Students are encouraged to supplement the information obtained in their lessons, masterclasses, and guest lectures regarding performing artist health and safety issues by utilizing some of the resources listed below.

Additionally, SMTD students are encouraged to take advantage of the [Performing Arts Medicine Association \(PAMA\)](#) in order to obtain information about local resources available. Become a student member of PAMA [here](#).

Protecting Your Hearing Health

- [OSHA: Noise/Hearing Conservation](#)
- [Hearing loss prevention information](#)

Musculoskeletal Health and Injury

- [MusiciansHealth.com](#)

Psychological Health

- [Performance Anxiety \(WebMD\)](#)
- [The Inner Game of Music, by Barry Green and W. Timothy Gallwey](#)
- [A Soprano on Her Head: Right-Side-Up Reflections on Life and Other Performances, by Eloise Ristad](#)

EQUIPMENT AND TECHNOLOGY SAFETY

Students working as stage managers in all venues within the University Center for the Arts must complete a training session on how to safely move the grand pianos on stage. Contact Valerie Reed at Valerie.Reed@colostate.edu for information. Theatre students working on technical crews must undergo safety training on all equipment in all facilities.

Students working as audio/recording technicians must complete a training session on how to safely use the sound system and recording equipment, and how to safely lift and carry stage monitors. Contact Jim Doser at James.Doser@colostate.edu for information.

HEARING SAFETY

The School of Music, Theatre, and Dance encourages all musical theatre majors to receive a hearing screening once a year. This screening is also available to students (taking six credits or more) free of charge through the Hartshorne Health Center. Visit www.health.colostate.edu for more information. General Information on hearing safety (best practices) can be found at www.ehs.colostate.edu and is made available through CSU's Environmental Health Services. Your applied professors and ensemble directors will coach you on how to best protect your hearing during your time here. If at any time the volume of an ensemble is making you uncomfortable or causing you concern, please report this to your director. Students are permitted and encouraged to wear ear protection as needed during rehearsal. For exceptionally loud pieces, the university will provide ear protection.

Although CSU's acoustically-treated practice, rehearsal, and performance facilities meet OSHA Noise Standards, students must be mindful of exposure to excessive noise levels for extended periods of time. OSHA guidelines define excessive noise levels as 90 decibels or higher for more than eight hours.

- For more information, please refer to a decibel comparison chart
- Please also refer to the chart for decibel levels specific to musical performance and listening.

BUILDING SAFETY PLAN

See APPENDIX H

HEALTH INSURANCE

Each domestic undergraduate and graduate CSU student taking six or more resident instruction credits is required to have health insurance and is eligible to enroll in the CSU Student Health Insurance Plan (SHIP) or show proof of private health insurance coverage. <https://health.colostate.edu/student-health-insurance>. The University is not liable for any injury incurred during a class or production. Only work-study students or student hourly employees while on the clock are eligible for workers' compensation.

UNIVERSITY HEALTH NETWORK

You can find more information on Colorado State University's health network at health.colostate.edu or call (970) 491-7121. You may also visit the the CSU Health and Medical Center located at 151 West Lake Street on the corner of College and Prospect.

The University Health Network can assist you in applying for insurance coverage or locating a physician you can visit for illness or injury.

INJURY AND ILLNESS

When students suffer from an injury or illness that may impact their performance in class, it is required that the student let the instructor(s) know in-person and through email that they have sustained an injury or illness. Once determined, the student should also inform the instructors of any doctor-recommended treatment and protocols. This is to insure the instructor does not ask the student to do something that might further the injury or contradict medical advice.

If an injury occurs during class, the faculty/instructors should decide if 911 should be called for professional transport to a medical facility. With the consent of the student, family or friends should be notified by the representative of the theatre division. If the injury sustained is not severe enough to warrant emergency transport

to a medical facility, but if pain persists, it is strongly recommended that the student consults a medical professional.

If the student cannot participate in classes, rehearsals, or performances due to an injury or illness, the student should provide documentation from a doctor detailing the plan for treatment and the limitations for the student resulting from the injury and/or illness. Based on the doctor's recommendations, the student may be allowed to participate in classes and rehearsals on a limited basis. Student's will not be encouraged to use pain medication in order to participate in class or performances.

MEDICAL WITHDRAWAL

If the student is unable to fully participate in at least 50% of a class, the student may petition for a medical withdrawal from the class. The student may discuss this option with an academic advisor.

- [CSU Withdrawal Policy](#)
- [CSU Leave of Absence Policy](#)

APPENDIX A – DEGREES AND COURSE DETAILS

THEATRE COURSES REQUIRED OF ALL CONCENTRATIONS

CORE COURSES

- TH 140 Text Analysis Credits: 3 (3-0-0): Course Description: Analyzing plays with an aim toward being better prepared, as theatre artists, to understand the dramatic text, the basis of theatre art and craft. Prerequisite: None. Registration Information: Credit not allowed for both TH 140 and TH 241. Term Offered: Spring. Grade Mode: Traditional. Special Course Fee: Yes.
- TH 161 Stagecraft Credits: 3 (2-2-0): Course Description: Learn how theatre works technically: Tools, materials, and techniques used for stage and film. Introduction to the resources at the University Center for the Arts (UCA). Prerequisite: None. Registration Information: Must register for lecture and laboratory. Terms Offered: Fall, Spring. Grade Mode: Traditional. Special Course Fee: Yes.
- TH 186 Theatre Practicum I--Crew Assignment Credit: 1 (0-2-0): Course Description: Practical experience in mounting theatrical productions on a running crew in either lights, costume, set, sound, or projections. Prerequisite: None. Terms Offered: Fall, Spring. Grade Mode: Traditional. Special Course Fee: No.
- TH 192 First Year Seminar--Telling Your Story Credits: 3 (0-0-3): Course Description: Collaborative creative processes required to transfer storytelling and self-scripting literature to theatrical performance with faculty artists/scholars. Prerequisite: None. Restrictions: Must not be a: Freshman or sophomore. Must be a: Undergraduate. Registration Information: Enrollment in theatre major required. Term Offered: Fall. Grade Mode: Traditional. Special Course Fee: No.
- TH 242 World Theatre History I Credits: 3 (3-0-0): Course Description: Theatre history from its African origins through the 18th century across global traditions. Prerequisite: TH 140 may be taken concurrently. Term Offered: Fall. Grade Mode: Traditional. Special Course Fee: No.
- TH 243 World Theatre History II Credits: 3 (3-0-0): Course Description: Theatre history from the 19th century to the present across global traditions. Prerequisite: TH 140. Term Offered: Spring. Grade Mode: Traditional. Special Course Fee: No.
- Theatre Practicum: Performance and Musical Theatre: TH400
- Theatre Practicum: Design & Technology: TH386A/B/C and TH486 A/B/C

See details in the Theatre major concentration requirement maps below.

THEATRE COURSES REQUIRED OF PERFORMANCE CONCENTRATION

Degree Type:	B.A. – Bachelor of Arts
Program Code:	THTR-PRFZ-BA
Program Title:	Major in Theatre, Performance Concentration

Program Description: The Performance Concentration is designed to offer extensive opportunity in both the study and practice in the area of theatrical performance. It offers foundational to advanced courses in multiple acting styles, approaches to acting, and entry points for the experience and vocabulary of performance. The concentration teaches western “inside-out” approaches (ie, Stanislavski, Meisner), based in the vocabulary of action, objective and tactic, as well as “outside-in” approaches (ie, Suzuki, clown, commedia) based in character creation through study of the voice and body. Students also practice storytelling, devising, physical theatre, directing and play writing. Students progress through a 4-part sequence of acting courses:

1. Acting I introduces a traditional basis in Stanislavski technique (the most common training in the US), focusing on text analysis and the building blocks of acting vocabulary.
2. Acting II applies this vocabulary to two-person scene studies in Realism.
3. Acting III expands study to different styles of text, including both realism (Chekhov) and heightened and physical styles of acting (the Greeks, Restoration Comedy, Clowning, Commedia dell'Arte).
4. Acting IV focuses on recent, non-traditional texts and performance styles.
5. Supplementing the 4-part Acting sequence are courses in Voice and Movement, Special Topics courses, and Professional Actor Preparation, all designed to expand the actor's toolbox.
6. Students also study Directing, Playwriting, and Dramaturgy, Theatre History, and Theatre for Social Change, crucial courses in expanding the performer's place and vocabulary in the overall production experience and the world.
7. In the senior year, students can elect from an array of options to create a “capstone” experience. In addition to the Tier IV required courses (TH 351 and TH 450) the capstone can include teaching, dramaturging a show in our season, an internship, applied theatre project, or a self-produced staged reading/presentation of their own creative work.

Program Level Learning Objectives

In addition to our FOUR major-wide, Program Learning Objectives, the Performance Concentration includes the following TWO Program Learning Objectives:

- **PERFORMANCE IN THEATRE:** Develop a unique artistic vision by practicing incremental techniques and skills necessary to perform for the stage, including personal experience as a basis for storytelling; western “inside-out” approaches based in the vocabulary of action/objective/tactic and movement based “outside-in” approaches based in the voice and body; and devising techniques, including memoir, adaptation, and physical theatre.
- **PERFORMANCE ARTISTRY:** Develop an understanding of the Performer as a collaborative artist, creative visionary, and working professional and cultivate cross disciplinary skills in directing, playwriting, global theatre traditions, musical theatre and/or theatre for social change to expand sophistication in performance.

Program Requirements (Effective Fall 2023)

Concentration specific courses may not double-count in multiple Theatre concentrations.

Freshman		
Course	Description	Credits
CO 150 (AUCC 1A) College Composition (GT-CO2)		3
TH 140 Text Analysis		3
TH 151 Acting I		3
TH 161 Stagecraft		3
TH 186 Theatre Practicum I--Crew Assignment		1
TH 192 First Year Seminar--Telling Your Story		3
TH 250 Voice and Movement		3
Arts and Humanities (AUCC 3B)		6
Diversity, Equity, and Inclusion (AUCC 1C)		3
Quantitative Reasoning (AUCC 1B)		3
Total Credits		31
Sophomore		
TH 242 World Theatre History I		3
TH 243 World Theatre History II		3
TH 251 Acting II		3
TH 269A Makeup and Hair Design I: Actors		1
TH 286 Theatre Practicum II--Shop Assignment		1
TH 400 Theatre Practicum--Performance		1
Biological and Physical Sciences (AUCC 3A)		7
Historical Perspectives (AUCC 3D)		3
Social and Behavioral Sciences (AUCC 3C)		3
Electives		4
Total Credits		29
Junior		
TH 348 Speech and Dialects		3
TH 350 Classical Text		3
TH 351 Acting III		3
TH 355 Directing I		3
TH 400 Theatre Practicum--Performance		2
Select one course from the following:		3-6
TH 262 Stage Management I		
TH 263 Costume Design I		
TH 264 Lighting Design I		
TH 265 Set Design I		
TH 266 Sound Design I		
TH 268 Projection Design I		
TH 344 Global Dramaturgies		
TH 345 Global Theatre		
TH 375 Playwriting I		
TH 382A Study Abroad--South Africa: Performing Arts and Culture		
TH 392 Theatre Seminar		
TH 479 Theatre in London: Travel Abroad		

Advanced Writing (AUCC 2)	3
Upper-Division Electives	6-9
Total Credits	29

Senior

TH 400 Theatre Practicum--Performance	1
TH 450 Professional Actor Preparation	3
TH 451 Acting IV	3
TH 452 Advanced Topics in Acting--Devising	3
Select one course from the following:	3
TH 344 Global Dramaturgies	
TH 455 Directing II	
TH 475 Playwriting II	
TH 487 Theatre Internship	
Upper-Division Electives	18
Total Credits	31

Program Total Credits: 120

TH 400 should be taken 4 times, 1 credit each. Each credit represents being cast in our main stage season productions. All Performance majors MUST audition for all our shows.

Select enough elective credits to bring the program total to a minimum of 120 credits, of which at least 42 must be upper-division(300- to 400-level).

THEATRE COURSES REQUIRED OF MUSICAL THEATRE CONCENTRATION

Degree Type:	B.A. – Bachelor of Arts
Program Code:	THTR-MUSZ-BA
Program Title:	Major in Theatre, Musical Theatre Concentration

Program Description: The Musical Theatre concentration is designed to offer students opportunities to practice incremental techniques and skills necessary for the art form of Musical Theatre in 3 areas: singing, dancing, and acting. Students develop an understanding of the Musical Theatre Performer as a creative collaborator, visionary, and working artist. As singers, they train to practice healthy habits that support a lifetime of vocal production for the stage, screen and or recording. As dancers, they learn to effectively deliver highly physical staging or dance. And as actors, students work on analyzing and performing contemporary and classical scripts and songs. Students progress through a 2-part sequence of Musical Theatre History & Repertoire in which they learn about, and practice, the art form. They round this out with Text Analysis, Theatre History (I or II), as well as electives in Directing, Playwriting, Dramaturgy, Internships, and Design courses. They also take incremental music courses, including Musicianship/Music Fundamentals, Singing for Actors, and Applied Voice lessons. This culminates in TH 373 Musical Theatre Workshop: Scene-to-Song, which combines voice, movement/dance, and acting. Students have an array of dance options, including: Tap I & II, Jazz, Ballet, African, or Modern/Styles.

And they progress through an acting sequence, including Acting I and II and the advanced topic – Scene-to-Song, which is the equivalent of Acting III for Musical Theatre majors. The capstone class is TH450 Professional Actor Prep. In the senior year, students also do “capstone” experiences, performing in a main stage show in our season, in-class showcases in advanced acting courses or an internship opportunity outside CSU.

Program-Level Learning Objectives

In addition to our FOUR major-wide, Program Learning Objectives, the Musical Theatre Concentration includes the following TWO Program Learning Objectives:

- **MUSICAL THEATRE IN PERFORMANCE:** Develop a unique artistic vision by practicing incremental techniques and skills necessary to perform in the discipline of Musical Theatre, including Singing, Dancing, and Acting.
- **MUSICAL THEATRE ARTISTRY:** Develop an understanding of the Musical Theatre Performer as a collaborative artist, and creative visionary, and explore the discipline of Musical Theatre as an art form, its history, repertory, conventions, and etiquette.

Program Requirements (Effective Fall 2023)

Concentration-specific courses may not double-count in multiple Theatre concentrations.

Freshman	
Course & Description	Credits
CO 150 (AUCC 1A) College Composition (GT-CO2)	3
MU 111 (AUCC 3B) Music Theory Fundamentals (GT-AH1)	3
MU 150 Piano Class I	1
TH 140 Text Analysis	3
TH 151 Acting I	3
TH 161 Stagecraft	3
TH 186 Theatre Practicum I--Crew Assignment	1
TH 192 First Year Seminar--Telling Your Story	3
TH 253 Singing for Actors	3
Select one Dance course:	2-3
D120A: Dance Techniques I: Modern	
D120B: Dance Techniques I: Ballet	
D120C: Dance Techniques I: Jazz	
D160: Musical Tap Forms	
TH250 Voice and Movement	
Diversity, Equity, and Inclusion (AUCC 1C)	3
Quantitative Reasoning (AUCC 1B)	3
Total Credits	32-33
Sophomore	
MU 272Q Applied Music Instruction: Voice	2
TH 251 Acting II	3
TH 269A Makeup and Hair Design I: Actors	1
TH 286 Theatre Practicum II--Shop Assignment	1
TH 400 Theatre Practicum--Performance	1
Select one level I or II Dance course:	2-3
D120A: Dance Techniques I: Modern	
D120B: Dance Techniques I: Ballet	
D160: Musical Tap Forms	
D220A: Dance Techniques III: Modern	
D220B: Dance Techniques III: Ballet	
D220C: Dance Techniques IV: Jazz	
D221A: Dance Techniques IV: Modern	
D221B: Dance Techniques IV: Modern	
Select one of the following:	3
TH 242 World Theatre History I	
TH 243 World Theatre History II	

Select one level I design course:	3
TH 262 Stage Management I	
TH 263 Costume Design I	
TH 264 Lighting Design I	
TH 265 Set Design I I	
TH 266 Sound Design I I	
TH 268 Projection Design I I	
Arts and Humanities (AUCC 3B)	3
Biological and Physical Sciences (AUCC 3A)	7
Electives	4
Total Credits	30-31

Junior

MU 472Q Applied Music Instruction: Voice	2
TH 371 Musical Theatre History & Rep I	3
TH 372 Musical Theatre History & Rep I	3
TH 400 Theatre Practicum--Performance	2
Select one course from the following:	3-6
TH 345 Global Theatre	
TH 351 Acting III	
TH 355 Directing I	
TH 375 Playwriting I	
TH 382A Study Abroad--South Africa: Performing Arts and Culture (6 cr)	
TH 479 Study Abroad--UK: Performing Arts and Culture (6 cr)	
Select one level I or II Dance course:	
Historical Perspectives (AUCC 3D)	3
Social and Behavioral Sciences (AUCC 3C)	3
Upper-Division Electives	3
Total Credits	24-27

Senior

TH 373 Musical Theatre History & Rep I	3
TH 400 Theatre Practicum--Performance	1
TH 450 Professional Actor Preparation	3
Select one course from the following:	3
TH 344 Global Dramaturgies	
TH 351 Acting III	
TH 355 Directing I	
TH 375 Playwriting I	
TH 392 Theatre Seminar	
TH 451 Acting IV	
TH 455 Directing II	
TH 475 Playwriting II	
TH 487 Theatre Internship	
TH 492 Advanced Theatre Seminar	
Select one level I or II Dance course:	2-3
Advanced Writing (AUCC 2)	3
Upper-Division Electives	13-18
Total Credits	29
Program Total Credits:	120

TH 400 should be taken 4 times, 1 credit each. Each credit represents being cast in our main stage season productions. All Performance majors MUST audition for all our shows.

Select enough elective credits to bring the program total to a minimum of 120 credits, of which at least 42 must be upper-division (300- to 400-level).

THEATRE COURSES REQUIRED OF COSTUME DESIGN & TECHNOLOGY CONCENTRATION

Degree Type:	B.A. – Bachelor of Arts
Program Code:	THTR-CDTZ-BA
Program Title:	Major in Theatre, Costume Design & Technology Concentration

Program Description

In the Costume Design & Technology Concentration, students explore incremental to advanced skills that costume designers, hair and makeup designers, and costume /hair /makeup technicians use to design and build costumes for the stage, dance, or film. These skills include primary research, vocabulary, best practices, the universal language of clothes, diverse aesthetic styles to build characters, and a synthesis of skills including drawing, painting, mockups, and application of emerging technologies. Students develop an understanding of the Costume Designer as a collaborative artist, creative visionary, and working professional by practicing organizational, craft, and creative skills to realize a show from concept to production and building a portfolio of creative design and/or technical work. In this concentration, students take figure drawing, costume construction, lighting design, makeup, and hair design, in addition to a variety of special topics classes in theatre design and technology to build a foundation to engage as a main-stage designer in the department and professional world. Students will receive practical training from design to production to better understand the designer's process and collaborative effort of creating a world onstage.

Costume Design & Technology students also have the option to study abroad on one of our two SMTD-faculty-led programs: in the UK and South Africa to experience first-hand how theatre artists in other countries make work that speaks to their cultures and historical moments and in a diverse array of modes and media. Additionally, students have an option of participating in CSU's Semester at Sea program to better appreciate the world and the place of their craft within it. They also have the option of taking classes in Performance, Playwriting, Global Theatre, Dramaturgy, and Theatre for Social Transformation & Change. All students are encouraged (and will receive credit for) internships in the field. In the senior year, students can elect from an array of options to create a "capstone" experience. Paired with the design portfolio class the capstone is typically a design for a Main-Stage production with full shop support but could include realization of technical projects, a gallery exhibit, or an area-specific publication.

Program Level Learning Objectives

In addition to our FOUR major-wide, Program Learning Objectives, the Costume Design & Technology Concentration includes the following TWO Program Learning Objectives:

- **COSTUME DESIGN and TECHNOLOGY FOR THEATRE, FILM, and INDUSTRY:** Explore the specific techniques that costume, hair, and makeup designers and technicians use to develop and communicate their ideas through research, synthesis of skills including drawing, painting, mockups, and application of emerging technologies. From realized works on mainstage shows, understand how the costume, hair, and makeup designer supports, collaborates, and interacts with the creative team.
- **DESIGN ARTISTRY:** Develop an understanding of the Costume Designer as a collaborative artist, creative visionary, craftsperson, and working professional by practicing organizational, design, and craft skills to realize a show from concept to production and building a portfolio of creative design and/or technical work.

Program Requirements (Effective Fall 2023)

Students in this concentration must satisfactorily undergo a portfolio review each spring, where their work will be celebrated and examined to provide guidance for goals for the following year. Concentration-specific courses may not double-count in multiple theater concentrations.

Freshman	
Course & Description	Credits
CO 150 (AUCC 1A) College Composition (GT-CO2)	3
TH 140 Text Analysis	3
TH 161 Stagecraft	3
TH 163 Costume Construction	3
TH 186 Theatre Practicum I--Crew Assignment	1
TH 192 First Year Seminar--Telling Your Story	3
TH 286 Theatre Practicum II: Shop Assignment	1
Select one course:	3
ART 236: Figure Drawing	
TH160: Drawing for Theatre	
Select two courses (AUCC Arts & Humanities 3B):	6
ART 100: Introduction to the Visual Arts (GT-AH1-AUCC 3B)	
D110: Understanding Dance (GT-AH1-AUCC 3B)	
MU100: Music Appreciation (GT-AH1-AUCC 3B)	
Quantitative Reasoning (AUCC 1B)	3
Total Credits	29
Sophomore	
AM363 Historic Costume	3
TH 242 World Theatre History I	3
TH 243 World Theatre History II	3
TH 263 Costume Design I	3
TH 269B MakeUp & Hair Design I: Designers	3
TH 386A Theatre Practicum III—Production Crew	1
TH 386B Theatre Practicum III—Asst. Designer in Conceptual Process	1
Diversity, Equity, and Inclusion (AUCC 1C)	3
Biological and Physical Sciences (AUCC 3A)	7
Total Credits	27
Junior	
TH 363 Costume Design II	3
TH 369 MakeUp & Hair Design II	3
TH 386C Theatre Practicum III—Assistant Designer Applied	1
Select one course from the following:	3
TH 301A Theatre Design and Production Seminar: Lecture Only	
TH 301B Theatre Design and Production Seminar: Lecture and Lab	
TH 301C Theatre Design and Production Seminar: Lab Only	
Select one course from the following:	1
TH 486A Theatre Practicum IV—Lead Production/Technical	
TH 486B Theatre Practicum IV—Lead Designer-Conceptual	
Select one course from the following:	3
TH 344 Global Dramaturgies	

TH 345 Global Theatre	
TH 479 Study Abroad--UK: Performing Arts and Culture (6 cr)	
TH 487 Theatre Internship	
Advanced Writing (AUCC 2)	3
Social and Behavioral Sciences (AUCC 3C)	3
Upper-Division Electives	10-13
Total Credits	30-33

Senior

TH 460 Design Portfolio and Professional Preparation	3
Select one course from the following:	1
TH 486A Theatre Practicum IV—Lead Production/Technical	
TH 486C Theatre Practicum IV—Lead Designer-Applied	
Select one course from the following:	3
TH 264 Lighting Design I	
TH 265 Set Design I	
Select one course from the following:	3
TH 401A Theatre Design and Production Advanced Topics: Lecture Only	
TH 401B Theatre Design and Production Advanced Topics: Lecture and Lab	
TH 401C Theatre Design and Production Advanced Topics: Lab Only	
Historical Perspectives (AUCC 3D)	3
Upper-Division Electives	18
Total Credits	31
Program Total Credits:	120

Select enough elective credits to bring the program total to a minimum of 120 credits, of which at least 42 must be Upper-Division(300- to 400-level).

THEATRE COURSES REQUIRED OF LIGHTING DESIGN & TECHNOLOGY CONCENTRATION

Degree Type:	B.A. – Bachelor of Arts
Program Code:	THTR-LDTZ-BA
Program Title:	Major in Theatre, Lighting Design & Technology Concentration

Program Description

Focused around aspects that working Video and Projection designers use for live and filmed entertainment, Projection Design & Technology offers students several ways to express their creativity and artistry:

- As Lighting Designers for Theatre, Musicals, Opera, or Dance
- As Associate Lighting Designers for Theatre, Musicals, Opera, or Dance
- As Assistant Lighting Designers for Theatre, Musicals, Opera, or Dance
- As Lighting Engineers for Stage, Television, and Film
- As Lighting Technicians for Stage, Dance, live productions, television, and film
- As Storytellers
- As Activist-artists
- As Global citizens

In this concentration students take Drawing for Theatre, Computer Assisted Drafting for Theatre, two levels of Lighting Design courses, Projection Design, Design Portfolio & Professional Prep, and are required to explore other fields of design (such as Sound Design, Costume Design or Set Design) to better understand the collaborative effort of creating a world onstage. Lighting Design Students are also required to take a series of Special Topics courses

and a Makeup Course. Lighting Design students will take Practicum classes where they put the skills learned in design courses to use, working on design teams on departmental productions and/or live events.

Lighting Design & Technology students also have the option to study abroad on one of our SMTD-faculty-led programs: in the UK and South Africa to experience first-hand how theatre artists in other countries make work that speaks to their cultures and historical moments and in a diverse array of modes and media. Additionally, students have an option of participating in CSU's Semester at Sea program to better appreciate the world and the place of their craft within it. They also have the option of taking classes in Performance, Playwriting, Global Theatre, Dramaturgy, and Theatre for Social Transformation & Change. All students are encouraged (and will receive credit for) internships in the field.

All Theatre concentrations take the revised World Theatre History I & II, a year-long history sequence covering our ancient African performance origins to the contemporary moment, in Europe, Africa, Asia, and the Americas. Additionally, all Theatre concentrations take Freshman Seminar, Stagecraft, Text Analysis, and practica backstage and in shops.

In the senior year, students can elect from an array of options to create a "capstone" experience. Most typically, this is designed for a Main-Stage production with full shop support.

Program-Level Learning Objectives

In addition to our FOUR major-wide, Program Learning Objectives, the Lighting Design & Technology Concentration includes the following TWO Program Learning Objectives:

- **LIGHTING DESIGN and TECHNOLOGY FOR THEATRE, FILM, and INDUSTRY:** Explore the specific techniques that lighting designers use to develop and communicate their ideas through research, synthesis of skills including drafting, computerized/virtual reality pre-visualization, automated lighting programming, and application of emerging technologies with a robust understanding of how the lighting designer supports, collaborates, and interacts with the creative team.
- **DESIGN ARTISTRY:** Develop an understanding of the Lighting Designer as a collaborative artist, creative visionary, technician, and working professional by practicing organizational, design, and technical skills to realize a show from concept to production and building a portfolio of creative design and/or technical work.

Program Requirements (Effective Fall 2023)

Freshman	
Course & Description	Credits
CO 150 (AUCC 1A) College Composition (GT-CO2)	3
TH 140 Text Analysis	3
TH 160 Drawing for Theatre	3
TH 161 Stagecraft	3
TH 186 Theatre Practicum I--Crew Assignment	1
TH 192 First Year Seminar--Telling Your Story	3
Select two courses (AUCC Arts & Humanities 3B):	6
ART 100: Introduction to the Visual Arts (GT-AH1-AUCC 3B)	
D110: Understanding Dance (GT-AH1-AUCC 3B)	
MU100: Music Appreciation (GT-AH1-AUCC 3B)	
Diversity, Equity, and Inclusion (AUCC 1C)	3
Quantitative Reasoning (AUCC 1B)	3

Total Credits	28
Sophomore	
TH 242 World Theatre History I	3
TH 243 World Theatre History II	3
TH 260 Computer Assisted Drafting for Theatre	3
TH 262 Stage Management I	3
TH 264 Lighting Design I	3
TH 268 Projection Design I	3
TH 269B MakeUp & Hair Design I: Designers	3
TH 286 Theatre Practicum II: Shop Assignment	1
Select one course:	1
TH 386A Theatre Practicum III—Production Crew	
TH 386B Theatre Practicum III—Asst. Designer in Conceptual Process	
Biological and Physical Sciences (AUCC 3A)	7
Total Credits	30
Junior	
TH 364 Lighting Design II	3
TH 386C Theatre Practicum III—Assistant Designer Applied	1
Select one course from the following:	3
TH 301A Theatre Design and Production Seminar: Lecture Only	
TH 301B Theatre Design and Production Seminar: Lecture and Lab	
TH 301C Theatre Design and Production Seminar: Lab Only	
Select one course from the following:	1
TH 486A Theatre Practicum IV—Lead Production/Technical	
TH 486B Theatre Practicum IV—Lead Designer-Conceptual	
Select one course from the following:	3-6
TH 344 Global Dramaturgies	
TH 345 Global Theatre	
TH 382A Study Abroad—South Africa: Performing Arts and Culture (6 cr)	
TH 479 Study Abroad--UK: Performing Arts and Culture (6 cr)	
TH 487 Theatre Internship	
Advanced Writing (AUCC 2)	3
Social and Behavioral Sciences (AUCC 3C)	3
Historical Perspectives (AUCC 3D)	3
Upper-Division Electives	10-13
Total Credits	30-33
Senior	
TH 460 Design Portfolio and Professional Preparation	3
TH 486C Theatre Practicum IV—Lead Designer-Applied	1
Select two courses from the following:	6
TH 362 Stage Management II	
TH 368 Projection Design II	
TH 371 Musical Theatre History & Rep I	
Select one course from the following:	3
TH 401A Theatre Design and Production Advanced Topics: Lecture Only	
TH 401B Theatre Design and Production Advanced Topics: Lecture and Lab	
TH 401C Theatre Design and Production Advanced Topics: Lab Only	
Upper-Division Electives	16

Total Credits	29
Program Total Credits:	120

Select enough elective credits to bring the program total to a minimum of 120 credits, of which at least 42 must be Upper-Division(300- to 400-level).

THEATRE COURSES REQUIRED OF PROJECTION DESIGN & TECHNOLOGY CONCENTRATION

Degree Type:	B.A. – Bachelor of Arts
Program Code:	THTR-PDTZ-BA
Program Title:	Major in Theatre, Projection Design & Technology Concentration

Program Description

Focused around aspects that working Video and Projection designers use for live and filmed entertainment, Projection Design & Technology offers students several ways to express their creativity and artistry:

- As Projection Designers for Theatre, Musicals, Opera, or Dance
- As Associate Projection Designers for Theatre, Musicals, Opera, or Dance
- As Assistant Projection Designers for Theatre, Musicals, Opera, or Dance
- As Projection Engineers for Stage, Television, and Film
- As Projection Technicians for Stage, Dance, live productions, television, and film
- As Storytellers
- As Activist-artists
- As Global citizens

In this concentration students take Drawing for Theatre, Computer Assisted Drafting for Theatre, two levels of Projection Design courses, Lighting Design, Design Portfolio & Professional Prep, and are required to explore other fields of design (such as Sound Design, Lighting Design, Costume Design or Set Design) to better understand the collaborative effort of creating a world onstage. Projection Design Students are also required to take a series of Special Topics courses and a Makeup Course. Projection Design students will take Practicum classes where they put the skills learned in design courses to use, working on design teams on departmental productions and/or live events.

Projection Design & Technology students also have the option to study abroad on one of our SMTD-faculty-led programs: in the UK and South Africa to experience first-hand how theatre artists in other countries make work that speaks to their cultures and historical moments and in a diverse array of modes and media. Additionally, students have an option of participating in CSU's Semester at Sea program to better appreciate the world and the place of their craft within it. They also have the option of taking classes in Performance, Playwriting, Global Theatre, Dramaturgy, and Theatre for Social Transformation & Change. All students are encouraged (and will receive credit for) internships in the field.

All Theatre concentrations take the revised World Theatre History I & II, a year-long history sequence covering our ancient African performance origins to the contemporary moment, in Europe, Africa, Asia, and the Americas. Additionally, all Theatre concentrations take Freshman Seminar, Stagecraft, Text Analysis, and practica backstage and in shops.

In the senior year, students can elect from an array of options to create a "capstone" experience. Most typically, this is designed for a Main-Stage production with full shop support.

Program-Level Learning Objectives

In addition to our FOUR major-wide, Program Learning Objectives, the Lighting Design & Technology Concentration includes the following TWO Program Learning Objectives:

- **PROJECTION DESIGN and TECHNOLOGY FOR THEATRE, FILM, and INDUSTRY:** Explore the specific techniques that projection designers use to develop and communicate their ideas through research, synthesis of skills including drafting, computerized/virtual reality pre-visualization, content creation, video programming, and application of emerging technologies with a robust understanding of how the projection designer supports, collaborates, and interacts with the creative team.
- **DESIGN ARTISTRY:** Develop an understanding of the Projection Designer as a collaborative artist, creative visionary, technician, and working professional by practicing organizational, design, and technical skills to realize a show from concept to production and building a portfolio of creative design and/or technical work.

Program Requirements (Effective Fall 2023)

Concentration-specific courses may not double-count in multiple Theatre concentrations.

Freshman	
Course & Description	Credits
CO 150 (AUCC 1A) College Composition (GT-CO2)	3
TH 140 Text Analysis	3
TH 160 Drawing for Theatre	3
TH 161 Stagecraft	3
TH 186 Theatre Practicum I--Crew Assignment	1
TH 192 First Year Seminar--Telling Your Story	3
Select two courses (AUCC Arts & Humanities 3B):	6
ART 100: Introduction to the Visual Arts (GT-AH1-AUCC 3B)	
D110: Understanding Dance (GT-AH1-AUCC 3B)	
MU100: Music Appreciation (GT-AH1-AUCC 3B)	
Diversity, Equity, and Inclusion (AUCC 1C)	3
Quantitative Reasoning (AUCC 1B)	3
Total Credits	28
Sophomore	
TH 242 World Theatre History I	3
TH 243 World Theatre History II	3
TH 260 Computer Assisted Drafting for Theatre	3
TH 264 Lighting Design I	3
TH 268 Projection Design I	3
TH 286 Theatre Practicum II: Shop Assignment	1
Select one course:	1
TH 386A Theatre Practicum III—Production Crew	
TH 386B Theatre Practicum III—Asst. Designer in Conceptual Process	
Biological and Physical Sciences (AUCC 3A)	7
Social and Behavioral Sciences (AUCC 3C)	3
Historical Perspectives (AUCC 3D)	3
Total Credits	30

Junior	
TH 368 Projection Design II	3
TH 386C Theatre Practicum III—Assistant Designer Applied	1
TH 460 Design Portfolio and Professional Preparation	3
Select one course from the following:	3
TH 262 Stage Management I	
TH 265 Set Design I	
Select one course from the following:	3
TH 301A Theatre Design and Production Seminar: Lecture Only	
TH 301B Theatre Design and Production Seminar: Lecture and Lab	
TH 301C Theatre Design and Production Seminar: Lab Only	
Select one course from the following:	1
TH 486A Theatre Practicum IV—Lead Production/Technical	
TH 486B Theatre Practicum IV—Lead Designer-Conceptual	
Advanced Writing (AUCC 2)	3
Upper-Division Electives	14
Total Credits	31
Senior	
TH 364 Lighting Design II	3
TH 486C Theatre Practicum IV—Lead Designer-Applied	1
Select one course from the following:	3-6
TH 344 Global Dramaturgies	
TH 345 Global Theatre	
TH 382A Study Abroad—South Africa: Performing Arts and Culture (6 cr)	
TH 479 Study Abroad--UK: Performing Arts and Culture (6 cr)	
TH 487 Theatre Internship	
Select one course from the following:	3
TH 362 Stage Management II	
TH 365 Set Design II	
TH 371 Musical Theatre History & Rep I	
Select one course from the following:	3
TH 401A Theatre Design and Production Advanced Topics: Lecture Only	
TH 401B Theatre Design and Production Advanced Topics: Lecture and Lab	
TH 401C Theatre Design and Production Advanced Topics: Lab Only	
Upper-Division Electives	15-18
Total Credits	31
Program Total Credits:	120
Select enough elective credits to bring the program total to a minimum of 120 credits, of which at least 42 must be Upper-Division(300- to 400-level).	

THEATRE COURSES REQUIRED OF SOUND DESIGN & TECHNOLOGY CONCENTRATION

Degree Type:	B.A. – Bachelor of Arts
Program Code:	THTR-SDTZ-BA
Program Title:	Major in Theatre, Sound Design & Technology Concentration

Program Description

Focused around aspects that working Sound designers use for live and filmed entertainment, Sound Design offers students several ways to express their creativity and artistry:

- As Sound Designers for Theatre, Musicals, Opera, or Dance
- As Associate Sound Designers for Theatre, Musicals, Opera, or Dance
- As Assistant Sound Designers for Theatre, Musicals, Opera, or Dance
- As Sound Engineers for Stage, Television, and Film
- As Sound Mixers for Stage, Dance, live productions, television, and Film
- As Storytellers
- As activist-artists
- As global citizens

In this concentration students take Drawing for Theatre, Computer Assisted Drafting for Theatre, two levels of Sound Design courses, Lighting Design, Design Portfolio & Professional Prep, and are required to explore other fields of design (such as Sound Design, Lighting Design, Costume Design or Set Design) to better understand the collaborative effort of creating a world onstage. Sound Design Students are also required to take a series of Special Topics courses and a Makeup Course. Sound Design students will take Practicum classes where they put the skills learned in design courses to use, working on design teams on departmental productions and/or live events.

Sound Design students also have the option to study abroad on one of our two SMTD-faculty-led programs: in the UK and South Africa to experience first-hand how theatre artists in other countries make work that speaks to their cultures and historical moments and in a diverse array of modes and media. Additionally, students have an option of participating in CSU's Semester at Sea program to better appreciate the world and the place of their craft within it. They also have the option of taking classes in Performance, Playwriting, Global Theatre, Dramaturgy, and Theatre for Social Transformation & Change. All students are encouraged (and will receive credit for) internships in the field.

All Theatre concentrations take the revised World Theatre History I & II, a year-long history sequence covering our ancient African performance origins to the contemporary moment, in Europe, Africa, Asia, and the Americas. Additionally, all Theatre concentrations take Freshman Seminar, Stagecraft, Text Analysis, and practica backstage and in shops.

In the senior year, students can elect from an array of options to create a "capstone" experience. Most typically, this is design for a Main-Stage production with full shop support.

Program-Level Learning Objectives

In addition to our FOUR major-wide, Program Learning Objectives, the Lighting Design & Technology Concentration includes the following TWO Program Learning Objectives:

- **SOUND DESIGN and TECHNOLOGY FOR THEATRE, FILM, and INDUSTRY:** Explore the specific techniques that sound designers use to develop and communicate their ideas through research, synthesis of skills including recording, mixing, audio engineering, sound control programming, content creation, and application of emerging technologies with a robust understanding of how the sound designer supports, collaborates, and interacts with the creative team.
- **DESIGN ARTISTRY:** Develop an understanding of the Sound Designer as a collaborative artist, creative visionary, technician, and working professional by practicing organizational, design, musical, and technical skills to realize a show from concept-to-production and building a portfolio of creative design and/or technical work.

Program Requirements (Effective Fall 2023)

Concentration-specific courses may not double-count in multiple Theatre concentrations.

Freshman	
Course & Description	Credits
CO 150 (AUCC 1A) College Composition (GT-CO2)	3
TH 140 Text Analysis	3
TH 160 Drawing for Theatre	3
TH 161 Stagecraft	3
TH 186 Theatre Practicum I--Crew Assignment	1
TH 192 First Year Seminar--Telling Your Story	3
TH 286 Theatre Practicum II: Shop Assignment	1
Select two courses (AUCC Arts & Humanities 3B):	6
ART 100: Introduction to the Visual Arts (GT-AH1-AUCC 3B)	
D110: Understanding Dance (GT-AH1-AUCC 3B)	
MU100: Music Appreciation (GT-AH1-AUCC 3B)	
Diversity, Equity, and Inclusion (AUCC 1C)	3
Quantitative Reasoning (AUCC 1B)	3
Total Credits	29
Sophomore	
TH 242 World Theatre History I	3
TH 243 World Theatre History II	3
TH 260 Computer Assisted Drafting for Theatre	3
TH 266 Sound Design I	3
TH 268 Projection Design I	3
TH 269B Makeup and Hair Design I: Designers	3
TH 386C Theatre Practicum III—Assistant Designer Applied	1
Select one course:	1
TH 386A Theatre Practicum III—Production Crew	
TH 386B Theatre Practicum III—Asst. Designer in Conceptual Process	
Biological and Physical Sciences (AUCC 3A)	7
Historical Perspectives (AUCC 3D)	3
Total Credits	30
Junior	
TH 366 Sound Design II	3
TH 460 Design Portfolio and Professional Preparation	3
Select one course from the following:	3
TH 262 Stage Management I	
TH 264 Lighting Design I	
Select one course from the following:	3
TH 301A Theatre Design and Production Seminar: Lecture Only	
TH 301B Theatre Design and Production Seminar: Lecture and Lab	
TH 301C Theatre Design and Production Seminar: Lab Only	
Select one course from the following:	3-6
TH 344 Global Dramaturgies	
TH 345 Global Theatre	
TH 382A Study Abroad—South Africa: Performing Arts and Culture (6 cr)	

TH 479 Study Abroad--UK: Performing Arts and Culture (6 cr)

TH 487 Theatre Internship

Advanced Writing (AUCC 2)

3

Social and Behavioral Sciences (AUCC 3C)

3

Upper-Division Electives

7-10

Total Credits**31****Senior**

TH 486A Theatre Practicum IV—Lead Production/Technical

1

TH 486B Theatre Practicum IV—Lead Designer-Conceptual

1

TH 486C Theatre Practicum IV—Lead Designer-Applied

1

Select two courses from the following:

6

TH 362 Stage Management II

TH 364 Lighting Design II

TH 368 Projection Design II

TH 371 Musical Theatre History & Rep I

Select one course from the following:

3

TH 401A Theatre Design and Production Advanced Topics: Lecture Only

TH 401B Theatre Design and Production Advanced Topics: Lecture and Lab

TH 401C Theatre Design and Production Advanced Topics: Lab Only

Upper-Division Electives

18

Total Credits**30****Program Total Credits:****120**

Select enough elective credits to bring the program total to a minimum of 120 credits, of which at least 42 must be Upper-Division(300- to 400-level).

THEATRE COURSES REQUIRED OF SET DESIGN CONCENTRATION

Degree Type: B.A. – Bachelor of Arts

Program Code: THTR-SDSZ-BA

Program Title: Major in Theatre, Set Design Concentration

Program Description

Focused around aspects that working Set Designers use for live and filmed entertainment, the Set Design concentration offers students several ways to express their creativity and artistry:

- As Set Designers for Theatre, Musicals, Opera, or Dance
- As Associate Set Designers for Theatre, Musicals, Opera, or Dance
- As Assistant Set Designers for Theatre, Musicals, Opera, or Dance
- As Set Technicians and Craftspeople for Stage, Dance, live productions, television, and film
- As Storytellers
- As Activist-artists
- As Global citizens

In this concentration students take Drawing for Theatre, Computer Assisted Drafting for Theatre, two levels of Set Design courses, Design Portfolio & Professional Prep, and are required to explore other fields of design (such as Sound Design, Costume Design or Set Design) to better understand the collaborative effort of creating a world onstage. Set Design Students are also required to take a series of Special Topics courses and a Makeup Course. Students will take Practicum classes where they put the skills learned in design courses to use, working on design teams on departmental productions and/or live events.

Set Design students also have the option to study abroad on one of our two SMTD-faculty-led programs: in the UK and South Africa to experience first-hand how theatre artists in other countries make work that speaks to their cultures and historical moments and in a diverse array of modes and media. Additionally, students have an option of participating in CSU's Semester at Sea program to better appreciate the world and the place of their craft within it. They also have the option of taking classes in Performance, Playwriting, Global Theatre, Dramaturgy, and Theatre for Social Transformation & Change. All students are encouraged (and will receive credit for) internships in the field.

All Theatre concentrations take the revised World Theatre History I & II, a year-long history sequence covering our ancient African performance origins to the contemporary moment, in Europe, Africa, Asia, and the Americas. Additionally, all Theatre concentrations take Freshman Seminar, Stagecraft, Text Analysis, and practica backstage and in shops.

In the senior year, students can elect from an array of options to create a "capstone" experience. Most typically, this is designed for a Main-Stage production with full shop support.

Program Level Learning Objective

In addition to our FOUR major-wide, Program Learning Objectives, the Set Design Concentration includes the following TWO Program Learning Objectives:

- SET DESIGN FOR THEATRE, FILM, and INDUSTRY: Explore incremental to advanced skills that set designers and craftspeople use to design and build sets and scenery for the stage, dance, film, or industry, including primary research, vocabulary and best practices, diverse aesthetic styles, and a synthesis of skills including design, drafting, modeling, painting, computer-assisted design, and application of emerging technologies.
- DESIGN ARTISTRY: Develop an understanding of the Set Designer as a collaborative artist, creative visionary, and working professional by practicing organizational, craft, and creative skills to realize a show from concept-to-production and building a portfolio of creative design and/or technical work.

Program Requirements (Effective Fall 2023)

Concentration specific courses may not double-count in multiple Theatre concentrations.

Freshman	
Course & Description	Credits
CO 150 (AUCC 1A) College Composition (GT-CO2)	3
TH 140 Text Analysis	3
TH 160 Drawing for Theatre	3
TH 161 Stagecraft	3
TH 186 Theatre Practicum I--Crew Assignment	1
TH 192 First Year Seminar--Telling Your Story	3
Select two courses (AUCC Arts & Humanities 3B):	6
ART 100: Introduction to the Visual Arts (GT-AH1-AUCC 3B)	
D110: Understanding Dance (GT-AH1-AUCC 3B)	
MU100: Music Appreciation (GT-AH1-AUCC 3B)	
Diversity, Equity, and Inclusion (AUCC 1C)	3
Quantitative Reasoning (AUCC 1B)	3
Total Credits	28

Sophomore	
TH 242 World Theatre History I	3
TH 243 World Theatre History II	3
TH 260 Computer Assisted Drafting for Theatre	3
TH 263 Costume Design I	3
TH 264 Lighting Design I	3
TH 265 Set Design I	3
TH 267 Scenic Painting	3
TH 286 Theatre Practicum II: Shop Assignment	1
Biological and Physical Sciences (AUCC 3A)	7
Total Credits	29
Junior	
TH 365 Set Design II	3
TH 386C Theatre Practicum III—Assistant Designer-Applied	1
Select one course from the following:	3
TH 301A Theatre Design and Production Seminar: Lecture Only	
TH 301B Theatre Design and Production Seminar: Lecture and Lab	
TH 301C Theatre Design and Production Seminar: Lab Only	
Select one course from the following:	3-6
TH 345 Global Theatre	
TH 355 Directing I	
TH 382A Study Abroad—South Africa: Performing Arts and Culture (6 cr)	
TH 479 Study Abroad--UK: Performing Arts and Culture (6 cr)	
Select one course from the following:	1
TH 386A Theatre Practicum III—Production Crew	
TH 386B Theatre Practicum III—Asst. Designer in Conceptual Process	
Advanced Writing (AUCC 2)	3
Social and Behavioral Sciences (AUCC 3C)	3
Upper-Division Electives	11-14
Total Credits	31
Senior	
TH 460 Design Portfolio and Professional Preparation	3
TH 486C Theatre Practicum IV—Lead Designer-Applied	1
Select one course from the following:	3
TH 401A Theatre Design and Production Advanced Topics: Lecture Only	
TH 401B Theatre Design and Production Advanced Topics: Lecture and Lab	
TH 401C Theatre Design and Production Advanced Topics: Lab Only	
Select one course from the following:	1
TH 486A Theatre Practicum IV—Lead Production/Technical	
TH 486B Theatre Practicum IV—Lead Designer-Conceptual	
Select two courses from the following:	6
TH 344 Global Dramturgies	
TH 465 Dress and Decor	
TH 487 Theatre Internship	
Historical Perspectives (AUCC 3D)	3
Upper-Division Electives	15
Total Credits	32
Program Total Credits:	120

Select enough elective credits to bring the program total to a minimum of 120 credits, of which at least 42 must be Upper-Division(300- to 400-level).

APPENDIX B — SAMPLE RESUMES



352 Seventh Ave.
#1501
NYC 10001
212-379-67822

NOAH RACEY

AEA, SAG-AFTRA

BROADWAY

CURTAINS

Bobby Pepper

Al Hirschfeld Theatre
Scott Ellis, Rob Ashford
Broadhurst Theatre
Michael Grief, Jerry Mitchell
Marquis Theatre
Michael Mayer, Rob Ashford
Roundabout Theatre,
Matthew Warchus, Kathleen
Marshall

NEVER GONNA DANCE

Lucky

THOROUGHLY MODERN MILLIE

Associate Choreographer,
Ensemble
Young Theo

FOLLIES

TELEVISION

THE BLACKLIST

Co-Star

NBC

PERSON OF INTEREST

Co-Star

CBS

BOARDWALK EMPIRE

Co-Star

HBO

ARE WE THERE YET

Co-Star

TBS

OFF BROADWAY

ERNEST IN LOVE

Jack

Irish Rep Theatre

TOURS

HOT SHOE SHUFFLE – US PREMIER

Spring

Kevin McCollum

CRAZY FOR YOU – US & CANADA

Bobby Child

Kevin McCollum

ON THE TOWN – EUROPE

Ozzie

Jeffrey Dunn

REGIONAL (SELECT CREDITS)

MUSIC MAN

Harold Hill

Asolo Repertory Theatre
Seattle 5th Avenue Theatre
Sacramento Music Circus
Goodspeed / MUNY
Arkansas Rep
Arizona Theatre Company
Geva Theatre/Cape Plyhs
Berkshire Theatre Fest
Sacramento Music Circus
Goodspeed Opera House
The MUNY
Austin Musical Theatre

MUSIC MAN

Harold Hill

SINGIN' IN THE RAIN

Don Lockwood

HOLIDAY INN

Ted Hanover

BRIDGES OF MADISON COUNTY

Bud

HOLMES AND WATSON

Holmes #2

THE ODD COUPLE

Felix Unger

A CHORUS LINE

Zach

CRAZY FOR YOU

Bobby Child

WHERE'S CHARLEY?

Charley

WEST SIDE STORY

Riff

OKLAHOMA!

Will Parker

WORKSHOPS

CHARLIE...CHOCOLATE FACTORY

Mr. Bucket

Sam Mendes

YANK!

Artie

David Cromer

TRAINING

THE BOSTON CONSERVATORY

BFA Musical Theatre

Acting and Dance

David Ash

Technical Director

Fort Collins, CO • davidashtd.com • davidbrelandash@gmail.com

Technical Experience

Assistant Technical Director, Colorado State University. 2017 - Present

- Hire, schedule, and train staff of undergraduate work-study students
- Lead student crew and staff carpenter through build process for a six show academic season
- Program ShopBot CNC router and train students and staff in proper usage
- Completed overhaul of scene shop layout, tool organization, and hardware storage

Assistant Technical Director, Olney Theatre Center. 2015 - 2017

- Led staff of three professional and two apprentice carpenters through build, load-in, and strike
- Generated labor budgets and construction drawings for each production
- Maintained, repaired, and replaced hand and power tools
- Served as Scene Shop representative on company safety committee

Technical Director, National Players. 2015 - 2016

- Completed technical design of scenery for an annual national tour of three shows in rotating repertory
- Trained appointed actors in safe installation, strike, and transport of all scenery

Carpenter, Olney Theatre Center. 2013 - 2015

- Constructed and installed scenery for a nine show, year-round season on a four theatre campus
- Assisted in tool maintenance, inventory tracking, and apprentice training

Scene Shop Apprentice, Olney Theatre Center. 2012 - 2013

- Served as carpenter and run crew member
- Assisted in a major overhaul of shop organization and stock unit storage

Stage Crew Apprentice, Santa Fe Opera. Summer 2012

- Member of an 18 person crew, running shows and performing nightly changeovers for a five opera season
- Basement Crew Leader: *Maometto II* – Led the basement storage of all scenic units during changeover
- Properties Artisan and Electrics Crew: *Apprentice Scenes* – Weeklong intensive in other disciplines

Technical Director, LABI Theatre / UNC Undergraduate Productions. 2010 - 2012

- Facilitated production meetings for an annual season of six main stage and six second stage productions
- Created working drawings and supervised construction with small crews of volunteer student carpenters
- Taught mandatory tool safety qualification for incoming undergraduates

Light and Sound Crew Stage Manager, Carolina Union Production Services. 2011 - 2012

- Led crews in building and operating sound, light, and staging systems for campus events and concerts
- Point of contact for rental clients before and during events
- Assisted with staff training, sound and electrics maintenance, new equipment purchase

PlayMakers Repertory Company. 2009 - 2012

- Carpenter/Welder: *Noises Off*, *Opus*, *Nicholas Nickleby* – Assisted with construction and installation
- Electrician/Light Board Operator: *Nicholas Nickleby, Part I* – Programmed, ran and maintained show
- Stitcher: *Opus*, *Nicholas Nickleby* – Helped with pattern layout, alterations, and repair

Education and Training

BA, Dramatic Art. University of North Carolina – Chapel Hill. Class of 2012.

Relevant Skills

Stage and finish carpentry; MIG welding; oxy-fuel and plasma cutting; maintenance of hand and power tools; operation of counterweight and hemp fly systems; 2D/3D AutoCAD; VCarve programing and ShopBot operation; pneumatic system design; FDM and SLA 3D printing

ERIN CARIGNAN

Costume Design

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619.892.0605

C.D. 11940
COSTUME DESIGNER**Selected Works****THEATRE**

<i>She Loves Me</i>	Utah Festival Opera (Designed and Covid 19 cancelled)	Valerie Rachelle
<i>The Beckett Experience</i>	Colorado State Black Box	Eric Prince
<i>Guys and Dolls</i>	Arkansas Shakespeare Theatre	Jenna Tamisiea Elser
<i>Next to Normal</i>	Hansen Theatre Purdue	Kristine Holtvedt
<i>Clybourne Park</i>	Hansen Theatre Purdue	Amy Budd
<i>Women in Jeopardy</i>	Pioneer Theatre Company	Karen Azenberg
<i>Forum</i>	Allred Theatre	Cody Walker
<i>Diary of a Worm, Spider, & Fly</i>	Salt Lake Acting Company	Penny Caywood
<i>Nice Work If You Can Get It</i>	Allred Theatre	Jim Christan
<i>Das Barbecue</i>	Old Town Theatre	Paula Kalustian

FILM, TELEVISION, PRINT

<i>Pestulencia Pacifista</i>	Music Video Aired on MTV 2006	Miguel Sanchez Jr.
<i>Pestulencia Nada Me Obliga</i>	Music Video Aired on MTV 2006	Miguel Sanchez Jr.
<i>Oblong Box</i>	Aired on PBS 2004	Breanna Scott
<i>The Necklace</i>	Aired on PBS 2004	Chris Tompkins
<i>Elise: Silent Scream</i>	Independent Short Film 2005	Miguel Sanchez Jr.
<i>Diverse Shoe Co.</i>	Magazine Ad (Stylist) 2005	Photo M. Hoover

ASSISTANT COSTUME DESIGN

<i>Sisters Rosensweig</i>	Old Globe Theatre	David Woolard
<i>Christmas on Mars</i>	Old Globe Theatre	Angela Calin
<i>Romeo & Juliet</i>	Maxim Gorky Theatre Vladivostok, Russia	Beeb Salzar

Assistant Professor of Costume Design, Colorado State University

USA 829, Costume Society of America, and USITT member.

** References provided upon request

APPENDIX C — ACTOR ETIQUETTE

The following is part of the TH 400 Performance Syllabus:

ACTOR ETIQUETTE AGREEMENT

The following constitutes an agreement between the performing artists and the production team for all mainstage productions at Colorado State University's University Center for the Arts.

To be signed upon acceptance of any role.

I, _____, agree to adopt the following standards of etiquette in my work as a member of the mainstage production _____

- ☐ I should expect to be called each day of rehearsal unless otherwise stated by the Daily Call or approved conflicts.
- ☐ I understand that any conflicts, outside of the ones given on my audition form, are subject to approval by the director and are not guaranteed.
- ☐ If I have issues or concerns with the production, I will go through the proper channels to communicate that with members of production. Please see Chain of Communication.
- ☐ I will arrive on time, at a quarter to call time (15 min.), to get myself mentally, physically, and vocally prepared to begin work promptly at call time. I will be respectful of this pre-rehearsal preparation time, allowing my co-creators a focused approach to the work ahead.
- ☐ How I treat the space matters. I will be proactive in helping to maintain a clean work area.
- ☐ I am responsible for writing down my notes on blocking, direction, and rehearsal note. I will use a recording device for any music rehearsals to record my parts. I will not use note sessions to socialize. Cell phone use is limited to breaks and note sessions.
- ☐ I will dress in rehearsal attire that helps inform the character(s) I play, nothing baggy or draping. Close-toed shoes, no sandals, or flip-flops.
- ☐ I will bathe regularly and wear non-perfumed deodorant or anti-perspirant. I will not wear cologne or perfume.
- ☐ I will be off-book as required by the director. Paraphrasing and improvisation may be utilized by the director, but it is my responsibility to honor the playwright with word-perfect memorization.
- ☐ I will do my homework:
- ☐ Prior to the first rehearsal and first read through, I will read the play multiple times. I will identify and define any concepts, names or words in the script I am not familiar with. Anything I can't define on my own, I will ask at the first rehearsal.
- ☐ At the end of each rehearsal day, I will take the notes I receive from the director and choreographer and work through them at home. I will come back to rehearsal the next day having digested them, ready to first deliver what was discussed, and second offer other options I may have come across in my homework.
- ☐ I will not give other actors notes. If I have concerns regarding another actor, I will ask to meet with the director and that actor (during rehearsal) or the stage manager and that actor (during Run of Show) to discuss the matter.
- ☐ I will endeavor to learn the names of my entire production team.
- ☐ I will be courteous and respectful with the designers and members of production.
- ☐ Unless it is a specific character choice agreed upon by myself and the production team, I will not eat, drink, or chew gum while rehearsing.

- ☐ If I am in the rehearsal space during rehearsal, I will be respectful of the working environment in the room.
- ☐ Being physically and emotionally capable is my job. Maintaining proper health, diet and sleep habits is my responsibility.
- ☐ I recognize that I have the right to call "Hold/Button" if I feel unsafe or perceive one of my fellow performers to be in a dangerous situation.
- ☐ It is my responsibility to maintain all blocking, staging, elements of character, timing, and emotional content of the play after the show has opened. I will follow the stage manager's and dance captain's notes in this arena.
- ☐ My attitude and bearing are the CSU program. On and off stage I am an ambassador for the work done here.
- ☐ All university policies regarding conduct apply. I will consult my student handbook or follow this link for further information: <http://catalog.colostate.edu/general-catalog/policies>
- ☐ I will attend all mandatory calls; including costume, wig and mic fittings. Failure to attend a fitting will result in the following actions:
 - First missed fitting will lower the TH400 final grade by a third of a letter grade
 - The second missed fitting will lower your final class grade by a full letter grade.
 - A third missed fitting will result in the actor being suspended from casting in the subsequent semester.

Chain of Communication:

Performer » Cast Deputy » Stage Manager » Director » Chair of the Department

I will work to maintain these standards to help create an enjoyable and productive experience for all involved.

Signature: _____ Date: _____

APPENDIX D — MUTUAL RESPECT AND INTIMACY POLICY

In costume work, it is necessary for costume employees to engage in what we will refer to as “necessary intimacy.” This will be defined as follows:

- Touching performer's bodies (including hair and faces) and garments and accessories (including wigs) worn by performers in order to measure, mark, fit, and establish fit.
- Discussion of performers' bodies (including hair and faces), undergarments, and garments worn by performers in order to measure, mark, fit, and establish fit.
- Touching garments and undergarments worn by performers in order to launder, alter, and maintain them.
- If any of the above is uncomfortable, please discuss with the Director of Theatre.

Mutual respect is necessary for costume employees and performers to work together.

Costume employees will always engage in utmost respectful behavior regarding race, ethnicity, gender, age, ability, and any performer concern. General rules of behavior include:

- Always request permission, telegraph intention, and/or announce intent to touch areas of the body during measurements, fittings, and rehearsals.
- Always ask the performer's level of comfort with privacy in changing clothing – costume employees will assume that leaving the performer to change in private is the norm unless the performer gives them permission otherwise.
- Always speak respectfully of the body, clothing, and accessories including hair and wig, and performer.
- Challenges are always with clothing, garments, and accessories, not bodies.
- Always use appropriate pronouns and terminology and accept correction with grace if unaware of appropriate pronouns or terminology.

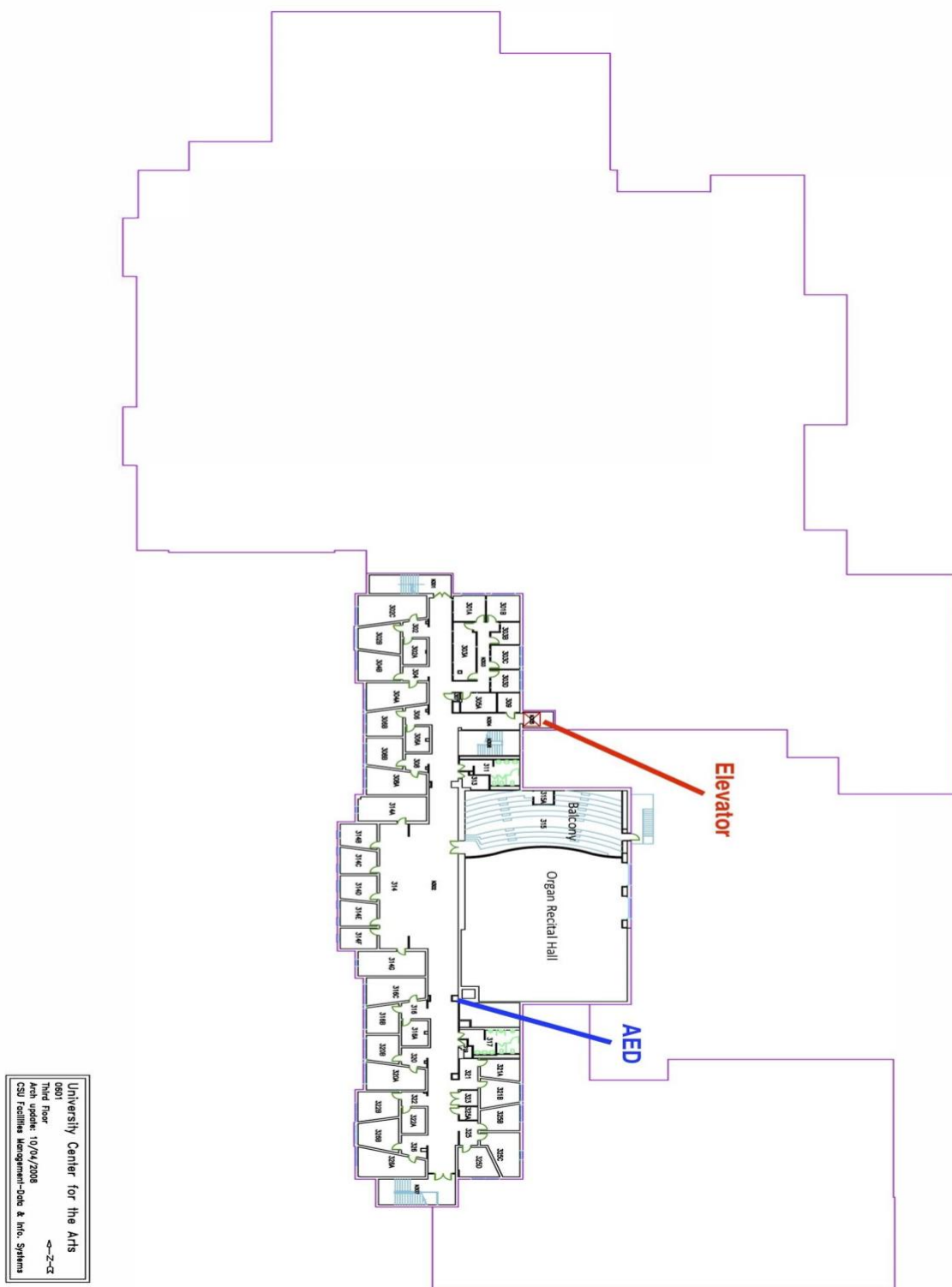
Performers are expected to engage in utmost respectful behavior regarding the comfort level of costume employees including:

- Wear appropriate undergarments to all fittings, dress rehearsals, and performances.
- Establish comfort level of undress with costume employee for all fittings and do not assume that the comfort level of undress remains the same.
- Maintain a respectful level of dress while in the dressing room during preshow and show.
- Always speak respectfully of the body, clothing and accessories (including hair and wig) and costumer. This extends to the entire run of the show and to all involved.
- Do not manipulate or modify your costume, hair or accessories in any way.
- Always use appropriate pronouns and terminology and accept correction with grace if unaware of appropriate pronouns or terminology.
- Be in a reasonable state of personal cleanliness prior to measurements or fittings or at any time while wearing a costume
- Refrain from wearing scented toiletries or smoking when scheduled for measurements or fittings or at any time while wearing a costume
- Refrain from eating and drinking in costumes. Water is the exception.
- Engage in respectful personal device and social media behavior in line with that of professional regional theatres:
- Do not conduct calls or texts during measurements, fittings, or in dressing rooms.
- Do not take pictures in fittings, backstage, in dressing rooms, or in costume unless it is approved as a marketing technique by the division.

- If permitted to take photos as per the division, credit all designers and performers if posting to social media. This requires the consent of all parties named and may require divisional approval if stated in divisional bylaws.







APPENDIX F — BUILDING SAFETY PLAN

EMERGENCIES: Call 911, then call a manager

For non-emergencies call Police Dispatch: 491-6425

BUILDING PROCTOR (Heather Bellotti): 491-5533

SMTD DIRECTOR (Dan Goble): 491-5533

EVENTS MANAGER (Peter Muller): 491-6798 or (970) 635-2815

ASSISTANT EVENTS MANAGER (Valerie Reed): 491-5481 or (970) 215-9848

FACILITIES/MAINTENANCE: 491-0077

POLICE RESPONSE

- Faculty, staff, and students may witness a response by University Police to a situation requiring police presence within your building. In the event of a building-wide emergency, Police Officers may direct you to either stay in your office or classroom, not enter the building, or to leave the building immediately.
- If you are contacted by a Police Officer, ALWAYS follow their instructions, as you may not know the reason that an officer is giving you instructions, or what danger(s) may exist. Failure to follow officer instructions could endanger yours as well as the lives of others, and could lead to your arrest for failing to comply with the officers instructions.
- Do not run from a police officer when contacted or instructed in any way. This could lead to injury to you or others, or enforcement action being initiated against you.
- Use the “Neutral Question Position” hands forward and palms up like asking a question when confronted by officers – this allows them to see your hands and scan quickly for weapons.
- Some buildings contain security or life and safety alarm systems that when activated, in most cases, require Police response. Until the alarm is proven to be false, police respond as if there is an actual intrusion, or emergency. Even if you know the alarm to be false, you must STILL follow all instructions from responding police officers as well as any protocols that have been established for an alarming system within your building.
- In any event where University Police have been dispatched to your building, the police will follow up by contacting no more than two (2) responsible parties within the affected building to explain the response, even in the event of a false alarm. Those contacted may include division head(s), dean(s), or building proctors who will then be responsible in determining who/when to distribute information regarding the police response to a given situation. It will be the responsibility of each building to provide 24/7 contact information for those responsible parties to the Police Department, as well as update that information as necessary.

EVACUATION PLAN

- Faculty who are teaching classes at the time of the emergency are responsible for the orderly evacuation of the class and should be the last one out of the classroom to verify evacuation for responders.
- DO NOT take time to turn off computers, printers, or office lights. Close, but DO NOT lock, office door.
- Exit the building through the closest exit. DO NOT use the elevator.
- All personnel should be familiar with the exit paths for their areas. REFER TO YOUR FLOOR PLAN and be familiar with the shortest path possible.
- Proceed in an orderly manner as quickly as possible to the nearest exit and then to the designated reporting area.
- Stay in the designated reporting area until you are instructed to leave. This way an accurate head count can be taken. Faculty and Lab assistants are responsible for the students.

- Upon arrival of University Police, the proctor will assist them in whatever manner they request or direct. Poudre Fire Authority staff and/or the University Police will clear the building, checking elevators, areas for the use of the physically disabled, and laboratory areas in the building.
- Emergency alarms being turned off DOES NOT mean the building is clear and safe to re-enter. They are silenced so that emergency response personnel are able to communicate with each other. DO NOT REENTER THE BUILDING for any reason until instructed to do so by fire department, EHS, or police officials.

FIRE

- Pull the red fire alarm. Refer to the floor plan and be familiar with the nearest alarm location. An alarm will ring at CSU police. University Police will call the Fire Department.
- If there is immediate danger, remain calm and follow evacuation procedures and then call University Police Department at 911 from a nearby building.
- If there IS NOT an immediate danger, call University Police Department at 911.
- If calling 911 from a cell phone, the call will go to the Larimer County Dispatch Center. Immediately identify your location as at CSU and you will be transferred to CSUPD Dispatch.
- Follow evacuation plan. Listen for directions and congregate at the designated area. Faculty and lab assistants will account for students.
- Call the building proctor (see emergency telephone numbers).
- DO NOT RE-ENTER BUILDING.

IF YOU ARE TRAPPED IN THE BUILDING

- If the door to the room you are in is hot to the touch and/or smoke is seeping in, DO NOT OPEN IT.
- Remain calm. Walls, ceilings, floors, and doors are designed to withstand fire for a safe period of time.
- Pack the crack under the door with clothing or other material to keep the smoke out.
- Let someone know you are trapped. Call 911 and stay on the line until the dispatcher tells you to hang up. If there is no phone available, yell out the window, wave out the window to gain attention.
- If calling 911 from a cell phone, the call will go to the Poudre Emergency Communications Center. Immediately identify your location as at CSU and you will be transferred to CSUPD Dispatch.
- Stay low to the floor near the window as the smoke will fill higher areas first. FIRE EXTINGUISHERS ARE TO BE USED ONLY TO PUT OUT A PATH OF FIRE TO GET OUT OF THE BUILDING. DO NOT USE A FIRE EXTINGUISHER TO PUT OUT THE FIRE.

HAZARDOUS MATERIAL SPILL

BENCH-TOP SPILLS

A benchtop spill is defined as a spill that will not contaminate the water supply, sewer, air handling system, or any other area, is small enough to be easily handled by staff, and there are NOT any injuries.

- Remain calm.
- Contain the spill with absorbent pillows.
- Consult the Safety Data Sheet (SDS).
- If you are familiar with handling the spilled reagent, obtain the proper spill kit and follow the directions that are with the spill kit.
- Notify the principle investigator for the laboratory.
- Dispose of all adsorbent according to Colorado State University [Hazardous Chemical Waste Systems Manual](#). If you are not familiar with the spilled reagents or you do not feel comfortable cleaning up the spill, follow instructions for large spills.

LARGE SPILLS

A large spill is defined as; a spill that may contaminate the water supply, sewer, air handling system, or any other area, is too large to be easily handled by staff, and/or there are injuries.

- Remain calm.
- Only if there is NO immediate danger; call 911, have the following information available for the dispatcher; where the spill has occurred, what was spilled, how much was spilled, when the spill occurred, and if there are any injuries. Stay on the line until the dispatcher tells you to hang up. If there is immediate danger, follow the evacuation procedures and call University Police from a nearby building and have the above information available.
- If calling 911 from a cell phone, the call will go to the Larimer County Dispatch Center. Immediately identify your location as at CSU and you will be transferred to CSUPD Dispatch.
- Call the principle investigator for the laboratory. ALL LABORATORIES SHOULD BE EQUIPPED WITH SPILL KITS FOR THE APPROPRIATE MATERIALS BEING USED IN THE LABORATORY. FOR EXAMPLE, ACIDS, BASES, MERCURY, etc.

SPECIAL AREAS

To assist University Police and Poudre Fire Authority with possible emergencies that require special attention, laboratories, computer areas that have critical data, or any other area, which may require special attention in an emergency should be listed here.

- Floor number
- Room number
- What is special about the area

EARTHQUAKE

- Take cover under heavy furniture – a table, desk, or bench – or within a doorway.
- Keep away from glass.
- Wait for quake or tremor to subside and all falling objects to come to rest.
- For small quakes and tremors with NO apparent damage, return to normal activities, building proctors will survey the entire building for possible damage such as; leaking pipes, fallen books, etc. All proctors will meet in designated areas to report damages to University Police.
- Remain calm.
- If damage appears heavy, evacuate ONLY when notified by University Police that it is safe to leave.
- Proceed immediately to the designated area.
- Stay away from electrical power sources, fallen lines, buildings, or other tall objects.
- Do NOT smoke. Gas lines may have ruptured.

FLOODING

- Interior Flooding
 - Evacuate the affected area.
 - Report to the designated area.
 - Call Facilities for assistance in having water shut off.
 - Call University Police at 911 from a nearby building and have the following information available; where the flooding occurred, if there are any injuries and stay on the line until you are told to hang up.

- If calling 911 from a cell phone, the call will go to the Larimer County Dispatch Center. Immediately identify your location as at CSU and you will be transferred to CSUPD Dispatch.
 - Stay away from all power (electrical) sources.
 - Stay away from utility vaults.
- Exterior Flooding
 - Remain calm.
 - Call University Police at 911 and let them know what building you are in, how high the water is, and how many people are with you.
 - If calling 911 from a cell phone, the call will go to the Larimer County Dispatch Center. Immediately identify your location as at CSU and you will be transferred to CSUPD Dispatch.
 - If there is water all around the building, proceed to the roof of the building or the highest point accessible.
 - If there is water on only one side of the building, proceed in an orderly fashion out of the building exit that has NO water.
 - Immediately go to the highest area possible.

MEDICAL

- Remain calm.
- Call 911 and stay on the line until the dispatcher tells you to hang up.
- If calling 911 from a cell phone, the call will go to the Larimer County Dispatch Center. Immediately identify your location as at CSU and you will be transferred to CSUPD Dispatch.
- Send an individual to meet the ambulance.
- Do NOT move the victim or give first aid unless you are trained and certified to do so.
- Remain with the victim and try to keep the victim warm and alert by talking with them until emergency response teams arrive.

TORNADOS AND WINDS

- Proceed to the nearest interior room that has been designated as a tornado evacuation point and close the door (Refer to floor plan). If at all possible have a phone, radio, flashlights and first aid kits available.
- Contact University Police at 911.
- If calling 911 from a cell phone, the call will go to the Larimer County Dispatch Center. Immediately identify your location as at CSU and you will be transferred to CSUPD Dispatch.
- Monitor the storm by listening to the radio. DO NOT LEAVE THE TORNADO EVACUATION POINT SAFE AREA UNTIL TOLD TO DO SO. University Police and Poudre Fire Authority will be making rounds throughout campus determining damages and will contact you when it is safe to leave the building. This may take a while, so remain in the designated area until you are contacted to leave. There may be structure damage.
- NOTE: Tornadoes have been known to leave the ground and come back down again in a matter of minutes or even as long as half an hour. Remain in the designated area until notified by University Police or Poudre Fire Authority that it is safe to leave.

BOMB THREAT

- Locate the [FBI Bomb Threat Call Checklist](#) and fill it out while talking to the caller. If a questionnaire is not immediately available, record every word spoken by the caller and any background noises. Then immediately fill out the checklist.

- Alert a co-worker via note (if possible) while on the line with the bomb threat. Have a co-worker call University Police at 911 and have the following information available; where the bomb threat is, who is taking the bomb threat call, an estimate of how many people are in the building, and have them stay on the line until the dispatcher tells them to hang up.
- If calling 911 from a cell phone, the call will go to the Larimer County Dispatch Center. Immediately identify your location as at CSU and you will be transferred to CSUPD Dispatch.
- Notify the SMTD director.
- Notify the building proctor.
- Evacuate the building immediately.

OTHER EMERGENCIES

- **ASSAULT, HARASSMENT, DESTRUCTION OF PROPERTY, MUTILATION, VANDALISM, PROBLEM PATRONS, AND THEFT**
 - Call University Police immediately at 911.
 - Notify the building proctor.
 - Observe suspicious persons but DO NOT TRY TO DETAIN THEM.
 - Ask the victim to remain until University Police arrive.
 - Obtain names, addresses, and telephone numbers of witnesses.
- **POWER FAILURE**
 - Facilities maintenance will be contacted by designated divisional personnel.
 - University Police will be contacted by designated divisional personnel after normal working hours and on the weekends.
- **SNOW EMERGENCY**
 - Administration will inform you of any closures during normal business hours.
 - In a severe storm, Housing Management along with other University operations, will coordinate food and shelter as necessary.
- **ARMED ASSAILANT**
 - If the shooter is outside your building:
 - Turn off all the lights, close and lock all windows and doors. If you cannot lock the door, try to block the door with desks and chairs.
 - If you can do so safely, get all occupants on the floor and out of the line of fire.
 - If you can do so safely, move to the core area of the building and remain there until the police tell you it is safe to leave. Do not respond to commands until you are certain they are issued by a police officer.
 - If the shooter is inside your building:
 - If it is possible to escape the area safely and avoid danger, do so by the nearest exit or window. Leave in the room books, backpacks, purses, etc.
 - As you exit the building, keep your hands above your head and listen for instructions that may be given by police officers. If an officer points a firearm at you, make no movement that may cause the officer to mistake your actions for a threat. Try to stay calm.
 - If you get out of the building and do not see a police officer, attempt to call the police by dialing 911. Tell the dispatcher your name and location and follow their instructions.
 - If you are unable to escape the building, move out of the hallway and into an office or classroom and try to lock the door. If the door will not lock, try barricading the door with

desks and chairs. Lie on the floor and/or under a desk and remain silent. Wait for the police to come and find you.

- If the shooter enters your office or classroom:
 - There is no set procedure in this situation. If possible, call 911 and talk with a police dispatcher. If you cannot speak, leave the phone line open so the police can hear what is going on.
 - Use common sense. If you are hiding and flight is impossible, playing dead may also be a consideration. Attacking the suspect is a last resort but may become necessary (below).
 - Attempting to overcome the suspect with force is a last resort that should only be considered in the most extreme circumstances. Only you can decide if this is something you should do. Remember there may be more than one shooter.
 - If the shooter exits your area and you are able to escape, leave the area immediately. Do not touch anything in the area and remember to be alert for responding police officers who may mistake you as the shooter. While escaping, as soon as you see a police officer, put your hands over your head and immediately comply with the officer's instructions.