

Design Methodologies TH 571

Summer Quarter 2005

Lecture/Studio: Daily 12:00-4:30 p.m. and 6:00-7:30 p.m.
McConnell Hall – Design Studio (Room 213)

Instructor

Derek R. Lane, Assistant Professor of Theatre Arts
Office: McConnell Hall 107A
Phone: (509)963.1339
Office Hours: 11:00-12:00 Daily

Textbooks and Supplies

Required Texts

Bishop, Conrad and Fuller, Elizabeth. **Rash Acts** Wordworkers Press, 1989.

Bishop, Conrad and Fuller, Elizabeth. **Seismic Stages** Wordworkers Press, 2000.

Recommended Texts (Not Required)

Parker/Wolf. **Scene Design and Stage Lighting** Harcourt Brace, 7th Edition.

Lightman, Alan. **Einstein's Dreams** Warner Books, 1994.

Pecktal, Lynn. **Designing and Drawing for the Theatre**. McGraw-Hill, 1995.

Ingham, Rosemary and Covey, Liz. **The Costume Designer's Handbook**.
Heinemann Educational, 2nd Edition.

Handouts from Instructor: **Dominant Design Elements Chart, The ISMs,
Job Descriptions**

Other Materials

Sketch Pad (At least 8" x 10" with 50 pages)

3-ring binder

Architect's Scale Rule

X-acto Knife

Straight-edged ruler (prefer cork on back)

Super Spray 77 (3M) – Can Share with Classmates

Theatre Arts Mission Statements and Teaching Philosophies

Mission Statements:

- University Mission; “Docendo Discimus” (By Teaching We Learn)
- **Department Mission**

The Department of Theatre Arts is an ensemble of artists, scholars, educators, and practitioners located in the heart of the Pacific Northwest who:

- prepare students for advanced study and professional careers in theatre;
- promote creativity and excellence in a diverse educational environment;
- cultivate, educate, challenge and enrich audiences; and
- train and prepare students from diverse backgrounds to link art and life through experiential learning;

in order to nurture skilled, thoughtful, and courageous citizens who will promote a peaceful and tolerant global community .

- Center for Teaching and Learning Theme; “facilitators of learning in a diverse world”

Teaching Philosophy:

The Theatre Arts Department supports and practices constructivism as a teaching philosophy. Indeed, it may be argued that it has used this philosophy in almost all of the diverse areas within the discipline since the art of theatre was created by human beings. Teachers of Theatre Arts practice tenets from the three forms of constructivism exhaustively covered in the Conceptual Framework; Developmental, Social, and Socio-cultural. As a result, we apply the views commonly and generally held by constructivist teachers;

- Learning opportunities are best when accompanied by high levels of active engagement with tasks that characterize them.
- Formal knowledge is valued and made available to the learner, but the learner is encouraged to reflect on it and be skeptical about it, rather than simply accept it.
- Multiple examples and a variety of representations of content enable learners to derive meaning.
- Critical thinking, reflection, and problem solving are prized and encouraged.
- Interaction and conversation with others in the learning environment can improve the learner’s ability to state her case, can widen perspective, and can motivate learning.
- Multiple and authentic measures of assessment provide richer insight into the learner’s construction of knowledge.
- Verbal explanations can and should be supplemented by experiential learning.

It should be noted that each teacher applies these precepts in diverse ways, according to their particular area within the discipline.

Course Purpose

The purpose of this course is to provide a lecture series, practical laboratory experience, and a studio experience in which students can acquire, and experiment with, the process used by the various designers involved in a theatrical production.

Course Outcomes/Assessments

The basic objectives of this course include, but are not limited to, the following:

1. To provide a forum in which to discuss the needs for design elements in a theatrical production.

Assessment: Oral discussions in seminar format enabling critical thought and discussion, allowing students to defend and support their choices. Assessment based on participation.

2. To provide a venue where students can acquire practical design-related skills.

Assessment: Daily drawing, drafting, rendering and modeling projects where accuracy, attention to detail, and improvement will be monitored.

3. To establish a conceptual foundation for understanding the basic design process.

Assessment: Oral discussions in seminar format enabling critical thought and discussion, allowing students to defend and support their choices. Assessment based on participation.

4. To familiarize the student with a wide array of visual communication tools utilized by the various designers.

Assessment: Lecture, demonstration, and a written research project. The research project will be an interview with a working designer in the industry. Thoroughness of interview and attention to detail in the interview will be assessed in a written form.

5. To further develop written and oral communication skills through practice with written design concepts, classroom discussion, and verbal presentation of design projects.

Assessment: Oral discussions in seminar format enabling critical thought and discussion, allowing students to defend and support their choices. Assessment based on participation, professionalism, following established format for presentation.

Other Outcomes

Upon successful completion of this course, the student will be able to:

1. Find solutions to common problems encountered while working on collaborative designs.
2. Be introduced to the tools, materials, equipment, and techniques associated with the various theatrical designers' job descriptions.
3. Demonstrate an ability to meet deadlines.
4. Demonstrate an understanding of design unity.
5. Demonstrate an understanding of a dramatic text through *basic* script analysis techniques.
6. Demonstrate an understanding of the jobs, as specified in the job description and protocol book of the scenic, costume, lighting, and sound designer.
7. Perform effective play analysis for thematic content and physical requirements.
8. Produce written design concept statements.
9. Produce image collages expressing preliminary design ideas in both 2-D and 3-D form.
10. Be introduced to simple scenic design sketches, renderings, and models.
11. Be introduced to simple costume design collages, sketches, and renderings.
12. Be introduced to basic ground plans, section drawings, and elevations.
13. Demonstrate an ability to express his or her design ideas in visual form, through a series of design assignments and projects.
14. Demonstrate an ability to articulate effectively in support of his or her design choices during the critique process.

Attendance

Attendance is *mandatory* at all class sessions. Upon your second late arrival (excused or unexcused) your *potential course grade* drops 1/3 of a letter grade. Your *potential course grade* drops 1/3 of a letter grade for each late arrival thereafter.

Grading

A range	90% - 100%	900 – 1000 points	A-	900-930
B range	80% - 90%	800 – 900 points	B+ 870-899, B-	800-830
C range	70% - 80%	700 – 800 points	C+ 770-799, C-	700-730
D range	60% - 70%	600 – 700 points	D+ 670-699, D-	600-630

Grading: Assignments

<i>Attendance/Promptness</i> (10 Class sessions @ 5 points each)	50 points
<i>Create a Job Description Quiz</i> (Use Hand-out descriptions as checklist)	50 points
<i>Period Research Project</i> Dominant Design Elements Chart (50 points)	50 points
<i>Mini-Assignments #1-10 @ 10 points each</i> 3 Objects, Eraser Emotions, Stage Pictures, Proscenium Projects, Proscenium Emotions, Music Drawings, Other Drawings	100 points
<i>Box Project Assignment</i> <u>Dalmatian</u>	50 points
<i>Collaborative Assignments</i> <u>Condemned</u> (50 points) <u>Miss Bleep</u> (50 points)	100 points
<i>Sketchbook Assignment</i> <u>Doors</u>	50 points
<i>Emotional Response Projects</i> <u>Bon Voyage</u>	25 points
<i>Concept Statement Assignments</i> <u>Dreamers</u>	25 points
<i>Thumbnail Projects</i> <u>Tell it Like it Is</u>	25 points
<i>Costume Projects</i> French Scene Chart (25 points) <u>Ceremonies in Concrete</u> Tracing (25 points) <u>Ceremonies in Concrete</u> Collage (25 points) <u>Ceremonies in Concrete</u> Found Objects (25 points) <u>Stuff Were Saving Up</u>	100 points
<i>Groundplan Projects</i> (1st: The Room) <u>Roommates</u>	50 points
<i>Section Projects</i> (1st: The Chair)	50 points

<i>Elevation Projects</i> (1 st : The Wall)	50 points
<i>Sound Design Projects</i> (See List on last page of Syllabus)	100 points
<i>Model Project</i> <u>Chicken House</u>	50 points
<i>Lighting Ecstacies Project</i> Describe 5 observed moments	25 points
<i>Lighting Morgue Project</i>	50 points
	Course Total: <u>1000 points</u>

BASIC COURSE OUTLINE
Be warned - I will skip around!

Introduction to the Course – Being a Designer (**Handout: Syllabus**)

The Syllabus and Supplies Needed

Lecture/Discussion: Theatre Hierarchy and the Designer

Lecture/Demo: The Basic Elements of Design (**Handout: Parker/Wolf**)

Lecture/Discussion: Basic Design Process (**Handout: Design Deadlines**)

Lecture/Demo: The Design Idea or Concept
Emotional Response Project
Box Project

Research - Tartuffe
Dominant Design Elements Chart: Period Assignment

Design Unity – The Yellow Boat

Arc of Realism
The “Isms”

The Director as Designer
Director Assignment: Stage Pictures

Scenic Design Process
Proscenium Projects – Thumbnail Sketches

How to Draw to “scale”
3 Objects Project: “In Class”
Assign: 3 Objects Project “Out of Class”
Wall Project: In Class Assignment
Assign: Wall out-of-class project
Assign: Model-Making Project

Costume Design Process

French Scene Chart
Tracing Project: In-Class Assignment
Drawing Human Form: In-Class Assignment
Assign: Costume Research Project
Assign: Costume Project for _____

Sound Design Process

Designing to Music: Various Artists
Soundscape: Environments (Live Sound)
Sound Ideas from the Text: Wait by Conrad Bishop and Elizabeth Fuller

Lighting Design Process

Emotions Projects
Assign: Lighting Ecstasy Project
Assign: Lighting Morgue Project

Make-up Design Process

Assign: Collaborative Final Project –

Questions and Answers

Tricks of the Trade - Designing on a Low Budget

Setting up a Design Program at your school

Selected Sound Design Assignment Descriptions

1. 24 Hour Project
Find a location. Sit and make a detailed list, describing all the noises you hear during a 3 minute period. Return to that same location every four hours to again record all the noises you hear (another three minute duration). Repeat the process until you have six entries for a total of 24 hours.
2. Sound Ecstacies
Carefully describe five different noises that surprise you during the night. List them as separate entries – describing the noises in as much detail as possible.

3. Birthday Assignment #1
Find two songs that were popular on the day of your birth. Bring a tape or cd of the song to share in class.
4. Birthday Assignment #2
Research headlines of events that happened on the day of your birth and then write a paragraph that employs a newsreel/news- item type writing style to share the information.

Today the Seattle Mariners tied the American League record for most wins in a season by beating the Angels 17-2. This win gives the Mariners a 114-45 mark, tying the 1998 NY Yankees for the most wins in a season. On the International front, . . .

5. Research Assignment A. Find the earliest known use or patent for the following items: sewing machine, electric motor, telegraph, lawn mower, railroad locomotive, the French Guillotine, first powered flight, hair dryer, telephone, and automobile.
6. Using your body or voice, practice making a sound that deals with the following topics: transportation, a force of nature, something electric. (Ie; a helicopter, a water droplet, an electric shaver)
7. When doing a historically accurate production of *Tartuffe*, what types of musical instruments might be employed? Be as specific as possible.
8. Music Genres. Burn 10 songs onto a cd from each of the genres you are assigned.
9. Decades. Burn 20 songs (for each decade) onto a cd from the decades you are assigned. These should be the most popular songs from the decade.
10. Internet Resources. List 10 places to get sound FX.
11. Internet Resources. List 10 places to get soundscapes.
12. Internet Resources. List 10 places to get songs.
13. Internet Resources. List 10 places to get sound equipment online.
14. Internet Resources. List 3 places to get information @ sound design.
15. Burn onto a cd an example of the sound coming from the following musical instrument: acoustic guitar
16. Burn onto a cd an example of the sound coming from the following musical instrument: electric guitar

17. Burn onto a cd an example of the sound coming from the following musical instrument: bass guitar
18. Burn onto a cd an example of the sound coming from the following musical instrument: steel guitar
19. Burn onto a cd an example of the sound coming from the following musical instrument: violin
20. Burn onto a cd an example of the sound coming from the following musical instrument: viola
21. Burn onto a cd an example of the sound coming from the following musical instrument: stand up bass
22. Burn onto a cd an example of the sound coming from the following musical instrument: (trap) drum set (prefer a drum solo)
23. Burn onto a cd an example of the sound coming from the following musical instrument: oboe
24. Burn onto a cd an example of the sound coming from the following musical instrument: clarinet
25. Burn onto a cd an example of the sound coming from the following musical instrument: French horn
26. Burn onto a cd an example of the sound coming from the following musical instrument: piccolo
27. Burn onto a cd an example of the sound coming from the following musical instrument: fife
28. Burn onto a cd an example of the sound coming from the following musical instrument: penny whistle
29. Burn onto a cd an example of the sound coming from the following musical instrument: flute
30. Burn onto a cd an example of the sound coming from the following musical instrument: pan flute
31. Final Project: Completed sound design for a one act or full-length play.

MACBETH

Preliminary cue sheet: Scene Synopsis

PRE-SHOW

-Traditional, wind underscoring, Rain, Thunder, some Military, some Bagpipe, some Fife and Drums. Various birds of prey.

-Mood: Desolate, bleak, cold, unmoving

-Last couple songs could have some foreshadowing, foreboding, should increase intensity and volume to cover fog machine, hazers, and fans.

MONTAGE

-Thunder drums (Bursts of sound to accompany the vignettes)

-As montage ends, the sound of bagpipes filling and then fades out.

- [Act 1, Scene 1](#): **Thunder, lightning, wind and intermittent bird sounds. Witches with wireless mics.** The witches plan their meeting with Macbeth.

Transition: Thunder to drums, bagpipe?

[Act 1, Scene 2](#): A sergeant tells of the heroic deeds of Macbeth. . . . King Duncan announces that Macbeth will be given the title of Thane of Cawdor. (**Towards end of scene, rain begins.**)

- [Act 1, Scene 3](#): **Thunder, lightning, wind and intermittent bird sounds. Witches with wireless mics. When witches exit, storm subsides.** The witches prophesy that Macbeth shall be king and Banquo shall be father of kings. . . . Ross and Angus tell Macbeth he has been given the title of Thane of Cawdor. . . . Macbeth muses on the possibility of killing the King in order to be king.

Transition: Bagpipes?

- [Act 1, Scene 4](#): **Quieter uniform drums.** King Duncan is told of the execution of the rebel Thane of Cawdor. . . **Macbeth drums.** . King Duncan thanks Macbeth for his heroic service, **Witch voiceovers.** then announces that Malcolm is heir to the throne.

Transition: Drums, with start of bagpipes and birds?

- [Act 1, Scene 5](#): **Voiceover?** Lady Macbeth reads Macbeth's letter about what the weird sisters said, and works herself up to work him up to murder. . . . When Macbeth arrives, Lady Macbeth tells him to look innocent and follow her lead. **L. 45 Lightning, thunder, wind, rain, bagpipe filling, birds. Heartbeat that gradually increases until Macbeth's entrance.**

Transition: Uniform drums.

- [Act 1, Scene 6](#): King Duncan arrives at Macbeth's castle and is greeted by Lady Macbeth.

Transition: Uniform drums to heartbeat (quieter).

- [Act 1, Scene 7](#): Macbeth almost talks himself out of killing the King. . . . Lady Macbeth gives her husband a tongue-lashing that makes him commit to their plan to murder the King.

Transition: Heartbeats build to thunder

- [Act 2, Scene 1](#): **Crickets start?** Past midnight, Macbeth tells Banquo that they'll speak of the witches another time, and bids him goodnight. . . . Macbeth sees "a dagger of the mind," hears his wife's bell, and goes to kill King Duncan. **L. 44 Dagger noise and heartbeat. L. 75 Bell ringing.**

No transition.

- [Act 2, Scene 2](#): **Crickets continue?** Lady Macbeth waits for Macbeth to come with the news that he has killed the King. . . . Macbeth is so shaken by the murder that he brings the bloody daggers with him, and Lady Macbeth takes them from him, to place them with the sleeping grooms. . . . A knocking at the castle gate frightens Macbeth, and his wife comes to lead him away, so that they can wash the blood from their hands. **L. 4 Owl shriek. L. 18 Crickets stop. L. 40 Storm intensifies through the scene. L. 74 3 knocks. L. 83 3 knocks. L. 88 5 knocks. L. 94 5 knocks.**

- [Act 2, Scene 3](#): **Storm continues.** The Porter pretends that he is hell's gatekeeper, then lets in Macduff and Lennox. . . . Macduff discovers King Duncan's body. . . . Macbeth, in pretended fury, kills the King's grooms. . . . Malcolm and Donalbain, fearing that they will be murdered next, flee. L. 3 3 knocks. L. 7 2 knocks, L. 12 3 knocks. L. 15 2 knocks. L. 19 Continuous knocking until Porter opens gate. L. 92 Bell rings.

No transition.

- [Act 2, Scene 4](#): **Quiet wind.** Ross and an Old Man discuss what an unnatural night it has been. . . . Ross and Macduff doubtfully discuss the news that Malcolm and Donalbain are responsible for their father's murder. . . . Ross heads for Scone, to see Macbeth crowned King of Scotland, but Macduff is going to stay home.

Transition: Military drums, fanfare?, cheering?, witches voiceovers.

- [Act 3, Scene 1](#): Banquo expresses his suspicion of Macbeth, and wonders if the witches' predictions will come true for himself, as they have for Macbeth. . . .

Macbeth questions Banquo about the ride he's taking and insists he return in time for a banquet that night. . . . Macbeth persuades two Murderers that Banquo is their enemy, then sends them out to kill Banquo and his son, Fleance.

Transition: Evil drums and bird noises.

- [Act 3, Scene 2](#): Lady Macbeth and Macbeth both envy the peaceful dead, who sleep in peace, while they, who have everything, live in constant fear of losing everything. . . . Macbeth reassures Lady Macbeth that their problems will be solved by a terrible deed to be done in the night.

Transition: Drums and thunder.

- [Act 3, Scene 3](#): A third Murderer joins the first two. . . . Banquo is killed, but Fleance escapes.

L. 23 rainstorm begins and then morphs into drums into....

Transition: Banquet noises.

- [Act 3, Scene 4](#): Macbeth and Lady Macbeth welcome the guests to their banquet. . . . Macbeth hears from First Murderer that Banquo is dead, but Fleance has escaped. . . . The bloody Ghost of Banquo -- which only Macbeth can see -- appears among the guests. . . . When his guests are gone, Macbeth tells his wife he's going to find out why Macduff didn't attend their banquet. Then he hints that he may have to shed more blood, and decides he will speak to the witches again.

L. 13 Pole dance "music" Throughout ghost appearances; heartbeats, music distorts, lines will echo and whisper, rolling clouds and light thunder.

Transition: Thunder, rain, wings flapping.

- [Act 3, Scene 5](#): **Manipulated bird sounds underscoring. Owl screeches, wings flapping.** The three Witches appear with Hecate, who scolds them for having dealings with Macbeth without including her. Hecate tells them that Macbeth is coming to see them the next morning, and then they will show him some magic that will mislead him to his own destruction. **L. 33 Owl sounds**

Transition: Wings flapping.

- [Act 3, Scene 6](#): **Morning bird chirping.** Lennox and another Lord have a conversation which shows that they have seen through Macbeth's lies and know that he is responsible for the murder of Banquo and King Duncan. They also wish Macduff well, because he has gone to England for help in freeing Scotland from the tyrant Macbeth.

Transition: Birds flying away.

- [Act 4, Scene 1](#): **Evil birds entering, Manipulated weather and bird sounds.** Chanting "Double, double, toil and trouble," the three Witches stir the cauldron. . . . The witches call up apparitions which give Macbeth warnings, promises, and prophecies: beware Macduff, fear "none of woman born," fear nothing until Birnam wood come to Dunsinane, Banquo's issue shall be kings. . . . The Witches vanish and Macbeth calls in Lennox, who tells him that Macduff has fled to England, whereupon Macbeth orders the murder of Macduff's wife and children.

Cacophony/montage of voices, animals, elements, mud sounds, geysers plus live sound of various liquids being poured into cauldron from grid. L. 48 montage volume decreases. Separate apparition entrances and exits along with heartbeats. L. 148 montage volume increases, and birds flap as witches exit. Montage and bird flaps fade out as Macbeth is left on stage.

Transition: Heartbeats and drums.

- [Act 4, Scene 2](#): **Actor playing penny whistle.** Upbeat Ross brings Lady Macduff the news that her husband has fled Scotland. . . . Lady Macduff and her son joke about Macduff being a traitor. . . . A messenger rushes in to tell Lady Macduff to run for her life, but right after him come the murderers who kill the boy and his mother. **L. 80 Drums start softly and increase in intensity up to L. 88. Drums through end of scene.**

Transition: Drums

- [Act 4, Scene 3](#): **Trumpets.** Macduff seeks Malcolm's support for a war against Macbeth, and Malcolm tests Macduff's intentions. . . . A doctor tells of the English King's miraculous ability to heal the sick. . . . Speaking to Malcolm and Macduff, Ross tells of Scotland's suffering under Macbeth and of the slaughter of Macduff's wife and children. Everyone is now ready to make war against Macbeth.

Transition: Trumpets and drums breakdown into owl sounds.

- [Act 5, Scene 1](#): **Manipulated elements and knocking sounds.** Lady Macbeth's waiting-gentlewoman tells a doctor of the Lady's sleep-walking. . . . Lady Macbeth walks and talks in her sleep, revealing guilty secrets.

Transition: Trumpets and drums.

- [Act 5, Scene 2](#): The Scottish forces arrayed against Macbeth are on the march. The Scottish leaders comment on Macbeth's desperate rage.

Transition: Trumpets and drums.

- [Act 5, Scene 3](#): **Trumpets fade out, Drums continue then slow down and morph into a heartbeat.** Macbeth hears that his thanes are abandoning him, that the English army is approaching, and that his wife is soul-sick, but he tries to convince himself that he has nothing to fear, and prepares to fight.

Transition: Macbeth drums into English drums and trumpets.

- [Act 5, Scene 4](#): The forces opposed to Macbeth enter Birnam wood, and Malcolm gives the order for every soldier to cut a tree branch and hold it before him. **Clouds rolling.**

Transition: Trumpets and drums that morphs into Macbeth drums and bagpipes.

- [Act 5, Scene 5](#): Macbeth expresses his defiance of the forces marching against him, then hears a cry of women and receives the news of his wife's death. . . . A messenger reports that Birnam woods is coming to Dunsinane; Macbeth goes out

to meet his fate. **L. 7 Bird sounds and wings flapping away. Storm intensifies, but still in early stages.**

Transition: Macbeth drums into English drums and trumpet.

- [Act 5, Scene 6](#): **Storm grows in measure including drums.** The English and Scottish forces, led by Malcolm, begin their attack upon Dunsinane.

Transition: Storm intensifies, haunting bell rings, drums continue.

- [Act 5, Scene 7](#): Macbeth fights Young Siward and kills him. . . . Macduff seeks Macbeth. . . . Malcolm and Siward take possession of Dunsinane. **L. 14 Quickening sound.**

Transition: Drums grow in measure.

- [Act 5, Scene 8](#): **Macbeths heartbeat begins and intensifies till he perishes.** Macduff and Macbeth do battle. Macbeth boasts that he cannot be harmed by "one of woman born," but Macduff replies that he was "from his mother's womb / Untimely ripp'd." They fight on and Macduff kills Macbeth. . . . Malcolm, Siward and the rest enter. Siward receives the news of his son's heroic death. . . . Macduff enters with the head of Macbeth. Malcolm is hailed king of Scotland, whereupon he rewards his followers and invites all to see him crowned. **L. 39 Quickening sound, L. 70 Trumpets, drums and bagpipe, L. 88 Drums, large fanfare; fades out, then curtain call music/song.**
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DOMINANT DESIGN ELEMENTS CHART
 _____ **Period**

\	Architectur	Furniture	Props	Dress	<u>Jewelry</u>
Line					
<u>Shape/</u> Proportion					
Colors (Illustrate)					
<u>Ornamental</u> Motifs: Kind & Placement					
Construction Materials					
Surface Quality					
Construction Techniques					

GOALS AND DEADLINES FOR PRODUCTION/DESIGN MEETINGS

(These are the typical deadlines for Design and Production Work. Deadlines may vary from show to show. Deviations from this schedule must be put in writing and approved by Producing Artistic Director and Production Manager)

PRODUCTION/DESIGN MEETING #1 *FOCUS: PRELIMINARY RESEARCH AND DESIGN CONCEPT*

DEADLINES

Everyone on the production team should have read the play, script, or libretto and listened to the music (if applicable).
Designers must come with their primary research on the play, playwright, and period. Come with your script analysis and conceptual ideas so they can be shared with the rest of the production team.

PRODUCTION BUSINESS/AGENDA

Production Manager should distribute, review, and discuss Master Production Calendar. Designers and area heads assigned the task of creating a specific and detailed calendar for their area of production, to be reviewed at Design Meeting #2.
Production Manager will distribute budget information to designers and area heads. Production team will review and discuss the budgets and budgeting procedures to be followed.
Discuss the availability of human resources for the production. Designers and area heads assigned the task of creating a detailed list of their human resource needs (specific individuals and crews). This list will be reviewed at each Design and Production meeting as the designs and production goals are being developed.

ARTISTIC BUSINESS/AGENDA

Discuss the play/project, specifically the script, playwright, and the major themes or ideas in the work.
Discuss possible conceptual ideas for the production. Answer the following questions;
How do we want the audience to see the production?
What do we want them to take away?
Why are we doing this production?
What makes this production special or relevant to today's audience?
Discuss possible production approaches, styles, and periods.
All designers schedule individual appointments with Director prior to 2nd Design Meeting.

PRODUCTION/DESIGN MEETING #2 FOCUS: PRELIMINARY DESIGNS, UNITY, AND RESEARCH
A. DEADLINES

1. Scenic Designer
 - Preliminary concept statement
 - Documented research
 - c) Preliminary Floor Plan
 - d) Sketches or scaled white model
 - e) Preliminary Color palette
 - f) Preliminary Properties list (w/Director, SM, and Props Designer)
2. Costume Designer
 - a) Preliminary concept statement
 - b) Documented research
 - c) Preliminary Sketches
 - d) Preliminary Color Palette
3. Makeup Designer
 - a) Preliminary concept statement
 - b) Documented research (w/Costume Designer)
4. Lighting Designer
 - a) Preliminary concept statement
 - b) Documented research
 - c) Preliminary Color palette
5. Properties Designer
 - a) Documented research
 - b) Preliminary Properties list (w/Director, SM, and Scenic Designer)
6. Sound Designer
 - a) Preliminary concept statement
 - b) Documented research
 - c) Preliminary cue/music list
7. Director
 - a) Preliminary Concept statement
 - b) Full casting requirements and Audition specifications

B. PRODUCTION BUSINESS/AGENDA

1. Review and discuss Master Production Calendar. Review the specific and detailed calendar for each area of production. Establish working calendar.
2. Review budget information with designers and area heads. Discuss the budgets and budgeting procedures to be followed.
3. Discuss the needs and availability of human resources for the production as required by the current status of the design development.

C. ARTISTIC BUSINESS/AGENDA

1. Discuss the prepared concept statements and finalize the production concept for the production.
2. Determine the production approach, style, period, and color palette.
3. Review expectations for Design Meeting #3.
4. All designers schedule individual appointment with Director prior to 3rd Meeting.

PRODUCTION/DESIGN MEETING #3 *FOCUS: FURTHERED DESIGN IDEAS AND DESIGN UNITY*

A. DEADLINES:

NOTE – ALL DESIGNERS AND DIRECTOR COMPLETE FORMALIZED CONCEPT STATEMENT

1. Scenic Designer
 - a) Finalized Floor plan
 - b) Seating Plan (if applicable)
 - c) All decking and Platform Elevations
 - d) Scaled white model and preliminary elevations
 - e) Finalized Color palette
 - f) Properties list (including researched details for specific items)
2. Costume Designer
 - a) Finalized sketches with color chips
 - b) Detail Drawings/sketches
 - c) Finalized Color palette
3. Makeup Designer
 - a) Preliminary Designs (w/Costume Designer)
 - b) Finalized Color palette
4. Lighting Designer
 - a) Revised Color palette (can't finalize before sets & costumes)
 - b) Preliminary cue list (can't storyboard w/o final sets done)
5. Properties Designer
 - a) Completed research for specific properties
 - b) Finalized Properties list (w/Director, SM, and Scenic Designer)
6. Sound Designer
 - a) Cue/Music List (w/Director)
 - b) Preliminary equipment layout and set-up plan
7. Director
 - a) Completed Rehearsal Schedule
 - b) Finalized Properties list (w/Props Designer, SM, and Scenic Designer)

B. PRODUCTION BUSINESS/AGENDA

1. Review and discuss Master Production Calendar. Review the specific and detailed calendar for each area of production. Solve potential time-related problems.
2. Review budget and resolve concerns related to the expenses for the production.
3. Discuss and resolve concerns regarding human resources for the production.

C. ARTISTIC BUSINESS/AGENDA

1. Discuss the designs and finalize the production look.
2. Review expectations for Design Meeting #4.
3. All Designers schedule individual appointments with Director prior to 4th meeting.

PRODUCTION/DESIGN MEETING #4 FOCUS: FINALIZED DESIGNS AND PRELIMINARY EXECUTION

A. DEADLINES

Scenic Designer

- a) Preliminary Shop-ready Working drawings (if applicable)
 - b) Detailed drawings
 - c) Finalized Section
 - d) Finalized scaled color model (if applicable)
 - e) Finalized Elevations
 - f) Properties Detail drawings (if applicable)
2. Costume Designer
 - a) Finished sketches with fabric swatches
 - b) Finished Detailed Drawings/sketches
 - c) "Pulled" details and accessories
 3. Makeup Designer
 - a) Finalized Designs (w/Costume Designer)
 - b) Finalized Color palette
 4. Lighting Designer
 - a) Finalized Color palette
 - b) Preliminary Storyboard and Cue List
 5. Properties Designer
 - a) Preliminary pulling of rehearsal props
 - b) Finalized Working drawings (w/Director and Scenic Designer)
 6. Sound Designer
 - a) Representative sounds/music for each cue
 - b) Finalized equipment layout and set-up plan

7. Director
 - a) Completed Rehearsal Schedule
 - b) Preliminary Director's Notes

B. PRODUCTION BUSINESS/AGENDA

1. Review and discuss the Master Production Calendar. Review the specific and detailed calendar for each area of the production. Solve potential time-related problems.
 2. Review budget and resolve concerns related to expenses for the production.
 3. Discuss and resolve concerns regarding human resources for the production

C. ARTISTIC BUSINESS/AGENDA

1. Discuss Design Presentation and Designer's contribution.
2. Review expectations for the next Production meeting.
3. Shop Heads report.
4. All Designers schedule individual appointments (if applicable).

*** EACH SUBSEQUENT PRODUCTION/DESIGN MEETING SHOULD FOCUS ON EXECUTION OF DESIGNS AND DIRECTION OF THE PLAY. CONTINUE TO PURSUE PRODUCTION/BUSINESS AGENDA, EACH SHOP HEAD SHOULD REPORT STATUS OF EXECUTION AND REVIEW PAST WEEK'S REHEARSAL/PRODUCTION NOTES. SPECIFIC LIGHTING GOALS MUST BE REFLECTED ON MASTER CALENDAR. PRODUCTION TEAM SHOULD MEET AT LEAST ONCE A WEEK.**

COSTUME DESIGNER - JOB DESCRIPTION

Prerequisite Classroom Studies:

TH 166 – Theory of Play Production
TH 261 – Costume Technology
TH 366 – Elements of Theatre Design and Rendering Techniques
TH 461 – Costume Design

Prerequisite Applied Experiences:

Wardrobe Crew on a production
Stitcher on a production
Assistant Costume Designer on a production

Scope of Duties:

The costume designer is responsible for the physical appearance of the actors, including clothing, costume accessories, makeup, hair, and facial hair. Sometimes the costume designer has the good fortune to be working with other designers who handle some of these areas. Regardless of the size of the design team, the costume designer should always be prepared with appropriate research and developed design ideas concerning all aspects of the characters' appearance.

Specific Job Duties:

1. Register for the appropriate Production Application class.
2. Meet with the Faculty Costume Design Advisor to review the progress of the design as often as necessary, and at least once per week throughout the design and production process.
3. Read and become thoroughly familiar with the script.
4. Complete, in written form, an analysis of the script, including a plot synopsis, locale, time period & season, discussion of theme, discussion of social and historical background. Identify pertinent metaphors.
5. Complete a written character analysis.
6. Complete a costume plot, indicating each costume worn and any costume changes required. Note any potential problem areas, such as quick changes or body padding.
7. Complete appropriate research to support your design choices.

8. Assemble your research in an organized format (such as a 3-ring binder), and make this resource available to the costume shop during the production period. It will be a useful resource to aid in pulling, cutting and draping.
9. With the Production Manager, Director, Stage Manager & other members of the production team, establish production calendar dates for costume deadlines, including dress rehearsals, makeup calls, photo calls, etc.
10. Attend and participate in all design meetings and production meetings.
11. During the design development process, consult with the Director and other production team members. Collaborate on finalizing the production design concept and the resulting design direction, including choices of period, style, texture, color, etc.
12. In coordination with the Faculty Costume Design Advisor and Costume Shop Manager, determine weekly production work goals for the Costume Shop. Allow adequate time for special needs such as distressing.
13. Complete rough sketches, including your intended direction for color and fabric selection.
14. Complete final color renderings with fabric swatches (as needed and appropriate).
15. Attend first read-through and design presentation.
16. In coordination with the Stage Manager, arrange for cast measurements to be taken during individual appointments with each actor.
17. Provide rehearsal costumes for the performers, as requested by the Director or Stage Manager.
18. Assemble a “show bible” of all information pertinent to the preparation of costumes: contact sheet, measurement charts, costume sketches, fabric swatches, research materials, rental information, etc.
19. Have a working knowledge of all machinery and policies in the costume shop and makeup areas.
20. Pull from stock or purchase the necessary costume and costume accessory elements for the production.
21. Pull from stock or purchase all fabrics, trims & accessories to be used in the execution of the costume design.
22. Keep a running account of expenditures, and regularly report them to the Faculty Costume Design Advisor, the Costume Shop Manager, and the Production Manager.

23. Provide patterns for all garments to be constructed – or direct staff cutter/drafter in developing patterns. Draft or drape original patterns or adapt existing patterns, as needed.
24. Supervise the layout and construction of the costumes by the costume shop staff. Be available to answer all questions on construction during the building period.
25. In coordination with the Costume Shop Manager, delegate jobs and authority to various workers in the costume shop. Organize crews and inform them of their tasks and production responsibilities.
26. Supervise any unusual costume crafts techniques that may be required for the production of the costumes. Provide instruction on these techniques to the crews as necessary.
27. In coordination with the Stage Manager, arrange for fittings of all costumes.
28. Supervise the fitting & alteration of costumes. Attend and preside over all costume fittings.
29. Keep a running list of “things to do” for yourself and the costume shop staff. Communicate this work list to the Costume Shop Manager on a daily basis. Prioritize your list regularly.
30. Discuss labor realities with the Faculty Costume Design Advisor and Costume Shop Manager frequently. Part of the design process involves making choices within realistic perimeters that you take into account as you design.
31. Coordinate your use of costume shop staff and facilities with the Faculty Costume Design Advisor and Costume Shop Foreman.
32. Work within the costume budget, as determined by the Production Manager. Keep Faculty Costume Design Advisor informed of your expenditures on a weekly basis.
33. Follow proper purchasing procedures, as instructed by the Faculty Costume Design Advisor or Costume Shop Manager. This includes timely submission of receipts. Report weekly purchases and submit receipts by 2:00 p.m. each Friday.
34. Working with the Director and Make-up Designer, help determine all makeup and hair styles for the production.
35. Attend designer run-throughs as requested by the Director.
36. Attend all dress rehearsals to check for the proper fit and wearing of all costumes in the production.

37. Prepare costume inventory lists for the Wardrobe Crew.
38. Make sure the dressing rooms are set up properly, prior to first dress rehearsal.
39. Assist the Costume Shop Manager in the training of the Wardrobe Crew.
40. Prioritize and promptly attend to all notes during the dress rehearsal period.
41. Oversee the Wardrobe Mistress and Wardrobe Crew during the dress rehearsal period and production run.
42. Make sure the Wardrobe Crew understands and can correctly perform laundry duties.
43. With the Production Manager, Technical Director, Faculty Costume Design Advisor and Stage Manager, create and direct a plan for striking costumes and cleaning all costume/makeup areas.
44. Attend and participate in the production strike. Follow up on any rental returns, dry cleaning or laundering which must take place after the strike day.
45. Make sure all rehearsal costumes and production costumes are properly cleaned and returned to stock.
46. Make sure all borrowed or rented items are returned to the appropriate parties in good condition, and in a timely manner, after the show closes.
47. Attend and participate in the production debriefing session.
48. Prepare final documentation of your process, enumerated below:
 - Evidence of script analysis
 - Written costume design concept statement
 - Written character analysis
 - Approved costume plot
 - Approved costume sketches or renderings
 - “Portfolio finished” photos, programs, reviews, critiques, etc.
 - Project journal and self-evaluation of the project

SOUND DESIGNER - JOB DESCRIPTION

Prerequisite Classroom Studies:

TH 166 Theory of Play Production
TH 229 Script Analysis

Prerequisite Applied Experiences:

Served on a CWU sound crew
Served as Sound Engineer on either an OFF-CENTER or a
CENTER-STAGE show
Designed a One Act Play or Student Project seen by the
Theatre Arts Design Faculty

The Sound Designer **must** register for the appropriate Production Application Class.

The Sound Designer must read and become thoroughly familiar with the script.

The Sound Designer must complete an analysis of the script including: a plot synopsis, theme development, an examination of the playwright and why he/she wrote the play, historical background of the text, character relationships, and other ideas. This analysis is to be developed into a preliminary sound concept for the show - in written format, and may include visual or audio support materials.

The Sound Designer must consult with the Director and other members of the production design team and collaborate on the production concept and other design choices.

The Sound Designer must, after script analysis, research, and in consultation with the production team, develop his/her individual sound concept for the show. The concept is to be stated in a written form avoiding the use of overly technical sound terminology.

The Sound Designer must attend and participate in **all** production meetings.

With the Production Manager, Director, Stage Manager, Master Electrician, T.D., and other members of the production team, the Sound Designer must set up schedules for all sound events such as design deadlines, rehearsals, paper tech, equipment maintenance, load-ins, sound checks, cue setting, crew training, equipment rentals, Strike, etc.. He/she will post these calls and dates on the sound callboards.

The Sound Designer must attend scheduled production run-throughs before drafting the sound plot and working out sound cues.

The Sound Designer must create a cue synopsis and audio storyboard in order to communicate their design intentions to the other members of the production team.

The Sound Designer must consult with his/her Faculty advisor while the design is being developed, including submitting a rough draft of the plot and audio choices for approval.

The Sound Designer will be responsible for designing and executing any music or sound effects for the show, including recorded effects, live effects, doorbells, phones, wind, and voice-overs.

The Sound Designer must supply the Sound Engineer with all the music and effects for the show at least one week prior to cue-to-cue to allow him/her enough time to record the show.

The Sound Designer must supply any rehearsal music as requested by the director, in a timely fashion, within the deadlines agreed upon during production meetings.

The Sound Designer must attend and participate in the production's design presentation at the first read-through.

The Sound Designer must be responsible for supervising all sound personnel, including the work of the Sound Engineer and the sound crew for the show.

The Sound Designer must be responsible for the upkeep, cleanliness, safety, and maintenance of all sound areas and equipment. Including the sound rooms, electrics, the storage areas, and the sound control booth. The Designer will ensure that department policies and procedures governing the use of these facilities are strictly followed.

The Sound Designer must be responsible for staying within the budget that has been established for the production's sound needs. To that end, the Designer will check all equipment and storage inventories before requesting orders for tapes, cables, etc. . . All expenses **must** be approved by the Faculty Sound Designer or T.D. **before** the expenditure is made. Emergency purchases in excess of allotted funding **must** be approved by both the appropriate Production Manager and the Faculty Sound Designer or Technical Director.

The Sound Designer will process all purchases through the Faculty Sound Designer or T.D. in a timely fashion to meet the production deadlines.

The Sound Designer must be present and supervise the set-up of all sound equipment.

The Sound Designer must instruct the Sound Engineer and/or Sound Board Op on the running of the sound board(s) and the recording and playback equipment.

At Paper Tech, the Sound Designer will establish all sound cues with the Director and Stage Manager, and make sure that they are correctly inserted into the prompt book.

The Sound Designer must clearly format and label all sound tapes in a clear and approved manner for use during the show.

The Sound Designer must be responsible for maintenance and setup of the clear-com communication system and headsets.

The Sound Designer is responsible for making sure the Compact Disk players are properly programmed and the soundboard channels are properly labeled.

The Sound Designer must attend Cue-to-Cue and Tech. Rehearsals to adjust cue levels and timing with the director and pass on / make these adjustments with the Stage manager and Board Operator.

The Sound Designer must attend all technical, dress rehearsals and previews, (Unless excused by the Director and Production Manager), to make any needed cue changes and adjustments. The Designer will pass along these adjustments / execution notes to the Stage Manager and the Sound Board Operator - if they choose not to make the changes themselves.

The Sound Designer must meet with their Faculty project advisor to discuss the progress of the “completed’ design prior to the second Dress Rehearsal.

The Sound Designer must be present and supervise the strike of all sound equipment and supplies to their proper storage areas during production strike.

The Sound designer must attend and participate in the production debriefing session.

To complete the Production Application Course and receive credit, student sound designers will be required to produce the following items before receiving a grade:

- (1) Evidence of script and sound research
- (2) An approved concept statement
- (3) An approved Live Sound Plot
- (4) Cueing sheets (with script page numbers and cue timing)
- (5) Technical Information / Recorded Sound Sheets
- (6) Audio samples to show cue progression
- (7) Final Sound cue sheets from the production
- (8) Portfolio, including: audio samples, programs, reviews, critiques, etc. . .
- (9) A project journal and self-evaluation of the project

PROPS MASTER/MISTRESS - JOB DESCRIPTION

Prerequisite Classroom Studies:

TH 166	Theory of Play Production
TH 229	Script Analysis
TH 267	Scene Technology
TH 353	Stage Properties

Prerequisite Applied Experiences:

Served as a Props Assistant for a CWU production
Served as a Props Runner for a CWU production

The Props Master **must** register for the appropriate Production Applications Class.

The Props Master must read and become thoroughly familiar with the script.

The Props Master must coordinate all props elements of the production.

The Props Master must consult with the Director and other members of the production design team and compile a list of all production properties, including hand, set, costume, furniture and stage dressing. This list must be typed on the prop form, and must be distributed to all production personnel.

The Props Master must determine whether props on the master prop list will be pulled from stock, bought, rented, found, borrowed or constructed.

The Props Master must attend and participate in **all** production meetings.

With the Production Manager, Director, Stage Manager, Master Electrician, and designers set deadlines for adding props to the prop list, and obtaining or building props.

Borrowing Terms and Procedures:

The Props Master must never borrow anything he/she can't afford to replace.

Must obtain borrowing forms and review borrowing policy with the TD.

Fill out the forms completely and properly.

Leave one copy with the lender and keep one copy in your possession.

Keep a master list of borrowed props, including value of pieces, the lender's name, address, and phone number on the appropriate prop form.

Add the list to the prop borrowing binder after the show

When a prop is returned, have it inspected by the owner/signed for - condition noted.

Return the signed loan sheets to the Technical Director.

The Props Master must understand the Department purchase policies for buying things with the props budget, and make a detailed budget for props and materials. The Props Master must obtain permission of the designers and Technical Director **before** making any purchase.

The Props Master must make a careful list of properties which need to be replenished during the rehearsals and performances, such as food, cigarettes, gun ammunition, etc. . . . Keep these expenses to a minimum and within the budget.

The Props Master must secure props needed for rehearsals as requested by the Director and Stage Manager. See that they are available to the cast, through the Stage Manager, prior to each rehearsal- beginning with the first rehearsal after blocking is completed.

The Props Master must meet with the props preparation crew and assign each member specific tasks or props to secure or construct. Provide a complete description/drawing for each prop as needed.

When construction is necessary, the Props Master must check with the Designer for plans, and the Technical Director for available shop time.

The Props Master must be responsible for all prop tools in the prop room.

The Props Master must check with the Stage Manager for times when you and your crews need to attend rehearsals of the production. You must relay this information on to the crews.

The Props Master must consult with the Director and Stage Manager to determine which characters use which props.

The Props Master must gain approval by both the Director and Designers on all props used in performance. Approval will consist of the Director's and the Designer's initials on the Master Prop sheet form.

The Props Master must assist the Designer with dressing the sets. If given the responsibility, decorate the sets as directed by the Designer.

The Props Master must obtain the necessary keys to work spaces and the prop cabinets through the Department Chair and Technical Director. (Stage Manager will also have a prop cabinet key).

See that props are properly locked up and stored after rehearsals and work calls.

The Props Master must initial hours for prop crews on shop time cards as needed. Collect all cards after strike and turn them in to the Technical Director.

The Props Master must work with the Stage Manager and Technical Director to coordinate prop shifts and work out the lay-out and set-up of offstage props and prop tables. Diagram the placement of props on and offstage for each scene, and get a copy to the Stage Manager. Detail the prop running crew responsibilities for prop shifts and for setting up props during technical rehearsals and performances.

The Props Master must check in with the Stage Manager no less than one hour before curtain time, and check for broken, damaged or missing props. Have all props set for performance at least 45 minutes prior to curtain, and be sure that the performers have done a prop check.

The Props Master must see that all props are intact and returned to their places on the prop table or in the prop cabinets after rehearsals and performances. Check in all personal props from performers at the end of each use. Clean up any food mess, and be sure the kitchen areas and refrigerator are spotlessly clean.

The Props Master must keep order and discipline in your crews to facilitate the best possible rehearsal and performance environment.

The Props Master must obey and enforce all theatre smoking, eating and drinking policies.

The Props Master must be responsible for the strike of all stage properties after the final performance. In coordination with the Stage Manager and Technical Director work out a strike plan for your area.

The Props Master must see that all props are returned and neatly stored to their appropriate storage locations.

The Props Master must return all borrowed props by the first day of the week following the final performance -- **NO EXCEPTIONS**. Have the borrowing sheets signed by the lender and return the paperwork to the Technical Director.

The Props Master/Mistress job is not completed until **all** props have been returned to their owners or properly stored in their designated locations, and the prop spaces are clean and tidy.

The Props Master must (if needed) erase and return your production script/score/libretto to the Stage Manager.

The Props Master must attend and participate in the production debriefing session.

To complete the Production Application Course and receive credit, student props master/mistresses will be required to produce the following items before receiving a grade:

- (1) Evidence of script and prop research
- (2) Props List
- (3) Props movement schedule
- (4) A project journal and self-evaluation of the project

MAKE-UP DESIGNER: JOB DESCRIPTION

Prerequisite Classroom Studies:

TH 166 – Theory of Play Production

TH 229 – Script Analysis

TH 270 – Theatrical Makeup

TH 366 – Elements of Theatre Design and Rendering Techniques

Prerequisite Applied Experiences:

Makeup run crew on a production

Assistant Makeup Designer on a production

Job Duties:

1. Register for the appropriate Production Application class.

2. Meet with the Faculty Mentor to discuss the progress of the design as often as necessary, and at least once per week throughout the design and production process.
3. Read and become thoroughly familiar with the script.
4. Complete a written makeup and hair analysis for each character.
5. Complete appropriate research to support your makeup and hair design choices.
6. Assemble your calendar, research, and design work into a binder or similar organizational tool.
7. Attend and participate in all design meetings and production meetings.
8. During the design development process, consult with the Director and other production team members. Collaborate on finalizing the production design concept and the resulting design direction, including choices of period, style, texture, color, etc.
9. With the Production Manager, Director, Stage Manager & other members of the production team, establish production calendar dates for costume deadlines, including dress rehearsals, makeup calls, photo calls, etc.
10. Complete color makeup charts for each actor or character, including specific colors you intend to use.
11. With Faculty mentor, determine if any special makeup materials need to be ordered for the production. Place any such orders well in advance.
12. All actors in the Department are required to have their own makeup kits. In coordination with the Stage Manager, determine if any actors need to purchase makeup kits. Provide this list to the Faculty mentor so that kits may be ordered through the University Store. Make sure this happens at least 4 weeks prior to first dress rehearsal.
13. Arrange for makeup training sessions with the actors prior to tech weekend. Coordinate this with the Costume Designer as necessary.
14. Arrange for hair styling sessions with the actors prior to tech weekend. Coordinate this with the Costume Designer as necessary.
15. Attend first read-through and design presentation.
16. In coordination with the Stage Manager, arrange for fittings of any wigs or facial hair pieces as necessary.
17. Order any wigs or facial hair pieces needed for the production well in advance.

18. Complete any creation, cutting, styling or alteration to wigs and facial hair pieces as needed.
19. Arrange for haircuts and hair color corrections as needed. These should take place as close to first dress rehearsal as possible so that they will need to be done only once for the run of the show.
20. Keep a running list of “things to do” for yourself. Prioritize your list regularly.
21. Work within the makeup budget, as determined by the Producer. Keep Faculty mentor informed of your expenditures on a weekly basis.
22. Follow proper purchasing procedures, as instructed by the Faculty mentor. This includes timely submission of receipts. Report weekly purchases and submit receipts by 2:00 p.m. each Friday.
23. Attend designer run-throughs as requested by the Director.
24. Attend all dress rehearsals to check on the appearance of all makeup and hairstyles in the production.