



UC Irvine
· Drama ·

GRADUATE HANDBOOK

2022-23

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PART ONE: GENERAL INFORMATION

THE QUARTER SYSTEM: UC Irvine operates on the quarter system. The academic year is divided into three quarters (fall, winter, spring); each quarter is ten weeks of classes plus a week of finals. The quarter system increases the number of classes available over the course of your residency, but it also means that each class has to cover a lot of material in only ten weeks. Be prepared for a heavy workload.

MENTORING: All graduate students receive ongoing mentoring from their assigned mentor(s) either in the form of tutorials, meetings, or note sessions, or a combination of these. In addition, each student will receive a minimum of two formal written evaluations per academic year.

INDIVIDUAL DEVELOPMENT PLAN: The Faculty Senate has mandated that every graduate student at UCI create and maintain an Individual Development Plan (IDP). The IDP is designed to encourage students to be mindful of their research, creative, and wellness goals during their time at UCI, and to cultivate active and engaged mentoring with their faculty. Students will work with faculty mentors to create the IDP in their first year, and it must be reviewed & edited annually throughout the students' time at UCI. Signed copies of the IDP should be sent to the Arts Student Affairs Office. The IDP form can be found [here](#).

DEPARTMENTAL GOVERNANCE: The final authority for all departmental decisions and actions resides with the Drama faculty, which includes all full-time members of the instructional staff. The faculty votes on all matters not otherwise restricted by University policy. The Chair administers all Department activities and acts on behalf of the faculty wherever appropriate.

HEALTH INSURANCE: Graduate students are automatically included in the student health plan (GSHIP), the fee for which is included in your quarterly ZOTBill. You can waive the coverage and the fee if you are already covered by another plan. If you waive coverage, you MUST also notify the Drama department, as it affects the fees that we pay for you. Please see the following website for information on Graduate Student Health Insurance: http://www.shs.uci.edu/Health_Insurance_Privacy/Insurance.aspx#GSHIP

ON-CAMPUS PARKING: Most of the parking on campus requires a parking permit. If you will be driving to campus, get a permit as soon as possible. The campus police enforce the parking codes strictly, and tickets are expensive. For more information, visit: <https://www.parking.uci.edu/permits/studentpermits.cfm>.

LOST ON CAMPUS?: Download the ZOTfinder app to help navigate the campus. For more information, visit: <https://news.uci.edu/2014/09/29/lost-download-zotfinder/>

E-MAIL: All graduate students are required to check UC Irvine email daily. We will only correspond with you through your UC Irvine email address, not personal, non-

UCI accounts.

DUO MULTIFACTOR AUTHENTICATION: All students must complete Duo MultiFactor Authentication (MFA) enrollment in order to utilize campus online systems. More information can be found on the [OIT website](#).

LOCAL FEES: Local fees are fees charged to each graduate student by the university. These fees consist of the Assoc. Grad Students Fee, Student Center Fee, Bren Events Center Fee, and Recreation Center Fee. The total cost currently is \$492.99 for the academic year (\$164.33 per quarter). The department covers this cost for all first year graduate students. However, after year one, this quarterly expense is solely your responsibility to pay.

DOCUMENT FEE: Effective Fall 2018, new undergraduate, professional, and graduate students are assessed the one-time document fee of \$80. The Document Fee provides lifetime access to official transcripts and academic verifications without a fee for in-person pickup or delivery by USPS. In addition, there is no fee for mailing the initial diploma. The department covers this fee for all first year graduate students.

DIRECT DEPOSIT: All graduate student employees must set up direct deposit through UCPATH, the campus payroll system. You will also want to use UCPATH to enroll for online receipt on your yearly W-2 tax form. Direct deposit should also be set up to receive any financial aid payments. Information for setting up direct deposit for both salary and financial aid can be found [here](#). You will also need to update your local address in UCPATH to reflect your Irvine area address, not a previous, out of state address.

ESTABLISHING CALIFORNIA STATE RESIDENCY: If you are not a resident of California, it is important to establish residency in order to avoid being charged non-resident tuition in your second year and beyond. You are required to have been a resident of California for at least one year prior to the beginning of the school year to receive this tuition reduction. Establishing residency is **YOUR** responsibility. **Tuition will be YOUR responsibility beyond year one if residency is not established.**

SOME TIPS FOR ESTABLISHING CALIFORNIA RESIDENCY:

In the FALL:

Drive to California/move into your apartment

- Get:
1. A California Driver's License or California Identification Card
 2. A library card at a local County Library
 3. An account at numerous local area businesses such as Albertson's or Ralph's Grocery, etc.

Register your car in California.

Register to vote in California.

- Save:
1. Rent receipts
 2. Phone bills
 3. Utility bills
 4. Anything that proves you live here

In the SPRING:

File: California Income Tax

Get a Grad Petition for Resident Classification online at <http://www.reg.uci.edu/navigation/residency.html>. Fill out the form and submit it as directed with all documentation discussed above.

Note that if you are under 24 years of age and your parents are not California residents, you must establish financial independence to qualify for the tuition discount available to you as a California resident.

In the SUMMER:

Check on your status/file regularly and verify that you are now a resident of the state of California.

You must work over the summer in California or maintain your residence here. There is a time limit on how long you can be out of the state, although it is possible to leave for work in the summer, if prior approval is attained. This has been a big problem for students in the past, so please be sure to consult with the Residency Office.

We recommend that you contact the Residency Officer, regres@uci.edu, (949) 824-6124, to receive complete information about the procedures for establishing residency.

PART TWO: DEGREE REQUIREMENTS

A. MASTER OF FINE ARTS PROGRAMS

General requirements for MFA candidates

The normative time to degree for MFA candidates is three years of residence. Each candidate must enroll for three courses each quarter for nine quarters, exclusive of summer sessions.

During the first year of residence each candidate will prepare, for credit, two graduate projects, in the area of specialization—acting, directing, design, music direction, stage management, theatrical research, or a combination of two of these. Satisfactory completion of these projects, as determined by the faculty, is prerequisite to entering the second year of the program.

A required thesis is determined within each area of specialization. This may be a production or performance project, a written paper, a portfolio review, or a combination.

Each MFA candidate is expected to participate in productions throughout residence at UC Irvine, including assignments that may fall during winter and spring breaks.

Quarter units required to graduate (by program):

Acting – 110 quarter units

Design – 112 quarter units

Directing – 116 quarter units

Music Direction – 112 quarter units

Stage Management – 112 quarter units

For the complete list of degree requirements, please visit the UCI General Catalogue website at:

<http://catalogue.uci.edu/clairetevorschoolofthearts/departmentofdrama/#graduatext>

B. DOCTORAL DEGREE PROGRAM - UCI and UCSD Joint PhD in Drama and Theater Degree Requirements

Please refer to Prof. Anthony Kubiak, Head of Doctoral Studies and the PhD program handbook.

PART THREE: CODE OF CONDUCT/STUDENT RESOURCES

University of California and Drama Department Policy Regarding Discrimination

The University of California, in accordance with applicable Federal and State law and University policy, does not discriminate on the basis of race, color, national origin, religion, sex, gender identity, pregnancy, physical or mental disability, medical condition (cancer related or genetic characteristics), ancestry, marital status, age, sexual orientation, citizenship, or service in the uniformed services. The University also prohibits sexual harassment. This nondiscrimination policy covers admission, access, and treatment in University programs, classrooms and activities.

The UCI Drama Department welcomes:

- All races, ethnicities, and cultural identities
- All immigrants and refugees
- All religions, creeds, and non-religions
- All sexual orientations and gender identities
- All abilities and disabilities
- All countries of origin
- All walks of life
- Everyone.

If we are not living up to our commitment, please help keep us accountable.

UC IRVINE DRAMA DEPARTMENT CODE OF CONDUCT

(As found in the UCI Drama Policies: <https://drama.arts.uci.edu/policies>)

The following are the core values of the University of California, Irvine:

- **Respect:** We understand that respect is the cornerstone of human interaction.
- **Intellectual Curiosity:** We are committed to learning, teaching, creativity, and research.
- **Integrity:** We tell the truth and strive to earn the trust of those around us.
- **Commitment:** We always give our best effort.
- **Empathy:** We act with compassion and sensitivity.
- **Appreciation:** We appreciate different opinions and points of view.

The Drama Department endorses these values wholeheartedly.

The Drama Department also gives special focus to **Civility** as a core value of our department. We find that the key elements of civility are both complementary and congruent with the core values of the university:

- **Community:** We place the greater good of our community over individual interests.
- **Openness:** We say what we mean, mindful of tone, and strive for mutual understanding.
- **Responsibility:** We fulfill our commitments and are accountable for our actions.
- **Empathy:** We act with compassion and sensitivity.

It is expected that members of the Drama Department will be guided by these university and departmental values as we conduct our work together.

Please immediately report any issues to a trusted faculty member, fellow student, an ally, or the Chair of the Department in order to get the issue addressed quickly at the lowest level possible or receive consultation on how best to proceed.

Once the issue is identified, the pathway to resolution is as follows as affirmed by the University Ombudsman's Office:

1a. If a student has a concern with a Professor, Teaching Assistant, or fellow student in a classroom setting, the student first needs to take the issue to the Instructor.

1b: If a student has a concern with a Professor, Teaching Assistant, or fellow student in a mainstage production setting, the student first needs to take the issue to the Director, Instructor, Stage Manager, or Deputy.

2. If the student does not feel comfortable discussing the issue with the those individuals (or the issue was not resolved), then the student needs to talk to the Department Area Head or Mentor.

3. If the student does not feel comfortable discussing the issues with the Area Head (or the issue was not resolved), then the student needs to talk to the Chair of the Department – Season Producer or any of the Drama Department Associate Chairs:

Joel Veenstra, Associate Chair of Production
Eli Simon, Associate Chair for Undergraduate Advisement
Phil Thompson, Associate Chair of Digital Media
Marcy Froehlich, Associate Chair of Donor Relations

4. If the student does not feel comfortable discussing the issues with the Department Chair or Associate Chairs (or the issue was not resolved), the

student needs to talk to the Dean or an Associate Dean.

5. If the student does not feel comfortable discussing the issues with the Dean or an Associate Dean (or the issue was not resolved), the student needs to talk to UCI's Office of the Ombudsman.

If the issue is of a severe nature (sexual harassment, discrimination, or retaliation), the issue needs to be reported immediately and directly to the OEOD office. Please also note that University employees, faculty, and staff (besides CARE Advocates, Ombuds, licensed councilors serving the UCI community, and any persons with a professional license requiring confidentiality including health center employees, but excluding campus legal counsel) are mandatory reporters and legally obligated to report for sexual harassment, discrimination, and retaliation to OEOD.

If a student needs general support, communicate those needs to this similar framework of support outlined above and utilize the resources UCI has to offer listed below.

Student Resources and Information

Student Organizations to find community:

UCI Drama Cultural Clubs

Black Door Theatre Company

<https://www.facebook.com/groups/491484335022016>

Brick Theatre Company

<https://www.facebook.com/BrickTheatreCo>

Brown Bag Theatre Company

<https://brownbagtheatre.wixsite.com/brownbagtheatre>

Theatre Woks

<https://www.facebook.com/UCITheatreWoks>

UCI Drama Performance Clubs

Improv Revolution

<https://www.facebook.com/irevatuci>

30 Plays in 60 Minutes

<https://www.facebook.com/SchrodingersCast>

The Claire Trevor School of the Arts Student Affairs Office

(949) 824-6646 - artscounselor@uci.edu - <https://www.arts.uci.edu/student-affairs-office>

The Claire Trevor School of the Arts Student Affairs Office provides Arts students service in academic counseling, orientation, study plans, transfer course evaluations, schedule changes and degree checks.

Office of Equal Opportunity and Diversity (OEOD)

(949) 824-5594 - oeod@uci.edu - <https://www.oeod.uci.edu>
Discrimination/Sexual Harassment Hotline (949) 824-7037

The UCI Office of Equal Opportunity and Diversity (OEOD) is responsible for the University's compliance with federal and state laws and University policies and procedures regarding discrimination, retaliation, sexual harassment, and sex offenses. OEOD works to promote and integrate the principles of equal opportunity, affirmative action, nondiscrimination, and inclusive excellence at UCI. This is not a 911 service.

Office of Inclusive Excellence

(949) 824-1540 - inclusion@uci.edu - <https://inclusion.uci.edu>

The Office of Inclusive Excellence drives UCI's commitment to equity, diversity, and inclusion. This commitment is fundamental to advancing the campus's mission as a public research university. To this end, the office provides campus accountability, mounts training and education, conducts responsive research, and builds and sustains partnerships with universities and colleges that share this commitment.

Diverse Educational Community and Doctoral Experience (DECADE)

<https://inclusion.uci.edu/decade/> -

Housed in the Office of Inclusive Excellence is the DECADE program. The 44 DECADE faculty mentors campus wide are committed to fostering an inclusive environment within each of UCI's graduate programs and promoting diversity within the graduate student population campuswide. They serve as a resource to graduate students and faculty alike, collaborating with Equity Advisors and UCI's Graduate Division to accomplish their program's goals.

Office of the Ombudsman

(949) 824-7256 - 205 MSTB Irvine, CA 92697-4325 - <https://ombuds.uci.edu>

The Office of the Ombudsman provides a safe and comfortable environment to discuss complaints, concerns or problems confidentially. The ombudsman acts as an independent, impartial resource. If a matter cannot be resolved through our office, a referral will be made. When appropriate, the office can make recommendations regarding policy review and change. The Office of the Ombudsman serves all students, faculty, staff and administrators of the UCI community - both on the main campus and at the medical center. The Office handles only UCI-related issues, and therefore we are unable to assist anyone with a non-UCI-related concern.

UCI Library Research Librarian for Performing Arts – Scott Stone

(949) 824-8351 - stonesm@uci.edu - <https://guides.lib.uci.edu/drama>

Scott Stone is our own Research Librarian for the Performing Arts. He is an excellent starting point for any research you may have in drama.

Graduate & Postdoctoral Scholar Resource Center

(949) 824-3849 - <https://grad.uci.edu/services/gpsrc/index.php>

Dedicated to supporting the academic and professional success of all UC Irvine graduate students and postdoctoral scholar, the Graduate & Postdoctoral Scholar Resource Center (GPSRC) has everything you need to succeed. The GPSRC offers workshops and programs designed to support professional development; writing support; communication; preparation of grant and fellowship funding applications; wellness and work-life balance; mentoring and much more! Programs are open to all domestic and international Graduate Students and Postdoctoral Scholars, free of cost.

Office of the Vice Chancellor, Student Affairs

[Be Well: campus programs & initiatives »](#)

[Conversation Hours with Vice Chancellor Banks](#)

[New Student Handbook](#)

Auxiliary Services

[Dining Services](#)

[Student Center & Event Services](#)

[Student Center Study Spaces](#)

[Student Housing](#)

[The Hill - bookstore](#)

[2022-23 Important Dates & Be Well resources »](#)

Student Life & Leadership

[Campus Organizations](#)

[Center for Black Cultures, Resources & Research](#)

[Center for Student Leadership](#)

[Cross-Cultural Center](#)

[Office of the Dean of Students](#)

[DREAM Center](#)

[FRESH Basic Needs Hub](#)

[International Center](#)

[Latinx Resource Center](#)

[Lesbian Gay Bisexual Transgender \(LGBT\) Resource Center](#)

[Office of Academic Integrity & Student Conduct](#)

[Student Outreach and Retention \(SOAR\) Center](#)

[Sorority & Fraternity Life](#)

[Student Government Student Media](#)

[Students Mobilizing Change](#)

[Sustainability Resource Center](#)

[Veteran Services Center](#)

[Volunteer Programs](#)

[Womxn's Hub](#)

Wellness, Health & Counseling Services

[CARE - Campus Assault Resources & Education](#)

[Campus Assist List](#)

[Campus Recreation & Anteater Recreation Center \(ARC\)](#)

[Center for Student Wellness & Health Promotion](#)

[Child Care Services](#)

[Counseling Center](#)

[Disability Services Center](#)

[Student Health Center](#)

Other UCI resources

[Division of Undergraduate Education \(DUE\)](#)

[DUE Central Support Resources - Remote Learning](#)

[Graduate Division Services](#)

[Campus Study Spaces](#)

PART FOUR: FACULTY AND STAFF LEADERSHIP

FACULTY AND KEY STAFF ROSTER

DRAMA DEPARTMENT OFFICERS

Chair of Drama: **Don Hill**

Vice Chair of Drama: **Joel Veenstra**

Associate Chairs of Drama:

Marcy Froehlich, Associate Chair - Donor Relations

Philip Thompson, Associate Chair - Digital Media

Co-Heads of Acting: **Andrew Borba & Annie Loui**

Heads of Directing: **Juliette Carrillo**

Head of Design: **Holly Poe Durbin**

Associate Head of Design: **Lonnie Alcaraz**

Co-Heads of Stage Management: **Don Hill & Joel Veenstra**

Head of Music Theatre: **Myrona DeLaney**

Head of Doctoral Program: **Anthony Kubiak**

Lonnie Alcaraz: Sub-Head, Lighting
Associate Head of Design
XMPL Production Selection Committee
Tech Team Committee
Faculty Mentor for Brown Bag Theatre Company

Cynthia Bassham: Casting Coordinator
Associate Head of Acting
Head of Undergraduate Acting
Coordinator, Drama 30A, B, C

Andrew Borba: Co-Head of Acting
Director of the MFA Santley Showcase

Richard Brestoff: Program Head, Acting for the Camera
Member, Scholarship Committee

Juliette Carrillo: Head of Directing
[DECADE mentor](#)

Myrona DeLaney: Head of Music Theatre
Director of the NY Satellite Program
Director of the BFA Santley Showcase
Mentor for ArtsBridge
Member, Scholarship Committee

Efren Delgadillo, Jr: Sub-Head, Scene Design

Holly Poe Durbin: Sub-Head, Costume Design
Head of Design
Member, Theatre Guild Board
Representative to the Academic Integrity Review Board

Don Hill: Co-Head of Stage Management

Michael Hooker: Sub-Head, Sound Design
Drama Representative, Executive Committee

Daphne Lei: Head: Asian Theatre Wing, Multicultural Spring
Member, Arts Research Committee
Library Liaison for the Drama Department

Annie Loui: Co-Head of Acting
Sub-Head, Movement for Actors
Representative to the Education Abroad Program

Eli Simon: Artistic Director of New Swan Shakespeare Festival

Jaymi Lee Smith: Member, Graduate Council

Phil Thompson: Area Head: Voice and Speech
Curriculum Committee

Joel Veenstra: Co-Head of Stage Management

DRAMA DEPARTMENT FACULTY – AREAS OF SPECIALIZATION

Lonnie Alcaraz: Lighting Design, Digital Technology

Cynthia Bassham: Voice, Speech for Actors

Andrew Borba: Acting, Shakespeare

Richard Brestoff: Acting for the Stage, Television, and Film

Juliette Carrillo: Directing, Playwriting

Myrona DeLaney: Music Theatre, Singing, Acting

Efren Delgadillo, Jr.: Scene Design

Zachary Dietz: Music Direction, Conducting

Holly Poe Durbin: Costume Design

Marcy Froehlich: Costume Design

Donald Hill: Stage Management, Directing, Producing

Michael Hooker: Sound Design, Composing for the Theatre

Daniel Keeling: Music Theatre

Anthony Kubiak: Modern Drama, Critical Theory and Tantric Performance

Daphne Lei: Asian and Asian American Theatre, Intercultural and Postcolonial Theatre

Annie Loui: Contact Improv, Period Dance, Mime, Directing, Acting

Mihai Maniutiu: Distinguished Professor of Directing

Ian Munro: European Drama and Performance, Dramaturgy, Critical Theory

Vincent Olivieri: Sound Design, Composing for the Theatre

Andrew Palermo: Music Theatre Choreography

Zachary Price: African American Drama and Performance, Black Cultural Production, Afro Asian Performance and Aesthetics, Performance and Community, Liberation Studies

Bryan Reynolds: Performance Theory, Contemporary European Theater, Critical Theory, Transversal Poetics, Shakespeare, Early Modern English Drama

Tara Rodman: 20th Century Theatre and Dance of Japan, Europe, and the US

Eli Simon: Acting, Directing, Mask & Clown Technique

Jaymi Lee Smith: Lighting Design, Digital Imaging

Phil Thompson: Voice, Speech for Actors, Acting

Joel Veenstra: Stage Management, Improvisation, Producing

DRAMA DEPARTMENT STAFF

(Drama Office Hours: Monday thru Friday, 8am-12pm & 1-5pm. Closed 12-1p for Lunch Hour.)

Marcus L Beeman: Drama Department Manager

Charmayne Durham: Department Analyst

CTSA LEADERSHIP

Tiffany Lopez: Dean, Claire Trevor School of the Arts

Jason Valdry: Assistant Dean

Daphne Lei: Associate Dean, Graduate

Alan Terricciano: Associate Dean, Undergraduate

Jesse Jackson: Associate Dean, Research & Innovation

Jeff Stube: Director of Space Planning and Facilities

CTSA PRODUCTION STAFF

Matthew Chandler: Production Manager

TBH: Technical Director

Shih-Wei Willie Carrasco-Wu: Asst Production Manager – Music

Michelle Truong: Production Coordinator

Pamela Marsden: Properties Supervisor

Geronimo Guzman: Interim Technical Director / Shop Foreman

Christine Salama: Scenic Artist

TBH: Master Carpenter

Jenn Dugan: Costume Shop Manager

Yen Le: Sr. Wardrobe Technician

Teresa Marchand: Sr. Wardrobe Technician

Joe Forehand: Lighting Supervisor

Michael Ritchey: Sound Supervisor

CTSA STUDENT AFFAIRS STAFF

Amy Kim: Student Affairs Director

Jennifer Wong: Student Affairs Officer, Graduate

Martha Martinez: Student Affairs Officer, Undergraduate

PART FIVE: POLICIES FOR ACTING, DIRECTING, AND STAGE MANAGEMENT STUDENTS

POLICIES FOR ACTING, DIRECTING, AND STAGE MANAGEMENT STUDENTS

Email: All graduate students are required to check UC Irvine email daily. We will only correspond with you through your UC Irvine email address

Types of Productions: UC Irvine Drama produces four kinds of productions.

1. Shows directed by faculty or guest directors for subscription and public audiences. All but one show is open to both graduate and undergraduate actors, and one show (usually the last spring show) is reserved for only undergrad actors. New Swan Shakespeare Festival is a summer Shakespeare Festival in the New Swan Theater, located in Gateway Commons near the Langson Library.
2. Shows directed by graduate student directors for a public audience, including thesis productions.
3. Faculty Projects – Low budget shows overseen by a faculty member, with graduate and undergraduate actors, designers and/or stage managers, open to the public.
4. Director Class Projects (DCPs) – Unbudgeted shows directed by graduate or undergraduate student directors with graduate or undergraduate actors, open only to the university community.

Except for faculty workshops, only current full-time UC Irvine students, faculty, or staff may be cast in our productions. Students performing in any of the above productions must either register for credit immediately or sign a role acceptance form to secure their roles. Once a student commits to performing, they must sign up for the appropriate class and will not be allowed to rehearse until registered. Graduate students must always sign up for Drama 240 credit, as follows: (a) with the show's director if the director is a faculty member, (b) with the designated faculty mentor if the director is a student, or (c) with the Co-Heads of Directing if the show is a Drama DCP.

PRODUCTION POLICIES: Below is a compilation of important guidelines governing casting, rehearsal practice, and grading for production work. These rules are issued and may be revised by the Drama faculty in order to carry out the Production Policies listed under Article III of the department's Constitution. The Constitution is published on the department web site at:

<http://drama.arts.uci.edu/sites/default/files/files/DRAMA%20CONSTITUTION%20Fall%202013%20edit.pdf>

1. All MFA actors, directors and stage managers must be present on campus during Welcome Week. Graduate actors will audition on the Monday evening of the first day of Mega Auditions. For shows that are cast later than Welcome Week, graduate directors must conduct open auditions according to the audition dates set by the Chair of the department, or on dates to be set in discussion with the Co-Heads of Directing (HoD) for Drama Director Class Projects (DCPs).
2. All UC Irvine Drama casting is restricted to fulltime UC Irvine students, UC Irvine faculty and staff members, or guest artists pre-approved by the department. Undergraduates, non-drama majors, and non-actor graduate students always have the right to decline their casting. MFA actors are required to perform *as cast* in all department shows—except under conditions listed in 3 and 4 below. Graduate actors may accept or decline roles in Drama DCPs.
3. One exception to the requirement for graduate actors to perform as cast is if a role has fewer than five lines and demands no special skill. If a graduate actor wishes to decline such a role, s/he must appeal through the Head of Acting (HoA) and Casting Coordinator, immediately after casting is posted. Prior to casting decisions, actors are free to express role preferences to directors.
4. A student actor may decline to play a role requiring nudity or stage behavior that the actor finds morally objectionable. If the department permits nudity in a show, a detailed description will be posted in advance. No nudity will be added in rehearsal without the agreement of any actor involved (and of course the department). Any actor who objects to performing nude may decline to do so by not signing in the space provided on the audition form. If the actor agrees to perform nudity, the department expects the actor to perform what was described in advance—in fairness to the production as well as to other actors who may have been given the role. An actor who finds scripted behavior objectionable may ask the HoA to be exempt from such roles *in advance*. If such behavior is proposed as a rehearsal addition, the actor may refuse at that time.

Casting during Welcome Week will be vetted by the department's Casting Coordinator before any cast list may be posted. When a graduate director is ready to propose a cast for a show or Drama DCP (shows that cast *after* Welcome Week), the Co-Heads of Directing must send the proposed cast list by email to the Casting Coordinator. The HoD and Casting Coordinator will respond within 48 hours with approval to post the list or a request for substitute names for one or more of the cast. *No list may be made public without this approval. No undergraduate actor may be cast if they are on the 101 delinquency list.*
5. All graduate actors and directors must register for credit—1-4 units of Drama 240—as soon as registration opens for each role played or show directed. The amount of credit is determined by HoD in collaboration with the Head of Acting.

6. Actors will not be permitted to rehearse in a show until properly registered for credit or until signing a Role Acceptance Form. Because students may not register until the quarter in which the show performs, a signed Role Acceptance Form will be accepted in lieu of registration. This Form is an agreement to enroll as soon as the registration period for the performance quarter opens. Any student who does not enroll as promised will be barred from rehearsals and the role will be re-cast.

7. Roles may not be pre-cast, i.e., promised to actors in advance of auditions, except when the department assigns a guest artist (faculty or hired professional) to play a part. Guest pre-casting will be posted before auditions.

8. The department looks on role assignments as a contract among three parties – the actor, the director, and the department. A director may not dismiss an actor from a show without department approval, and an actor may not leave a show without department permission. Even if the director and actor agree to a separation, the department must grant approval. Department approval may be requested through the Casting Coordinator or the Chair, with a copy to the HoD. The penalties for dropping out of a show without department permission are severe.

9. The hours established for rehearsing each show are posted in advance of the season. Actors are liable to be called to all of the hours allotted by the rehearsal calendar for each show, although typically a director will call different groupings of actors at different times. Calls may not exceed the allowed hours, and directors may not trade hours on one day for hours on another without obtaining approval from the Assoc. Producer-Vice Chair, who is the faculty supervisor of the schedule.

10. Student actors, directors, and stage managers are liable to rehearse during academic breaks. All students are warned *not* to commit to being away from campus until absolutely sure of rehearsal commitments. Schedules are posted prior to casting, and directors will not release actors just because they have already made vacation plans or paid fares. The director may choose to release some actors if their absence is not a hindrance to rehearsing, but this is *entirely the director's decision as to what is best for the production*.

11. Rehearsal calls are announced via email after the previous night's rehearsal. Actors are required to be available for rehearsals for three-and-a-half hours on weekday evenings between the hours of 6:30 and 10:00 pm, eight hours on Saturdays or on days when classes are not in session between 10:00 am and 6:00 pm. In no case may a rehearsal go beyond 11:00 p.m., except during dress rehearsals with orchestras. There will be no rehearsals on Fridays or Sundays.

12. Directors may require actors to use the Excused Call form ("Request to be Excused from a Call"). Submitting a request does not mean that the director must allow the actor the time off.

13. During rehearsals, actors must be given a five-minute break in every hour or a ten minute break every hour-and-20-minutes, except when the company is engaged in

running a long, contiguous sequence of the play. After such a run-through there must be a ten-minute break. Directors may not give notes to actors during break times. Directors and stage managers must also be allowed to take each company break, so should not be approached with business or asked for notes during this time.

14. Actors may not be rehearsed longer than five hours without a one-hour break. However, a “straight six” hour rehearsal may be called. In this formula, a twenty-minute break must be taken mid-rehearsal period.

15. Directors will not give notes that run past the pre-announced ending time for a rehearsal.

16. Coaching: Coaching sessions with small groups or individual performers without a stage manager present may be scheduled by *mutual agreement* of the director (choreographer, music director, assistant director, dramaturg, fight director, voice/speech/dialect coach) and the performer(s) involved during the hours of 10:00 a.m. to 5:00 p.m. preceding a weeknight evening rehearsal. Actors are asked to agree to coaching sessions if they are able to do so. Coaching sessions may not exceed one hour’s duration per performer per day.

17. Rehearsals must end by 6:00 pm for a day-long call (Saturdays and pre-approved weekdays) or 10:00 pm for evening calls. Daytime calls may run for eight hours within a consecutive nine-hour period, including a one-hour meal break. Tech rehearsals must end by 11:00 pm. Dress rehearsals should be planned to end by 11 pm, but unlike tech rehearsals, a dress may run past 11 pm if this occurs because of the running time. No notes or any other after-hours work may be required of actors following a dress that goes past 11 pm. There will be no rehearsals on Fridays or Sundays.

18. Please understand that props and costumes are carefully constructed for each show, which requires a significant amount of time and resources. If props and costumes are damaged or destroyed during rehearsal or during the run, they may or may not be able to be replaced (due to issues of timing, budget, etc.). For this reason, even when shows call for a lot of physical action, please be mindful of respecting the props and costumes involved. If you have any questions about care or function of props and costumes, contact Pam Marsden at pmarsden@uci.edu and the Costume Shop Manager.

19. After the show opens, no detailed notes may be given verbally to individual actors when they arrive at the theater prior to showtime. Full cast “inspirational” or “focus” notes are permitted, and the director (or music director, choreographer, or fight director) may schedule reasonable warm-up exercises. The entire time for warm-ups or focus notes may not be longer than 15 minutes, and actors must be allowed at least thirty minutes between the conclusion of such sessions and the opening of the show. Directors’ talks and written notes to actors at other times between performances are acceptable.

20. Production photos will generally be taken the Thursday preceding final dress rehearsal. Photographer Paul Kennedy allows us access to these photos via

dropbox links; if you share these photos in any forum at (including Facebook, Instagram, personal websites, etc.) **you must photo credit Paul Kennedy every time.**

21. All graduate students will receive two complimentary tickets to each mainstage production; these comps are acquired through the Arts Box Office. Please note that if a show is in a smaller venue, or has a reduced number of available seats for any reason, you will need to procure tickets early or **they may sell out.**

22. Actors may be cast in two shows with overlapping rehearsal periods, but only under very limited circumstances. The guiding rule, briefly, is that actors may not be permitted to rehearse more than twenty-eight hours (over both shows) in any given week. One exception: If an actor is cast in a show that will begin rehearsals immediately after the close of a two-weekend show, the actor may be called to a first read-through (no blocking) of the new show before a matinee on the morning of the final Saturday of the closing show.

23. No actor will be cast in three department shows whose rehearsals overlap.

24. Actors may not rehearse for a show until a full 24 hours have elapsed after the close of a preceding show. If show closes on a Sunday night, they may not rehearse until the following Tuesday.

25. Actors must follow all reasonable direction and cooperate with stage management. If an actor is given a direction that is contrary to policies contained in this document, s/he should bring it to the director's attention. If the director does not alter the practice in question, the actor should comply but may ask the stage manager to file a "request for clarification" of the questioned order on the stage manager's rehearsal or performance report. This allows the director to reconsider the matter. If the issue is not resolved for the actor, then s/he should contact the HoA, HoD, or Department Chair. Actors are responsible for a major part of their performance grades, as half of each grade is automatically computed according to any instances of lateness or absence from rehearsals, performances, or other appointments and costume calls. Actors may check how grades are affected by reading the grading procedures in article III, section 3 of the Constitution.

26. Written evaluations of drama faculty-directed or guest directed shows are required and must be turned in within three days after the final performance. Evaluations from designers, technicians, and members of the artistic team are voluntary. The deadline for these evaluations would be Friday of Finals Week, and students are welcome to submit them earlier if they wish to.

Production Evaluations for student-directed shows are due by 5:00 pm on the Monday following the final performance of the show. Student directors will be assigned a faculty mentor for each show directed at UC Irvine. The mentor advises and grades the director and the cast. Graduate directors should initiate contact with mentors to invite feedback on the work. Graduate directors must submit a Director's Assessment to the HoD at the conclusion of each show.

27. Rule Variations. Occasionally there are differences in rules between Director Class Projects (DCPs) and other UC Irvine Drama shows. For DCPs, you are required to read and follow the Policy Guide for DCPs, available from the wall bins outside the Drama Office or from the Drama web site.

28. The tech period for UCI Drama productions will generally commence 7-10 days prior to opening. The specific needs of a production will determine how the technical rehearsals will be structured. Actors and crew may be called at 6:00 pm. Generally, actors are released by 10:45 pm and run crew by 11:00 pm.

29. Actors will provide general rehearsal garments such as hard soled street shoes, dance shoes, character shoes, sport coats and skirts.

30. Actors provide their own basic make-up kit for each production. Specialty make-up will be provided by the costume department. A document listing types of basic make-up is provided as part of the packet received in first rehearsal, allowing ample time to consult with the costume designer, purchase make-up, and bring it to a make-up fitting or workshop designated in each production rehearsal schedule.

31. Students performing in dance musicals may be required to provide their own basic dance shoes in consultation with the choreographer and costume designer. Specialty shoes will be provided by the costume department.

IMPORTANT REMINDERS FROM THE DEPARTMENT CONSTITUTION

1. ABSENCES FROM CLASS: Students may not miss more than two studio classes without excuse. Faculty members are free to drop students who miss more than two classes without excuse from their rosters. Any instructor may institute a stricter policy by announcing it during the first class.

2. PROMPTNESS: In order to maintain a disciplined program at both the graduate and undergraduate levels, all classes must begin promptly and end on time. Each should be treated as a professional engagement, to be respected and observed closely in terms of both professional courtesy and obligation.

3. ALCOHOL/DRUGS/CONTROLLED SUBSTANCES: No consumption of alcohol, drugs, or controlled substances may take place on the job by anyone at any time. This includes classes, rehearsals, performances, strikes, and workshops. Pre-performance and post-performance symposia are excepted from the restriction on alcohol, where University approval is secured.

Any Drama student judged by a faculty or staff supervisor to be under the influence of alcohol, drugs, or controlled substances in any class, rehearsal, performance, strike, or workshop is subject to the following procedures:

1. The faculty or staff member will hold a private conference with the student at which a formal, written warning will be given to the student and copied to the Chair detailing the unacceptability of such behavior.

2. Any further instance of related behavior will result in a recommendation to the Chair for the student's summary expulsion from the Department.

DIRECTOR CLASS PROJECTS (DCP)

(Updated 9.18.22)

CONTENTS:

I. PROJECTS – Pg 2-11 This section describes drama projects (including “DCP and Independent Projects”) directed by students. While there is an overlapping of rules between projects and UCI Drama’s budgeted productions, this policy deals specifically with projects and provides rules on selection, support, and publicity.

II. CASTING – Pg 11-15 This section encompasses department rules on casting, the posting of cast lists, restrictions on cast changes (including the dismissal or quitting of cast members), rules governing rehearsals, and penalties for violating rules.

III. SAFETY – Pg 15-19 This section covers the responsibility of the student director for the safety of company members and the audience.

IV. STEPS TO PRODUCTION – Pg 19-24 a step-by-step outline of what you’ll need to do when working on a DCP, from auditions through closing

*Directors must enforce—and will be graded on—all of the guidelines herein.

Directors must assure that all production team members know and abide by this Policy.

Any infraction committed by a company member may be marked against the director’s grade.

I. PROJECTS

A. DEFINITIONS

A UCI **DIRECTOR CLASS PROJECT (DCP)** is a class presentation of a play directed by a student. These productions are free of charge and open to students and faculty members. Projects are primarily “unsupported” shows, i.e., not budgeted for labor or production expense and not produced by the School’s Production Office. Project directors get performance space and academic credit, but do not receive production support. Student directors wishing to direct a DCP must apply to the Head of the Directing Department (HOD) for approval. Once a student has been approved they will hold auditions. The student will then send a prospective cast list to the HOD and casting coordinator, and upon approval the student will offer roles to actors.

An **INDEPENDENT PROJECT (IDP)** is organized by students and as such receive no faculty/departmental support (with the exception of the “club” productions). These projects also do not have guaranteed spaces. Students wishing to direct an IDP must propose their production to the department chair, abide by UCI rules and *accept responsibility for cleanup and following safety procedures*.

Once a production has been approved the student must secure a faculty mentor. This mentor will secure a performance space, however the student is responsible to request weekly rehearsal spaces. Once a mentor has been approved, participating undergraduate students must enroll for class credit with said instructor, graduates will enroll with their program head. Note that class credit will not be confirmed until the project is completed and space has been cleaned appropriately.

****All students wishing to create an “independent project” must consult and abide by the Independent Project Guidelines document.**

B. ENROLLMENT:

Grad students who direct or act in projects must enroll in Drama 240. Grad and Undergrad Designers must enroll in a Drama 198 or 199. Undergrad actors must enroll in Drama 198, graded Pass/No Pass. Undergrad directors staging an Honors project must enroll in Drama 199 to receive a letter grade. Undergrad designers will enroll in a

drama 198 as Pass/No Pass or a Drama 199 for a grade determined by their program head.

C. PREREQUISITES

Undergrad directors must have completed the required directing classes (Drama 80 and preferably 185) and proven their directorial ability to the HoD to be entrusted with the responsibility of organizing and directing a DCP. It is required that undergraduate directors stage manage a DCP for a grad student before applying to direct a DCP.

D. FIRST PROJECTS

Every Undergrad and Graduate Director's first DCP must be a realistic one act play. When an undergrad completes one Project under Drama 198 for a Pass/No Pass grade,

E. SECOND PROJECTS

A second Project may be granted to an Honors in Directing student under Drama 199 for a letter grade.

F. PRIORITY FOR APPROVING PROJECTS

Project slots are limited each quarter. The following guidelines dictate the order in which projects are chosen.

1. Graduate directing students assigned to direct a Project by the HoD.
2. Undergraduate Drama majors fulfilling the directing Honors requirement.
3. Other graduate Drama students at the discretion of the HoD.
4. Undergraduates applying for Honors in Directing.
5. Undergraduate Drama majors or minors who have passed Drama 184, and are up to date on their Department crew Requirements.

*Priorities offer a means of determining the order of eligibility. They cannot be rigidly applied, as each play proposed will be considered on its merits. For example, if a director has a lower eligibility than another but is proposing a play that is better suited to the Project format or to the director's abilities, or offers better opportunities for department actors, then the project may be moved up in priority.

G. PLAY AND DIRECTOR SELECTION

Proposal forms are available to undergrads via QR code posted on the Drama callboard. Completed proposals, including scripts, must be submitted to the HoD by the deadline announced for each quarter. Directors seriously being considered will audition

for HoD with a scene from their chosen play. Students should never apply for a Project unless they are fully committed to directing it. Once Project titles have been announced, a director may not drop out without penalty—including a failing grade and a ban from future Projects.

H. ANNOUNCING PROJECT TITLES

No Project title may be posted or announced in any manner until the HoD grants approval. This is a strict rule, intended to protect the casting priority of the Department's public productions. Any unauthorized advance announcement of an intended Project will lead to the disqualification of the director from proposing Projects.

I. DESIGNERS AND STAGE MANAGERS

Directors are responsible for procuring designers and stage managers for their show (although a show does not REQUIRE designers and stage managers, and directors may choose to design/SM it themselves). Directors may post a solicitation for designers and stage managers on the University Drama Callboard after their project has been approved. Each quarter a list of approved lighting design students is shared with DCP directors who may solicit their designers from this approved list.

J. PROJECT REHEARSAL AND PERFORMANCE

*Space, Budget Limits, Restricted Publicity

1. REHEARSAL SPACE. Projects are generally performed in the Nixon Theatre, unless other arrangements are made specifically for MFA or Honors students. Projects have no guarantee of rehearsal space. Directors must submit a "Space Request" form weekly for auditions or rehearsals. This is digital form, accessed by a QR code in the Drama Office, or by emailing Grad Directors. It must be filled out by 10:00am each Wednesday for the following week.

Space assignments are prioritized as follow:

- 1) Mainstage Productions
- 2) Faculty Directed Projects
- 3) MFA Directors' DCPs/ Graduate Acting Spring B Projects
- 4) Honors Undergraduate DCP
- 5) Independent Projects registered with Faculty
- 6) Undergraduate DCP
- 7) Class rehearsal space

*Because space is not always available directors should have backup space for every rehearsal (e.g., outdoors in good weather, or a nearby apartment.)

2. CLEANING UP

Student Directors must keep assigned rehearsal and performance spaces clean, and they must reset furniture and stow away any props and other rehearsal items used.

In the Nixon Theatre, empty the trash cans daily. The Student Director may be assisted by the cast, but they are personally responsible for the cleanliness and good order of assigned spaces. This is not limited to cleaning up after their own work, but extends to a thorough cleaning of the area. The rule is: Leave the space cleaner than you find it. At the conclusion of the final performance, the director must oversee a strike of the performance space and is responsible for returning and re-shelving borrowed props, and properly cleaning and returning all borrowed costume pieces to the Costume Shop. Directors must then meet with the Directing Assistant or HoD and walk through the space to ensure the theater and Road Box are clean and empty. The director should schedule an appointment with the DA/HoD in advance for the Saturday evening or Sunday morning prior to the performance, as often another DCP will be loading into the Nixon Sunday. This appointment may be scheduled for the following Monday if there is not a DCP the following week. The Director's work is not completed (and no grade will be granted) until all of these tasks are completed and the space is cleaned and left in good order.

Because the Nixon Theater is the primary venue for Projects and the location for directing lab sessions, Project directors have a special responsibility for the care and upkeep of the Nixon and its patio. Bringing any food or beverages into the Nixon requires being a good citizen: cleaning up thoroughly and daily, throwing out all garbage and emptying the trash into the larger bin outside the theater. Nixon Scaffolding will remain assembled for all DCPs. NO EXCEPTIONS.

3. PERFORMANCE SPACE

The Nixon Theatre is the only performance space that can be assigned by HOD. MFA or Honors directors may place a request for another space through HOD who may secure another performance venue. Grad actors may request to use the Nixon for Spring quarter DCPs by consulting the Head of Acting who will then seek HOD approval.

4. JOURNALS

DCP Student Directors must submit a weekly journal to the HoD. Journals are due Sunday and should include an entry for every day there was rehearsal, tech, or auditions). The entry should include a log of the rehearsal schedule (hours and accomplishments) as well as any concerns, issues, challenges or surprises. This

will allow the HoD to know what you are experiencing and how the HoD might be supportive. If there are issues that are distressing or troubling, contact the HoD immediately for a conversation/consultation.

6. BUDGET

Although no budget is provided to the director, the general expenses of operating Projects (lighting and sound systems and other “overhead” costs) are funded by the Drama Department. The director is not responsible for normal wear and tear but may be liable for unusual damage to the facilities.

7. COSTS OF PRODUCTION

All costs of production must be covered by the director.. Directors are expected to use ingenuity to solve design and production problems. Directors are discouraged from spending much money—including their own—on Projects, and they may not require actors to give funds. Borrowing or accepting donations of props, costumes, or other items from company members and from other private individuals may be done by the director or company members personally, not in the name of the Department or School. Lenders and contributors may be given “Special Thanks” in program credits. The faculty’s judgment of the success of a Project is based in part on what is accomplished with imagination, rather than Money. Even the simplest Project will require some expenditure, and directors may supplement their out-of-pocket costs by using the resources of the University, such as UROP (Undergraduate Research Opportunity Program) funds or grants from similar University-sponsored or approved agencies, providing they make arrangements personally and through appropriate channels. This includes securing research funding to support Projects and applying for funds from student associations, clubs, etc. If a director knows in advance that a Project requires unusual expenditure, s/he/they should advise the HoD at the time of applying how the cost will be met and have a backup plan if funding cannot be secured.

A director should not spend more than \$150 on cumulative expenses for a DCP. Directors and designers should find creative ways to use what resources are free and available, and may speak to the HoD about any suggestions for where to look.

8. PUBLICITY AND PROGRAMS.

Publicity is restricted to the Drama Department physical callboard. Grad Directors may post the flier on their office door. There is to be no mention of any sort regarding DCPs other than the date and location of the project on Social Media. Printed programs and flyers are customary for Projects and should be provided

by the director. Advertising is restricted to 8½” by 11” flyers. Directors are responsible for creating their own poster and program (or recruiting a colleague to make them). In addition to title/playwright, dates, location, and director’s name, posters should include cast and entire design/SM team’s names, as well as a note that it is a DCP. Programs should have the basic poster information on the front, including cast, team, and a director’s note/thumbprint. They should include upcoming DCPs/drama productions and special thanks, and faculty mentorship. Please refer to past posters and programs as examples (you can get these from the HoD or grad directors). Designs for fliers and programs should be submitted by email in PDF format to the HoD for approval at least four days before posting or distribution. Therefore, the poster should be submitted about two weeks before the performance, to be posted at least one week in advance. Programs should be submitted one week before performance. Bios are not permitted in programs. Advertising and the title page of the program must contain the following text:

- DRAMA AT UCI
- Presents [TITLE, by AUTHOR]
- This is a Director Class Project
- Class number (ie Drama 240, 198, 199, etc)

In addition to crediting any and all student designers and “Production Staff,” there must be a separate section, as below:

ARTISTIC SUPERVISION

Head of Directing, Juliette Carrillo

Assistants (name of Graduate Students)

All Faculty and/or Graduate Student Mentors

A “Special Thanks” section is permitted, where contributors may be listed but there may be no mention of why they are being thanked. Students who work on costumes, for instance, may not be thanked “for costumes.” Those who wish to be recognized for their work must be registered for course credit and included under “Production Staff.” UCI faculty or staff members who have contributed to the project should be listed by official titles under either “Production Staff” or as mentors under “Artistic Supervision.”

Printing costs are the responsibility of the director. Audience sign-up lists should be posted to callboard or online on the Monday of the week of performances, and should include the number of available seats per performance.

9. LIGHTING REQUIREMENTS

Note: Projects receive no support from the electricians shop.

- a. As stated above, a list of approved lighting designers is distributed. Each DCP slot can approach any of these designers.

- b. Directors must submit a basic statement detailing their director's approach with any design ideas. This document is intended to start dialogue with designers and should not replace personal meetings. This document should concentrate on the ideas behind the piece and not on the technical needs of the production. The director can follow their conceptual statement with what they see as technical needs but it should not be the main focus of the document.

- c. The lighting designer must mark up a plot with proposed fixture position, color, and template changes and show to a lighting faculty or graduate lighting mentor a minimum of one week prior to load in, followed by an email request to the DCP Grad Lighting Coordinator for additional equipment. Equipment approved by the mentor is not finally approved until the lighting supervisor's approval is attained. Color and template changes in The Nixon Rep Lighting Plot may only be made if the designer has completed Drama 50C and Drama 157 (lighting specific). Fixture position changes can only be made if the designer has finished Drama 50C, Drama 157 and no less than two units of Drama 101 (lighting specific). If these requirements are not met, then the designer must proceed with existing repertory plot and focus. The lighting supervisor can make special exceptions.

- d. The Nixon Rep Lighting Plot and paperwork can be obtained from the graduate DCP Lighting Supervisor, and is also found in the metal Lighting/Sound box.

- e. The lighting designer must receive instruction from a qualified graduate student or lighting supervisor on the setup, operation and storage of the Nixon scaffolding.

- f. The Director(s), cast, crew, and lighting designers are required to be present at the lighting load in, focus, and strike to aid the lighting designer. Lighting designer will determine the quantity and duration of crew needed. If crew is not available then load in will happen on the first day of tech and tech will be delayed by one day. Typically, this is done on the Sunday load-in at the beginning of tech week.

- g. The Director should find board operators for the show. The boards can be operated by the Stage Manager but should not be operated by designers.
- h. Tech rehearsals will begin at least one week prior to the first performance.
- i. The Nixon Rep Lighting Plot (including hang, focus, color, and patch) must be restored by the show lighting designer, cast, and Director at the strike for the show. The lighting designer **MUST** be present for all of strike.
- j. Time must be allowed in the tech schedule for load-in, focus, and programming. Usually a minimum of 6 hours is needed, but that time will be determined on a show-by-show basis.

10. PROPERTIES.

MFA Directing Projects will schedule two times each quarter to come to the Prop Department for projects. These dates and times are scheduled at the discretion of the Props Department. Undergraduate DCP Directors will have one opportunity to pull props for their project. This date and time is scheduled at the discretion of the Props Department. They must meet with a Grad Directing mentor prior to submitting their prop lists. The Grad Director will help them plan what they're asking to borrow, as well as help them to find what they can from the Grad Directors' office and elsewhere. The Grad Directing Mentor should also accompany them to the Props Pull. Be aware there may be a limit to how much Directors can pull.

All Directors must submit (via email) a request list for their prop pull one week prior to the pull. The Props Department will then facilitate the prop pull, and oversee the checking out and checking back in of props. The Props Department has no commitment to be involved in DCPs beyond this. Directors will coordinate and work with the Props Department to return and reshel all props when the project is completed. Dropping props off is not enough. Grades for these projects will not be submitted until the HoD receives confirmation that this is complete Note: It is the responsibility of the director to arrange and actually perform the prop pull and return. In addition, if a designer is involved in a DCP, that designer is not allowed additional visits to the Props Department. Please understand how valuable the Property Manager's time is.

Directors must leave a check as a security deposit, and are responsible for any loss or damage. Please refer to the DCP Prop Protocol guidelines for full details on the Prop Pull, Pickup, and Return procedures.

11. COSTUMES.

Please remember that the costume shop produces costumes for all CTSA productions for all Departments, not just Drama. Based on a DCP's needs, the director (with a designer, if applicable), should ask the HoD to coordinate with the Costume Shop to arrange a time for a Costume Pull. Once the appointment is created, the director (with designer, if applicable), must meet at the Shop, to look through stock with a member of the Costume Shop staff. Once the pieces are selected, they will sign them out in the rental book.

It is the Director's responsibility to appropriately clean; launder or dry-clean all items borrowed. For all pieces dry-cleaned, the director must have proof of cleaning (ie, a receipt). All cleaned costume pieces must be returned to the costume shop the week following the Project under supervision of the Costume Shop staff. No grades will be posted until the HoD has confirmation that all costume items are returned in good order.

Directors should follow the following guidelines for using Costumes from the Costume Shop:

1. First year costume designers in their first quarter of residency are not allowed to participate in DCPs, nor any Costume Designer or Assistant Costume Designer actively working on a main stage show that opens before the DCP in the same quarter.
2. There will be no costume shop support for DCPs. DCPs may use costume stock, and provision for the laundry or dry cleaning must be made with the costume shop manager. Minor alterations may be made that will not alter the spirit of the costume, or damage or cut the material.
3. MFA costume design students may have access to costume stock for DCPs under their own recognizance. MFA Directors will make an appointment with the costume shop manager to access costume stock. Undergraduate student designers are not guaranteed independent access to costume stock. To gain permission, they must meet with the costume shop manager or a designated TA for an orientation. If the student has demonstrated prior poor treatment or failure to return costumes, we may refuse to check out costumes to them.

4. All student designers and directors checking out costumes must demonstrate a safe, locking place to store the costumes such as a road box or work space with rack space to hang costumes on hangers.
5. Student designers must fully restock the costumes, either during a TA work call for proper guidance, or make specific arrangements with the costume shop manager.
6. The Director of the DCP will be ultimately responsible for costumes used in their DCP.

II. DEPARTMENT POLICIES REGARDING CASTING, REHEARSALS, PERFORMANCES.

A. CASTING

1. CASTING in all Department shows including Projects, is restricted to full time students, faculty, and staff of UCI. Casting of faculty and staff must have the written approval of the Drama Chair. No roles may be pre-cas without approval by the HoD or Chair without announcing the pre-casting before auditions are held.
2. AUDITIONS. Once a Project is approved, the Director should check with the HoD and Grad Directing Mentors to set dates for auditions. All graduate DCPs audition and cast first. The Grad Directors must schedule audition and callback space in advance through the Drama Office, per their usual methods; this should be done before auditions are announced. At that time, an audition sign-up sheet, with a full-season announcement should be posted on the Drama Callboard. Audition announcements must be approved by the HoD before posting. This notice must include the title and playwright, director's name and contact information, the dates of the rehearsal process, a summary, casting breakdown, and our diversity statement. This notice may only be posted on the Drama callboard. Auditions must be held for all roles. No actor is required to audition for a Project. Student Directors whose Projects overlap must confer with one another and attempt to resolve casting conflicts before proposing cast lists. Directors may use the Department standard audition form, available from the HoD/Grad Directing Mentors, and may add specific questions as needed. All forms and audition announcements must state, "Drama Department casting aims to include actors of diverse races, nationalities, sexualities, and gender identities." Each project needs to submit a list of all people who auditioned for their project.

MINI MEGAS will be held at the beginning of each quarter (or, in some cases, the end of the previous quarter) for that quarter's DCPs. It will be an audition for all the shows at once, with actors giving a short monologue as their audition. Actors will self-select which DCPs to audition for based on their availability, interest, and castability (ie, if they are eligible to be cast in the shows given casting requirements, e.g. an all-women cast). Grad Directors will schedule and oversee the Mini-megas. Optional callbacks may include reading from sides, note adjustments and/or physical work as the play requires.

3. REQUIRED CASTING APPROVALS.

No cast is official or may be posted without HoD approval. A casting meeting will be held directly after callbacks are completed. The Grad Directors will confer among themselves for their own casting proposals for their casting; they will supervise the undergrads' casting meeting. To obtain approval, the director must propose a cast list by emailing the HoD and Casting Supervisor later that night. The HoD will confer with the Casting Supervisor and respond to the director within 48 hours. At that point, directors should email offers to cast members individually, as actors have the right to refuse. Once the entire cast has accepted, the director should email them, telling them to email the HoD for an add code; the director should also email the HoD letting them know their cast has accepted. The actors must register with the HoD for 198 credit (240 for grads) in order to accept roles. Cast members must be up to date on their crew requirements. The HoD may withhold approval for educational or artistic Reasons. If any cast member declines the role, the director should confer with HoD about next steps, suggesting backup choices. Once all DCP cast lists are finalized from that audition process, the HoD will let all directors know that casts are final, and at that point all directors should post a cast list on the drama callboard with a note thanking all those who auditioned.

After Callbacks are completed, the directors must assemble a complete list of everyone who auditioned, along with the actors' self-identified ethnicity, if they have opted to disclose. The Grad Directors should oversee this creation and submit it to the HoD the week following casting.

PROJECT STAFF:

All students involved in DCP (including but not limited to directors, assistant directors, designers, stage management, actors) MUST enroll in credit for their involvement in their DCP. All involved must register for credit under the HoD (or, if applicable, their area mentor.). The director is responsible for telling (and reminding) all cast and team members to enroll in credit by emailing the HoD for an add code.

The Director should submit a list of such assignments to the HoD as soon as these names are available. This is very important, as none of these personnel can receive

academic or program credit unless the Director confirms their jobs to the HoD. It is not necessary to wait for Department approval of these appointments. If the Student Director does not obtain designers/stage manager, s/he/they are responsible for any and all needs for which said designer(s)/stage manager would be responsible.

4. CASTING OBLIGATION. Casting may not be changed without Department approval. When casting is posted, student actors must enroll for credit immediately and may not rehearse until enrolled. Casting is a three-way contract involving the Department, the actor, and director. No student actor may quit a show and no director may dismiss an actor unless the HoD approves the separation. Casting is final once the student actor has Enrolled.

5. ACTOR PROTECTION AND PLAY CONTENT.

Nudity is not permitted in shows without the advance approval of the Department. No actor may be required to play a role involving nudity unless s/he/they are of legal age and has been advised of the nudity before auditioning for the role. No extreme violence is permitted, without special approval by HoD. Simulated sex is not permitted without special approval by the HoD. (See the Drama Department Policy on Nudity, simulated sex, and extreme violence posted on the Department web site, as all provisions of that Policy apply to Projects.) Department protection applies to any aspect of a role that may be reasonably deemed (by the Chair in case of disagreement) to expose the actor to danger or humiliation, such as actions requiring dangerous physical risk, inhaling smoke, or violations of the actor's religious convictions. Only if an actor is of legal age, is informed in advance at auditions, and agrees to such requirements before accepting a role is s/he/they obliged to perform them, and in no case may the actor violate a University regulation, break a law, or perform any act that is dangerous to self or others. The HoD is the producer of all Director Class Projects under the Chair, who is producer for the Department, and has final authority over performance content.

6. THE WINDOW RULE/REHEARSAL TIME COMMITMENT.

At the time of auditioning, prior to casting, the director must advise actors of the duration of the rehearsal commitment. Projects may rehearse between three and six weeks. No full-length play Project may rehearse for more than 110 hours without advance permission from the HoD, and one act projects should be significantly less hours than 110. No actor may rehearse for more than three and a half hours on a weekday when classes are in session. Rehearsals Monday through Thursday cannot begin before 6:30pm and will run no longer than 10pm. Rehearsals on Saturday should be within the 10am-6pm window (and if longer than 6 hours, must include an hour lunch break; if between 4 and 6 hours, should include a 20 minute lunch break). During Tech Week,

rehearsals may run 6:00-11:00pm. No actor may rehearse longer than eight hours on a Saturday or on weekdays during academic breaks. No rehearsals may be held on Fridays, Sundays or on national holidays except within seven days of opening a Project. On tech weekend the company calls may begin as early as 8am and end as late as 11pm. Tech Sunday should be considered an 8-out-of-10, rehearsing for 8 hours plus one hour of break. Of course, you may also have a shorter day. All efforts will be made to be responsible in setting calls within this time period. The Window Rule: No actor may be cast in a Project that opens within two full weeks of the actor's closing in a preceding show.

7. ACTORS CAST IN TWO SHOWS.

No actor will be cast in more than two shows whose rehearsals overlap. While the Department permits the casting of actors in two shows separated by the window rule, this practice is not encouraged, as we wish to spread available roles among the greatest number of actors. When directors propose to cast actors in shows with overlapping rehearsals, the HoD will require backup choices of the directors and will make substitutions whenever possible, preserving priority for (1) faculty-directed shows, then (2) budgeted grad director shows. When an actor is cast in two overlapping shows, each director may claim 50% use of the actor's time (25% when the role is under five lines) until two weeks prior to the opening of the first show. Within fourteen to seven days prior to an opening, the show that opens first has priority claim on the actor's time but must be prepared to relinquish up to six hours of rehearsal to the second show.

During the last seven days before opening, the director of the opening show may use the actor's time exclusively.

8. POSTING OF CALLS.

Rehearsal schedules must be emailed out daily by the Stage Manager or Director, to all cast members, design team, and the HoD, and should be more than 12 hours before the rehearsal. They should not be posted publicly on the callboard. Actors should be notified a week ahead of time of the general schedule for the week (Mon-Thurs 6:30-10, Saturday 10-6, or anything within that time frame). Directors sharing actors must confer with each other before creating calls. In addition, Stage Managers or Directors should send a daily rehearsal report to all designers, mentors, and the HoD.

9. NON-DISCRIMINATION.

Casting is open to all races, ethnic groups, genders or gender identities. Exceptions may be allowed for scripts in which racial or ethnic casting is specifically required for thematic reasons, or by the Chair for strong artistic reasons. Audition announcements at all levels of production should include the non-discrimination notice stipulated above (Section II, A, 2).

B. REGISTRATION, REHEARSAL

5. PRODUCTION EVALUATIONS.

All students registered for Drama Project credit must file a production evaluation by 5:00pm on the Monday following the Project. Production Evaluation Forms will be made available to the director by the HOD or Grad Directors at the beginning of the process. Directors are responsible for forwarding them to their cast/team no later than the final dress rehearsal, and reminding them to submit them to the HoD via email. These evaluations are shared with the director, as anonymous feedback, after the HoD has a critique with the Student Director. The Director will also complete a self-evaluation on their process available outside the HODs office.

6. REHEARSAL VISITS.

The HoD, as producer of Projects, or the assigned DA, may visit rehearsals with or without notice.

7. PERFORMANCE TIMES.

Projects are approved to perform three times only — on Friday evening, and two performances on Saturday. Specific times should be chosen and negotiated with approval of the HoD. Strike is to be conducted by all cast, crew, and designers involved on Project on Saturday following the evening performance. Advanced permission must be requested for any change in schedule; fewer performances or performances on other days and times may not be undertaken without permission of the HoD. This is a strict rule and it includes special presentations and invitational dress, rehearsals, etc. Invitational presentations may not be publicly advertised and are strictly for designated groups approved by the HoD. Permission for extra shows may not be requested until the director has the approval of all company members.

C. SANCTIONS AND PENALTIES

Penalties for breaking rules in this Policy depend on the seriousness of the offense. A student may be penalized by a lowered or failing grade, denial of Honors, a reprimand entered in the student's academic file, notice to faculty who may write recommendation letters for the student and/or suspension of the student from directing or performing in department shows for a period of time. In addition to penalties specified in this Policy, a combination of penalties may be imposed for other violations of Policy, whether by commission or omission.

III. GOOD ORDER AND SAFETY OF DIRECTOR CLASS PROJECTS

A. Audience Limit Seating capacity must not exceed the legal limit of the theater. Overflow audiences may not be admitted under any circumstances. No house manager is assigned for Projects, and the director—aided by advice from the DA—is in charge of house management.

The director is expected to place a sign-up sheet on the Drama call board for seating reservations—after personally checking all chairs in the theater, reporting any that are broken to the DA, and making the list for the exact number of available seats. The director is responsible for opening the theater at least ten minutes before performance time and starting the show on time. The show may be held until ten minutes past the hour, but no later. Provisions should be planned for seating latecomers with minimal disruption to the rest of the audience. Violations of seating capacity can be penalized severely (such as the student director receiving a failing grade and being prohibited from further directing opportunities).

B. SCENERY CONSTRUCTION

Projects receive no support from the production studio. The director with volunteer support must arrange all building personally. Construction may take place within the designated theater and in adjacent outdoor areas, but all tools, building materials, and debris must be removed and the space cleaned at the end of each work session, no later than 10pm nightly, or 11pm in tech/dress week.

The director must assure that all reasonable precautions are taken when construction or light hanging is undertaken on university premises – and must communicate these rules to all company members: (1) No power tools may be used on campus without direct faculty or staff supervision, unless the student has a solid history of construction work and is approved by the HoD. (2) No person may work alone on a project requiring tools for impact, cutting, or drilling, or using ladders or doing heavy lifting. (3) No one may stand below a person on a ladder handling unsecured overhead equipment without wearing a hard hat When any theater equipment, such as scaffolding, is used by actors in a show, care must be taken that it is used safely, within parameters allowed by the manufacturer.

The Nixon terrace and adjacent rooftop areas may not be used to store Nixon furnishings or any materials connected to the show. Removal of large items, including the chalkboard or piano, must have the approval of all instructors who hold classes in the Nixon and then may only be moved to locations approved by the HoD. Plans for assembling scenery other than simple arrangements of furniture and the department's modular units must be approved in advance by the HoD and Production Manager.

C. FIRE AND PYROTECHNICS

No free-burning fires or pyrotechnics are allowed in Projects without permission. All uses of effects that give the appearance of fire, flame, smoke/fog, explosions, etc. (including but not limited to candles, lit cigarettes, lanterns, dry ice) must be approved by the HoD in advance of the rehearsal or performance in which they are introduced.

D. ALCOHOL, TOBACCO, AND FIREARMS

1. Alcoholic beverages may not be consumed in classes, rehearsals, work calls, or performances regardless of the drinker's age. University policy, prohibiting alcohol without special permit on campus, applies in all cases. This prohibition includes "controlled substances" and prescription drugs, except over-the-counter medicines.
2. Tobacco may not be used in Department shows, including Projects. Scripts may be edited to eliminate smoking. If the illusion of tobacco smoking is essential to a show, you may appeal to use non-tobacco cigarettes or e-cigarettes—but usually even these are prohibited. Only the Chair of Drama may grant exceptions.
3. No working firearms may be used in Projects. Only non-ballistic prop weapons are allowed. For Projects, it is the director's responsibility to bring the prop weapon to the HoD and gain approval in advance of its use.

E. INJURIES AND EMERGENCY ILLNESS

In the event of injury or sudden severe illness during rehearsal or performance, the student director (or designated stage manager) must take charge unless there is a faculty or staff member or qualified medical person on the scene. The following steps must be taken:

1. If the injured person is in pain, disoriented, or unconscious, or if there is any suspicion that movement might worsen the condition, the director or helper should phone 911 immediately to request assistance, then follow instructions of the operator and emergency personnel.
2. If the injured person can move without pain, the director should arrange and supervise transportation to the Student Health Center, East Peltason at Pereira Drive, 824-5301 (hours are Mondays through Fridays 8:00am-5:00pm).
3. The director must notify the production office (824-8345 or 824-8765) personally or through the stage manager as soon as possible after the sick or injured person has been helped, so that an official report can be prepared.

F. NON-SLIP FIRM DECK AND PLATFORM

All acting areas must be non-slippery. Platforms over 18 inches high must have step or ramp units for access and be approved for stability by the HoD or DA. Safety railings or textured safety borders (which can be felt by actors' feet) may be required on raised

surfaces. The HoD or DA must approve all levels over two feet. Special attention must be given to decks on which performers dance, fight, or move quickly; these should be non-skid and may not be covered with loose carpet or unsecured fabric. Any physical construction must be approved by the HoD and Production Manager

G. PHYSICAL CONTACT WITH AUDIENCE

No physical contact with the audience by the cast or crew or by any objects held or propelled by cast or crew is permitted, except with advance approval by the HoD.

H. SAFE ENTRY, SEATING AND EXIT

If a Project is approved for a space other than the Nixon Theater, and if flexible seating is set up, then seats must conform to fire safety regulations. No object, including scenery, may be allowed to block audience access to EXIT doors. The audience's view of EXIT signs may not be masked or blocked under any circumstances.

I. LIGHTING SAFETY

1. Scaffolding and ladders used to reach lighting fixtures must be firmly placed on the floor of the theater. The ladder is only to be used over the stage, scaffolding should be used for all front of house lighting positions Under no circumstances, and at the risk of shutting down the Project, should the ladder be placed on the hand rests of the seats or placed at any other angle other than flat on the stage or house floor.
2. All work is to be completed by 10pm, except that from tech weekend through opening, work may end at 11pm
3. There must be a minimum of two people present during all lighting work.

J. OTHER HAZARDS AND SAFETY CHECK

Any hazardous component of a show not specifically mentioned above but which may be reasonably considered dangerous, must be brought to the attention of the HoD by the Project director. The director must encourage cast and crew to report possible violations to the director and, if they are unsatisfied by the director's response, directly to the HoD. The director must arrange personally with the DA to have a "safety check" of the show. During or immediately after tech (the weekend preceding opening) in order that the DA may certify to the HoD that all safety rules herein are being followed and that no dangerous conditions exist.

K. SPACE FLEXIBILITY

DCPs and Independent Projects may be considered for alternative performance spaces. These negotiations will be made case by case in collaboration with the HoD, Design and Production faculty and staff and the Chair of the Drama Department. The priority for consideration will be the same as space reservation priorities.

K. KEYS

To obtain keys for the designated rehearsal spaces, other than the Nixon Theatre, undergrad directors or stage managers, fill out the key form that is available online at <http://admin.arts.uci.edu/facilities-management>. Once completed and printed, take the form to Charmayne Durham in the Drama office for approval.

Next, the form is then taken to Jeff Stube in the Dean's office to complete. Once the keys are ready, the student will be notified. The hours for picking up keys are posted on the front counter in the Drama office. The student will need to pick up the keys and sign the form in Jeff's presence to acknowledge a clear understanding of the keys. Directors are responsible for a key deposit. To obtain a key for the Nixon Theatre directors or stage managers need to email Charmayne Durham charmayd@uci.edu in the Drama office. She will arrange a time for you to pick up this key,

IV. STEPS TO PRODUCTION REVIEW AND TIMING

1. DCP APPLICATION & APPROVAL

a. All DCPs must be submitted to HoD and for selection and approval in the quarter preceding the proposed project. See the application process for details.

2. AUDITIONS & CASTING

a. Prior to auditions, the Grad Directors should oversee selecting dates and times for the mini mega auditions and callbacks.

i. They should reserve space for all needed times via the Drama Office as soon as possible.

ii. Mini megas are generally held 6:30-9 in the Nixon (though other spaces may be used if there is another show that is rehearsing there).

iii. Callbacks are 6-10, with two-hour blocks for most undergrad DCPs, but longer if necessary. Book as many spaces as you need to cover all the shows that are casting.

b. Paperwork to complete:

i. Audition flier for each individual DCP with the title, playwright, director's name and contact information, the dates of the rehearsal process, a brief synopsis, casting breakdown, and diversity statement. This must be submitted to HoD as soon as possible.

ii. An announcement of all the DCPs that will be auditioning (done by the Grad Directors) with titles, playwrights, directors, performance dates

iii. A signup sheet for the mini megas

iv. Directors should prepare the sides that they'll be sending out for callbacks

v. The audition form template exists, and the Grad Directors should email that out

to the group to see if any specific questions need to be added. Grad Directors are responsible for copying these all in the Drama Office.

c. Mini Megs are the auditions for all DCPs in a given quarter

i. Actors should prepare 1 one-minute contemporary monologue unless otherwise requested (e.g. for Shakespeare)

ii. Actors audition in groups (of ~8)

iii. At the end of the night, all directors should email out callback lists directly to their actors, cc-ing HoD, with what time and where to come for their callbacks, as well as the callback sides.

d. Callbacks will be held in the next day or two after mini megas

i. Directors should prepare a list of pairings for callback scenes

ii. Directors are encouraged to have a SM attend mini megas and/or callbacks to assist as a “monitor” to keep actors outside organized and paired up

iii. Directors should collaborate with one another to determine times for overlapping callbacks.

e. Casting Meeting directly following callbacks

i. Grad Directors should negotiate amongst themselves to select proposed casts

ii. For Undergrad DCPs, grad directors will moderate the casting meeting

iii. At the end of the meeting, each director should email HoD and Casting Supervisor directly with their proposed cast list.

CASTING

i. HoD will confer with Casting Supervisor and approve (or not) the cast lists, and then email the directors with that information

ii. If the HoD and Casting Supervisor approve, directors should email each actor individually with a role offer.

iii. If all actors accept, then the director (1) emails HoD to let them know, and (2) emails the entire cast to tell them to email HoD for add code to register for 198 (or another class, depending)

1. If any actor does not accept, director should email HoD with that information and a list of alternates in preferential order

iv. Cast lists are NOT public until ALL auditioned DCPs have final casts. HoD will let directors know when that is the case. At that time, directors should all post a cast list with a “thank you” to all those who auditioned, and they may let their casts know that the list is public.

3. REHEARSALS

a. Rehearsals should be about 4 weeks for one-act DCPs, 5 weeks for full-length.

b. Rehearsals may be held Mon-Thurs 6:30-10, and Saturdays 10-6.

i. Any desire to rehearse outside that time must be approved by HoD in advance.

- c. Rehearsal spaces must be booked using the online space request form, available via a QR code outside the HoD's office and in the Drama Office, or by emailing the Grad Directors
- i. These requests must be submitted by Wednesday at 10am for the following week.
- d. Make sure to journal after every rehearsal; journals are due on Sundays for the previous week's rehearsals.
- e. Daily calls should be sent out every night after rehearsal for the following day's call. Make sure to include the director, design/SM team and HoD (and other mentors). The SM should send these out with the Director's Supervision.
- f. Rehearsal Reports should go out daily to the Director, SM/Design team, HoD, and all mentors. The SM should send these out with the Director's Supervision.

4. POSTER AND PROGRAM

- a. See publicity section of guidelines for full details.
- b. Both must include names of all students involved (director, SM, designers, and cast), title, playwright, date/time, location, and DCP logo.
- c. These must be approved by HoD in advance of being printed.
- d. Director is responsible for creation and printing (and printing costs) of the poster and program.
- e. Posters can only be posted on the Drama Callboard (Grad Directors may post on their office door). Programs are to be handed out at the performances.

5. PROPS AND COSTUME PULLS

- a. Please see the detailed protocol sheets specifically about each of these pulls.
- b. Pulls will be scheduled in advance by TAs in the Props and Costume Shops, and directors must comply with the detailed protocol, or be subject to their pulls being canceled.
- c. Undergrads are allotted one pull to each shop. Grads are allotted two pulls to the Props shop, and one to the Costume Shop.
- d. On pickup days, you are responsible for carrying all items to where you are going to bring them. We suggest bringing storage containers/totes especially for hand props. You may ask actors to assist in these pickups though they are not required to attend.
- e. Director is responsible for prop and costume storage.
 - i. Performances in the Nixon, can use the Nixon road box.
 - ii. Other performance venues must find alternative storage spaces.
 - 1. Grads: Best place is in your office or in the moveable Road boxes (stored on the second floor outside the hallway, by the elevator)
 - 2. Undergrads: if the grads aren't using the moveable roadboxes, you can use those. Or bring items home.
 - iii. Large furniture

1. Again, ideally grads can store things in their office.
2. Sometimes medium furniture can fit in road boxes.
3. For very large items (couches, tables, bar units, etc.), you can request permission to store them in the theatres themselves: backstage in the Nixon or Little, Little Dressing Room, or in a designated corner of the Cohen. To do this, ask HoD to reach out to everyone who teaches in that venue to get their permission to keep those items in the room for a period of time (ask for a specific move-in and move-out date).
- b. A note on door units
 - i. Several exist now in Studio 5. We've historically used the gray and brown standard shaped ones for DCPs. The large yellow one is off limits.
 - ii. Email the HoD in advance to get permission from all Studio 5 and Nixon (or performance venue) teachers to let them know it'll be gone/there for a week and a half.
 - iii. A grad director or faculty member **MUST** be present for the moving of one of these. You need at least 4 humans to move a door – so get your cast to help. Undergrad directors, it is your responsibility to get a grad who can help for that time. Make sure to plan that time in advance.

6. LOAD-IN

- a. Always check to see if it's possible to load in early (especially for large furniture, per above).
- b. For shows in Little and Cohen, it's always good to check and see if you can do a light hang/focus the weekend **BEFORE** you go into tech, or even during part of the prior week. Or, perhaps see if you can make Saturday a load in so Sunday can just be a tech.
- c. For smaller-tech shows (ie, Nixon), Sunday is generally a load in in the morning, then tech in the afternoon/evening.

7. TECH WEEKEND

- a. The main goal of tech (Sunday, and potentially Saturday) is to get the show tech-ed in terms of Lights and Sound. This can include programming and running the show, stopping and starting or cue-cue.
- b. Tech weekend can also be a great time to have the cast work on painting, decorating, working on sets and props, while your LD, SM, and other actors are doing hang and focus. It's also good to have that for actors to do during dark or quiet time for LD or Sound designer to program, cue, build, etc. Keep everyone busy in doing something productive towards the production, even if it's just running lines.
- c. This could also be a day for costume fittings, costume parade, etc.
- d. For evenings of multiple one acts, tech weekend is used to choreograph and drill the "set changes" between shows. Get everyone involved in the full set up, changeover, and strike.

- e. Sundays can be 8-out-of-10s if needed. Take one one-hour meal break.
- f. If possible, it's great to get in a run by the end of the day Sunday.
- g. During tech week (the weekend and following week), include time WITHIN your rehearsal hours for set up and take down. Even after you've loaded in a show, the stage needs to be cleared every day for classes (on weekdays). Account for that in your schedule, so that 11pm is a true END time, not the time to start striking/cleaning up.

8. TECH/DRESS WEEK

- a. You may have some faculty starting to come on Tues, Weds, and Thurs. Make sure to keep that in mind, and account for open dress rehearsals (especially Thursday).
- b. Weekday tech runs 6-11pm. Plan your day to include set up; notes if needed; half hour (or more depending on costumes, warmup, etc.) while you and SM (and designers) work any other notes or continue set up; dress rehearsal; and keep plenty of time after for work notes; and cleanup/striking the room.
- c. If there are multiple one acts, starting Monday should feel like a dress rehearsal. After you run both shows, split the time so one group is inside doing tech/spacing notes while the other group is outside doing other notes, and switch... keeping enough time at the end for out of costume, strike, clean up, etc.
- d. Mid-week load out rehearsal cubes during rehearsal hours.

9. PERFORMANCES

- a. Get everyone to invite friends and faculty, and include dress rehearsal options (especially if people are involved in other productions that have weekend performances but maybe have Tues or Weds off).
- b. House should open ~10 minutes before curtain. The director is responsible for being the house manager, and may split duties with other directors and/or SMs as needed.
- c. Post a signup sheet or QR code to a virtual sheet on the callboard about a week in advance, along with your poster.
- d. Post about "Seeing the week 6 dcp" on the UCI facebook group, and you may create a facebook event "week 6 dcp," but no name of the title may be on social media.

10. STRIKE

- a. The entire team must complete strike directly following the last show. The director is responsible for overseeing it, but all cast, crew, designers, SM, etc., must all participate in ensuring the room is returned to how it was previously at the end of the night.
- b. In some cases, Strike may be completed on Sunday to avoid too late of a night on Saturday, but in many cases, another show will be loading in that Sunday. Confer with HoD in advance to get permission for Sunday strikes.

- c. All props and costumes must be returned per the protocol. Read those documents closely! Most costume pieces will be dry cleaned.
- d. Keep in mind that your return will be on a weekday, and so you may need a place to store props/costumes between strike and your return day in a neat and orderly fashion.

11. PRODUCTION EVALUATIONS

- a. The director must complete a self-evaluation. See the sheet available outside of HoD's office for the rubric.
 - ii. This should be submitted in hard copy to the HoD's mailbox.
- b. Everyone who is registered for the 198 (cast and design/SM team) must complete an evaluation of the process and of the director.
 - i. These will be sent to the director as a word doc via email by the HoD and/or the Grad Directors at the beginning of the process. It is the director's responsibility to forward these on to the cast/team no later than final dress rehearsal, and to remind their cast to submit them.
 - ii. Cast/team should email them directly to HoD.
 - iii. Anyone enrolled for a different credit should double check with their advisor about what they need to do to complete the credit.
- c. These are all due on Monday at 5pm following the closing performance.

***PART SIX: POLICIES FOR DESIGN,
DIRECTING, AND STAGE MANAGEMENT
STUDENTS***

GUIDELINES FOR PRODUCED PROJECTS At UCIrvine (rev: 13 September 2019)

DRAMA 100 or 199 - PROJECTS IN THEATRE / DRAMA 240 - GRADUATE PROJECTS

One of the joys of theater is that it is a richly collaborative art. The essence of this collaboration is establishing trust and respect among one's colleagues. To foster this trust and a dynamic creative process, the Drama faculty has created the following guidelines. These guidelines provide an overall structure for produced projects for directors, designers, and stage managers. The faculty has based the calendar of meetings and deadlines described herein on generally accepted professional practices used in the LORT theater system, with additional steps and time added to encourage student growth.

At UCIrvine, as in the regional theatre model, artistic ownership is shared amongst the artists. Designers are responsible for creating their designs, but final approval of the design within the scope of the production lies with the director.

Director-Designer meetings are scheduled at mutually agreeable times and places for the team. The Stage Manager assists the Director in calling full group concept meetings and any member of the team may initiate additional one-on-one sessions.

Blue Sky, Initial Design, Revised Design and Production Meeting times are normally scheduled from one hour to an hour and a half on Wednesdays (some Mondays may be included) within a 3:00 to 5:30 time frame each academic quarter. Specific meeting times for each production are published by the Production Office and confirmed by the Stage Manager. The Producer or the Producer's representative facilitates these meetings which are listed as Drama 199/240 in the academic course schedule.

Director's Process

Prior to a student director entering into any conversation with their design team, they must have completed a thorough script analysis. The particular form of script analysis will be decided in collaboration with the Co-Heads of Directing. This guideline is in place to ensure that the student director has a firm vision or starting point in which to begin conversations with the design team. A director's statement is due **three weeks prior** to the Blue-Sky Meeting that discusses the overall vision and direction of the show. This should be distributed to the design team, mentors, producers and production manager.

Preliminary Design Meetings

The First Meeting – The design process begins with a group meeting **that includes all designers** to discuss the play and the production the Director hopes to create. The Director shares their thoughts on what the story of the play is, who the characters are, and how to start building an approach to the production. Designers come to the meeting with an intimate knowledge of the script and an open mind. The faculty discourages Designers from preparing any concrete design ideas for this meeting. This meeting lasts under 2 hours and should be relaxed and informal, perhaps over a meal. All members of the design team attend this meeting prepared to engage with the process. Please note that while subsequent one-on-one meetings can be arranged, that **it is crucial that all members of the design team are present at the first meeting.**

This first meeting will be scheduled by the stage manager and precedes the *Blue-Sky Meeting* by **at least six (6) weeks**; the team works in anticipation of the deadlines set forth in this document.

Please Note: Projection Designers are assigned on an as-needed basis, depending on the needs of the production and the available resources. The need for a projection designer should be identified as early as possible in order for design assignments and production support issues to be identified and resolved. Any project design assignment or request must be approved by both the mentor and the

GUIDELINES FOR PRODUCED PROJECTS At UCIrvine (rev: 13 September 2019)

DRAMA 100 or 199 - PROJECTS IN THEATRE / DRAMA 240 - GRADUATE PROJECTS

producer. Current members of the design team are typically discouraged from taking on this additional role; exceptions can be made depending on the scale and scope of designs.

Additional Design Meetings -After first design meeting, the group meets again individually or as a whole to begin discussing rough design ideas and research for the project. The Director requests as many meetings as needed to explore the different design approaches for the project but is mindful of the time and comments of their colleagues. Meetings without adequate preparation from the design team are wasteful and confusing to the design process. Designers always present research **and** their translation of this research into design ideas. The Director may wish to have individual meetings with their Designers or larger group meetings based on their working method.

Individual Mentor Meetings

Individual Designers, Director and Stage Manager meet with their faculty mentors to check-in on the progress on the designs and seek guidance on what to prepare for upcoming meetings. Each discipline will have a working method unique to its area and to the needs of each production.

Each student director will regularly update the Co-Heads of Directing about the production's development, including sharing the preliminary design thoughts. These "check in" conversations will take place prior to the commencement of the mentor meetings.

Blue Sky Meeting (BSM)

The Blue Sky Meeting is designed to be a chance for the small group of creative stakeholders to meet with their mentors in order to discuss and meditate on the current state of the design. The design team shares their progress, discoveries and approach with all mentors in this meeting. The *Blue Sky Meeting* is attended only by the director, designers, stage manager, their faculty mentors, the Production Manager, and the Producer. All other attendees must be approved by area mentors. While facilitated by the Producer, the meeting is an open conversation guided by the Director in order to explore the approach to the project and how it is being supported by the design choices. The Creative Team presents their ideas in a clear and engaging manner but avoids elaborate or overly formal presentations. Mentors provide feedback to help the team determine what is successful in their approach and what needs further attention. This may result in an encouragement to re-envision the design ideas as a whole. See below for specific requirements and expectations of what to prepare for this meeting. In exceptional cases, an additional Blue Sky may be scheduled. No new information in regard to major shifts in design can be presented at this meeting but must be presented to the entire creative team prior to the BSM.

Blue Sky

Director	Verbal presentation of production approach Written notes and research ideas Final breakdown of casting: double roles assigned to each actor, if casting complete.
Scenic Design	Verbal presentation of initial design ideas ½" rough model (<i>photos distributed</i>) Rough Groundplan and Section (<i>distributed</i>) Research Images (<i>posted</i>)
Costume Design	Verbal presentation of initial design ideas Casting breakdown: scene chart with roles assigned to each actor, appearance in

GUIDELINES FOR PRODUCED PROJECTS At UCIrvine (rev: 13 September 2019)

DRAMA 100 or 199 - PROJECTS IN THEATRE / DRAMA 240 - GRADUATE PROJECTS

scenes

Preliminary costume count, summarizing number of costumes and types (distributed)
Research images for general ideas, and each character or groups of characters (posted)
Preliminary color and texture ideas
Period silhouette and foundations analysis (for musicals and shows prior to 1970s)

Lighting Design Verbal presentation of initial design ideas
Presentation of visual images that represent potential qualities of lighting for the play.
Lighting treatment that describes the overall style of the show and quality of light for major worlds of the play.

Sound Design Verbal presentation of initial design ideas
Play examples of audio research and/or music demos, presenting a comprehensive representation of the design, unless otherwise directed by mentor.

Projection Design Verbal presentation of initial design ideas
Show examples of visual images and/or media research, presenting a comprehensive representation of the design.

Stage Manager Address operational issues and the production venue checklist
Take notes to be distributed prior to 5:00 pm the following day
Provide reminder emails to the mentors and creative team about any and all meetings.

Preliminary Design Deadline

Typically two and a half weeks after the *Blue Sky Meeting*, preliminary designs are due to the shop heads and mentors in each area. See below for preliminary design package requirements listed by discipline.

Preliminary Design Material (to be prepared before the Initial Design Meeting)

Scenic Design ½" drafting package including GP and section
½" white model or a digital color model
Scenic Units list (*distributed*)
Properties List with research and sketches as needed (*distributed*)
Preliminary line set schedule with input from Lighting and Sound Designers

Costume Design Preliminary line drawings for each costume or representing groups of costumes
Preliminary fabric swatches or possibilities
Preliminary piece list for each actor including a brief summary of types
Adjusted costume count summarizing number of costumes and types.
Preliminary footwear styles and movement needs (period shows & musicals)
Preliminary movement needs (discuss with choreographer, fight director, etc)
Preliminary wig, hair or make up styles

Lighting Design Redline of lighting positions to be used
Preliminary list of rentals, purchases, and expendables
Comprehensive script treatment detailing the lighting for each scene

Sound Design Preliminary sound delivery system drafting
Identification of equipment positions (GP & section)

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Preliminary list of rentals, purchases and expendables

A playlist of known copyrighted music that could be used in production

Projection Preliminary system design

Design Preliminary list of rentals, purchases, and expendables.

Identification of equipment positions (GP and section)

Show media and video samples of design.

Stage Address operational issues and the production venue checklist

Manager Take notes to be distributed prior to 5:00 pm the following day

Provide reminder emails to the mentors and creative team about any and all meetings.

Initial Design Meeting (IDM)

This meeting is intended to introduce the full design to the production heads and to provide an opportunity for a comprehensive review of the production. For scenic and costume designs, this meeting also serves as a budget review meeting. Lights, sound and projection designs typically do not address budgets at this meeting unless there is a specific aspect of the design that affects (or is affected by) scenery or costumes. Attendees include the creative team, their assistants/associates/PAs, the Producer, the Production Manager, Shop Heads, and mentors (as needed). Designers and Directors make a coordinated presentation that clearly and compellingly describes their vision of the production and its needs with extra attention paid to special concerns in the production that impact multiple disciplines. Shop Heads present working budgets (as needed) and/or status updates. The Producer facilitates this meeting. Designers will prepare for this meeting by researching vendors and sources, identifying challenge areas requiring staff research, analysis, or input. Director and Designers bring copies of any and all plans, drawings, models, research imagery, and paperwork submitted as part of the preliminary design package.

Additional Budgetary Meetings

After the Initial Design Meeting, the Director, Scenic and Costume Designers meet with their faculty mentors and shop representatives to discuss technical considerations, determine cost estimates and bring the project within budget. These meetings may be supplemented with additional Design Team Meetings to discuss changes and cuts to the proposed designs. These meetings clearly articulate all changes and cuts to the designs and happen in a timely fashion to allow adequate response from mentors, shop heads, Director, and design teammates.

Revised Design Deadlines

Typically, two and a half weeks after the *Initial Design Meeting*, revised designs are due to the shop heads and mentors in each area. See below for Revised Design requirements listed by discipline. Please note deadlines differ per discipline and are determined by the respective faculty mentor in coordination with the production office. Directors should be included in the final sign off of designs.

Revised Design Materials

Scenic Design	½" drafting package including distribution of final GP and Section to the Creative team (<i>revised</i>) ½" color model (<i>revised</i>) or digital color model, as agreed upon by Director and Designer Scenic Units list (<i>revised</i>) Properties List with research and sketches as needed (<i>revised</i>) Final Line Set Schedule with approval of Lighting Designer, Sound Designer, and
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Production Manager (and Projection Designer, if applicable)
Paint Elevations

Costume Design	Finished color sketches swatched with fabric & trim Final Allocation of resources built, rented, or purchased costumes Researched vendor and cost list for special items Researched vendor and cost list for rental source Updated list of accessories and proposed specialty items for crafts builds Final Makeup and hair requirements and estimated costs
Lighting Design	List of rentals, purchases, and expendables (<i>revised</i>) Redlined Section View study, with lineset schedule when applicable Initial Script Treatment
Sound Design	Loudspeaker Plot (groundplan and section) Sound Delivery System Sound Equipment rental lists Relevant information regarding any necessary integration of sound and scenery/props/lighting (to be completed with other designers) An updated playlist of known copyrighted music that could be used in production
Projection Design	Updated system design Updated equipment positions (GP and section). Updated media and video samples of design. Written Design Treatment
Stage Manager	Address operational issues and the production venue checklist Take notes to be distributed prior to 5:00 pm the following day Provide reminder emails to the mentors and creative team about any and all meetings.

Revised Design Meeting (RDM)

This meeting is intended to bring the entire production team together one more time for a final look at the production as a whole before greenlighting the designs and starting the build process. Attendees include the creative team, their assistants/associates/PAs, the Producer, the Production Manager, Shop Heads, and mentors (as needed). Designers and Directors provide informal updates on pertinent creative choices. Shop Heads present revised budgets (as needed) and/or status updates. The Producer facilitates this meeting. Director and Designers bring copies of any and all plans, drawings, models, research imagery, and paperwork in order to facilitate discussion.

Finalized Budget

Once the budgets for each area are finalized, the designers and director communicate the approved design decisions to each other. **This is not the end of the design process.** The designs continue to change and evolve throughout the rehearsal and tech process. Additionally, some elements are due after the *Revised Design Deadline* (for example, the paint elevations and sound and lighting budgets). Designers work **together** to ensure that deadlines are met. Additional regularly scheduled production meetings follow to address the needs of production up until technical rehearsals begin.

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1st Rehearsal Design Presentation

At the first rehearsal, the creative team shares the design approach with the cast, assistant stage managers, and guests. The team delivers this formal presentation in a digital format that can reach a large audience, cognizant of the fact that many in the room (particularly the cast) will be receiving this information for the first time. Models and costume renderings are also included.

Scenic Models

While a show is being designed, the model will live in Designland under the care of the scenic designer, but it will be made available for review by anyone who needs it, with permission and advance notice. Only the scenic designer or their mentor may approve removing the model from Designland for review in other locations (faculty offices, the performance venue, etc.). Once the designer and mentor are comfortable with the design, the model can be moved into the Production Office (or some other secure-yet-accessible space) so that people can more easily have access to it.

Production Meetings

Approved projects proceed with production meetings called and facilitated by the Stage Manager. These regularly scheduled meetings provide an opportunity to communicate changes, developments and discoveries in the design process. Designers present additional information to the group at these meetings as they become available (i.e, paint elevations, prop choices, fitting photographs, magic sheets, etc)

Please note: Some deadlines may shift for shows that are produced in the fall but meet in the spring for design meetings. Unless otherwise communicated, follow the guidelines as written.

Final Design Requirements

Designers must note the **Production Calendar** for due dates of additional items. Deadlines will be required as published by the Production Office. All plots, drawings, sketches and paperwork to be reviewed by the faculty mentor prior to the deadline.

Scenic Designer:

- a) Properties Drawings
- b) Paint elevations
- c) Copies of ground plan and section delivered to all members of the Creative Team and Mentors

Costume Designer:

- a) Rentals pulled by IN-SHOP due date
- b) Design presentation to costume shop staff in designated regular Tuesday meeting
- c) Fabric modification samples
- d) Working drawings for built costumes
- e) Fabric purchases due by IN-SHOP due date
- f) Final Wig, Hair or Make Up designs.
- g) Schedule with Stage Management Wig fittings & Make Up Workshop 1 week before Dress Rehearsals
- h) Fast change list and stage placement coordinated with Stage Management by Production Mtg #3
- i) Coordinate Fast change rehearsal with costume staff and Wardrobe Crew after Production Mtg #3
- j) Wardrobe Crew Orientation
- k) Actor dressing lists posted in each dressing area

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Lighting Designer:

- a) Completed plots:
 - a) 1/4" or 1/2" Lighting Plot
 - b) 1/4" or 1/2" Lighting Section View
 - c) 1/4" or 1/2" Hang Plan, when applicable
 - d) 1/4" or 1/2" Deck Plan when applicable
 - e) 1/4" or 1/2" Detail Plans when applicable
- b) Completed Hook-ups
- c) Equipment List
- d) Color List
- e) Template List
- f) Specials List
- g) Shop Order when applicable
- h) Show Book with information needed for board operators and for dimmer checks
- i) Initial Show File

Sound Design:

- a) Pit Layout, if required (to be assembled in conjunction with the music director)
- b) Confirmation of wireless microphone locations in costumes/wigs/ prosthetics/makeup (to be completed in conjunction with costume designer)
- c) The Designer will continue to update the Director, Directing Mentor, Design Mentor, Producer, and Production Manager on changes to the playlist of copyrighted music as needed, but such updates shall occur at least as frequently as every other week. Production Management will take responsibility for securing the rights to copyrighted music, and if a piece of music is unavailable or cost-prohibitive, the Designer and Director will work together to find suitable alternative. If the Designer misses an update deadline, responsibility for providing labor for securing future updates for that production shall fall to the Designer. In such a case, Production Management shall still oversee the rights-securing process.

Projection Design:

- a) Finalized drawings:
 - a) 1/4" or 1/2" Projection Plans
 - b) 1/4" or 1/2" Projection Section
- b) Projection Paperwork
- c) Show Book with information needed for board operators
- d) Final Show File

Design Walk Through

On the Monday after load-in, the stage manager, designers, and director must walk through the venue and inspect the design elements that have been loaded in. The team needs to confirm that element positions, trim, color, treatment, and other variable aspects are acceptable, and, if not, take steps to rectify them. This is also a great opportunity for the team to walk through the venue to confirm that choices made independently by individual designers will cohere into an appropriate design.

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DRAMA 240 EXAMPLE GRADING GUIDELINES: DESIGNERS IN PRODUCTION

Grading Criteria

- Production design and documentation quality
- Response to production schedule deadlines and Guidelines for Produced Projects
- Quality of working relationship with production team
- Response to mentor's comments
- Attendance at all design critiques (as determined by faculty mentor).

Mentor's Evaluation:

- The artistry and documentation of the design receives the preponderance of the grading attention.
- The student's experience at the start of the project and the degree of challenge presented by the project are carefully considered.
- Throughout the preparation phase and rehearsals, students are expected to refine their skills and expand their understanding of the work.
- The student's attitude of collaboration with the production team (including staff), general commitment to the production, and functional, artistic growth during the process are all important elements in the evaluation.

Grading

Grades are based on the following point system and scale:

- 20 points for attendance at all required meetings. 5 points taken off for any meetings missed unless excused in writing beforehand.
- 20 points for reliable response to deadlines.
- 15 points for communicating and working effectively with others.
- 15 points for response to mentors' comments and assignments.
- 30 points for quality of design.

A	= 93-100%	B-	= 80-82%	D+	= 67-69%
A-	= 90-92%	C+	= 77-79%	D	= 63-66%
B+	= 87-89%	C	= 73-76 %	D-	= 60-62%
B	= 83-86%	C-	= 70-72%	F	= 0-59%

Changes After Opening

In general, in keeping with the regional theatre model, no changes shall be made to a design after the production is open. Exceptions may be made in order to address issues of safety or security; other changes must be approved by the mentor and the director.

The Master of Fine Arts design thesis is intended to demonstrate the candidate's expertise and readiness to enter the professional design world. The thesis may take a variety of forms, including a written dissertation, a website or other digital instrument, or a top tier portfolio. The form of the thesis must be approved by the chair of the thesis committee who, with the designer, determines what will be of most value to that student. The finished product is to be of the highest standards of the chosen media, representing the candidate's best work.

WRITTEN DISSERTATIONS

A written thesis dissertation is a detailed treatise focusing on the learning gained through the design, production, and critique of a major production. The writing is a carefully organized monograph that addresses the designer's choices, the effectiveness of those choices, and the lessons gained through an analysis of the results. An outline of the written document must be approved by the thesis committee chair early in the process, and the writing itself should conform to the spirit of the Drama Writing Guidelines (found under "Policies" on the Drama website). The length of written dissertations may vary. Frequently they run about twenty pages of text, plus visuals as appropriate.

DIGITAL MEDIA THESIS

A digital thesis uses computer-generated media, the designer's original artwork, and sufficient text to address the issues listed above. Because the nature of these projects may vary, a specific proposal must be approved by the thesis committee chair prior to the start of the project. The proposal should be one or two pages long, detailing the aesthetics and navigation system of the project. A flow-chart or storyboards must also be included. A digital thesis is judged not only on its content, but also on the dynamics and appropriateness of its style, its ease of navigation, and its full use of the chosen media.

PAPER PROJECTS

Students in a given area may be asked to conceive a non-produced design as a thesis project. In such cases the scope of the design assignment is intended to exceed that currently possible in our standard production process. The choice of material is determined by the candidate and the thesis committee chair, and the elements produced could include models, renderings, drafting and/or working drawings, etc., as determined by the area head. The candidate works independently on the project throughout the third year, as this work, once again, is expected to demonstrate the candidate's readiness to enter the self-sufficient world of a design professional. In lieu of a narrative document, candidates who complete this form of thesis defend their work before their thesis committee in an oral session at the end of the third year.

OTHER OPTIONS

On rare occasions a student may wish to conduct an alternate research project as a thesis. Requests for approval of such projects must be made in writing to the head of that student's design discipline by the beginning of the student's third year, and must indicate the intended method of final documentation.

PROCEDURES

A thesis committee is comprised of three full-time faculty members. At least one must come from the student's immediate design area, including the person who will serve as the thesis committee chair and be the primary content mentor for the thesis, and at least one must come from outside the Design Program. Exceptions to these committee rules must be approved by the thesis chair. It is the student's responsibility to verify each committee member's willingness to serve.

The thesis will undergo a series of drafts before the faculty committee accepts it. The student must allow ample time for revisions and is responsible for all due dates set by the university. A six-week period between the first submittal and final approval is common, although the time necessary for final approval will depend on the quality of the work submitted, and no time frame for completion can be guaranteed. Draft copies, including the first one, should be submitted with spelling and grammar carefully checked, as poorly edited drafts are not acceptable. The student is responsible for delivering all revisions to his or her committee members by e-mail. Text portions of a digital media thesis must be submitted as an email attachment (PDF or Word.doc, as committee members prefer) during each stage of the approval process, and visual elements should be submitted after the text has been reviewed at least once by the thesis committee.

The university will retain the signature sheet and abstract of the student's thesis only. All committee members and professors in the student's discipline are entitled to receive a final bound or digital copy of the thesis. The Head of Design and the committee chair will each receive a final copy, which will be archived by the committee chair. The student is advised to ascertain the number of final copies desired by members of the committee or other faculty in that discipline.

The student is responsible for combining the information in this document with the other thesis guidelines, deadlines, and details regarding library archiving and advancement to candidacy that are available from the Head of Design and the Office of Student Affairs.

PART SEVEN: CALENDARS

UC Irvine Drama Season Calendar 2022-23

Subject to Change

Romeo & Juliet

directed by Andrew Borba

Performs November 10-13, Irvine Barclay Theatre

The Biddy Mason Story

Directed by Annie Loui

Performs December 1-4, Experimental Media Performance Lab (xMPL)

Airness

directed by Eli Simon

Performs February 4-12, Claire Trevor Theatre

Men on Boats

directed by Juliette Carrillo

Performs March 11-19, on the stage of the Claire Trevor Theatre

The Sweetheart Deal

directed by Sara Guerrero, guest director

Performs April 29-May 7, Robert Cohen Theatre

RENT (all undergraduate musical)

directed by Telly Leung, guest director; Choreography by Andrew Palermo;

Musical Direction by Zach Dietz

Performs June 3-10, Claire Trevor Theatre

UC IRVINE ACADEMIC & ADMINISTRATIVE CALENDAR 2022-23

FALL QUARTER 2022

Registration period	May 16- Oct 7
Quarter begins.....	Sep 19
Orientation.....	Sep 19-25
Instruction begins	Sep 22
Veterans' Day Holiday	Nov 11
Thanksgiving Holiday	Nov 24-25
Instruction ends	Dec 2
Final examinations.....	Dec 3-9
Quarter ends.....	Dec 9
Winter Administrative Holiday.....	Dec 23-Jan 2

WINTER QUARTER 2023

Registration period	Nov 14- Jan 20
Quarter begins.....	Jan 4
Instruction begins	Jan 9
Martin Luther King Jr., Holiday	Jan 16
Presidents' Day Holiday	Feb 20
Instruction ends	Mar 17
Final examinations.....	Mar 18-24
Quarter ends.....	Mar 24

SPRING QUARTER 2023

Registration period	Feb 27-Apr 14
Quarter begins.....	Mar 29
Cesar Chavez Day Holiday	Mar 31
Instruction begins	Apr 3
Memorial Day Holiday	May 29
Instruction ends	Jun 9
Final examinations.....	Jun 10-15
Quarter ends.....	Jun 16
Graduate/Undergraduate Commencement.....	Jun 16-19

SUMMER SESSION 2023

Summer Session I.....	June 26-Aug 3
Summer Session II	Aug 7-Sep 13

PART EIGHT: THESIS/DISSERTATION

UCIRVINE THESIS/DISSERTATION WRITING

The process of writing the thesis or dissertation at UC Irvine includes development of a hypothesis, analysis, interpretation of research results and a conclusion drawn therefrom. It fulfills two major purposes:

- It is an intensive, highly professional training experience, the successful completion of which demonstrates the candidate's ability to address a major intellectual problem and arrive at a successful conclusion independently and at a high level of professional competence, and;
- Its results constitute an original contribution to knowledge in the field.

Please visit the UCI Libraries website for information on Electronic Theses and Dissertations at <https://etd.lib.uci.edu/>. For additional UCI Degree Completion information, please visit: <https://grad.uci.edu/current-students/registrar-and-degree-completion/>

PART NINE: CALIFORNIA RESIDENCY

ESTABLISHING RESIDENCY

Found at: <http://www.reg.uci.edu/residency/classification.html>

WHO IS A RESIDENT?

A resident, as it applies for tuition purposes, is a financially independent adult U.S. citizen or eligible alien, or a minor whose parents are residents of California, who has been present in California for over one year with intent to make California their permanent residence, and who has manifested that intent by abandoning all residential ties with the former state of residence and establishing those ties with California and thereafter residing in California for a duration of more than one year immediately preceding the residence determination date for the applicable term.

University requirements for establishing residency for tuition purposes are independent from those of other types of residency, such as for tax purposes, or other state or institutional residency.

Adult students may establish residency for tuition purposes in California if they are:

- a U.S. citizen; or
- a permanent resident or other immigrant; or
- a nonimmigrant who is not precluded from establishing a domicile in the U.S. (see online note)

Adult students cannot derive residence from a spouse or parent(s), except in cases of particular exemptions.

DETERMINING RESIDENCY

To be classified as a California resident for tuition purposes, you and/or your parent(s) must have established a permanent domicile in California for more than one year immediately preceding the residence determination date of the term you propose to attend the University. You and/or your parent(s) must provide evidence that all ties to the former out-of-state residence have been severed and that California has been the primary residence for more than one year.

Your status as a resident or nonresident student is determined by the UCI Residence Officer who is located in the Registrar's Office. Classifications are based on evidence and supporting documentation you present in your:

- Statement of Legal Residence (SLR)
- Petition for Resident Classification
- evidence deemed necessary by the campus
- any additional evidence you wish to submit

You are allowed a period of time no later than the end of the current quarter to provide additional documentation required for residence classification. If you fail to submit information requested, the UCI Residence Officer will make a decision based on the evidence and documentation available.

No additional evidence will be accepted once a decision has been made by the UCI Residence Officer.

ESTABLISHING RESIDENCY

If you have attended UCI and were classified as a nonresident, you will retain that status until you petition for and receive resident classification. You may petition for residence for any term which you feel all eligibility requirements will be met.

To apply for residency status you will need to complete a Petition for Resident Classification. *(See the webpage listed above for this section, and click on these words for the form for instructions, filing periods, and submittal deadlines.)*

PETITION FOR RESIDENT CLASSIFICATION

Found at: http://www.reg.uci.edu/residency/downloads/reclass_grad.pdf

A student who has attended UC Irvine as a nonresident may Petition for Resident Classification for any term for which they feel eligibility requirements will be met (see form at http://www.reg.uci.edu/residency/downloads/reclass_grad.pdf for filing periods, submittal deadlines, and instructions).

A resident is a financially independent adult U.S. citizen or eligible alien, or a minor whose parents are residents of California, who is present in California with the intent to make California the permanent residence *and* who has manifested that intent by abandoning all residential ties with the former state of residence, establishing those ties with California and *thereafter* residing in California for a duration of more than one year immediately preceding the residence determination date for the applicable term.

GENERALLY SPEAKING:

What can you do to establish residence?

1. You should plan on remaining physically present in California for more than one year prior to the residence determination date of the term residence classification is requested. The residence determination date is the day instruction begins at the last University of California campus to open for the term (typically falling within the last week of September for the fall term at UCI). Short absences from California prior to fulfilling the more than one-year duration of physical presence will not necessarily cause you to lose your residence; however, students who leave California during non- instructional periods, especially during the summer months, are presumed to be in California solely for educational purposes. A student must be able to overcome the presumption that his/her original presence was to establish eligibility for resident tuition.

2. You must demonstrate that your original presence in California has been consistent with the intent to reside indefinitely. Your intent to reside indefinitely is objectively manifested through the establishment of residential ties with the state of California.

IMPORTANT: For this reason, you should begin to establish residential ties with the state of California *shortly after your arrival in California*. Failure to establish residential ties with the state of California shortly after your arrival, or the maintenance of residential ties with a state other than California during any period for which you claim California residence, could cause the period of physical presence in California to be extended until you can demonstrate a concurrence of physical presence with the intent to reside indefinitely.

Residential ties may include but are not limited to:

- California driver's license or California ID card
- California vehicle registration
- California voter registration
- Using a California permanent address on all records - education, employment, taxes, etc.
- Bank accounts opened in or transferred to California
- Filing a California Resident or Part-Year Resident Income Tax Return.
- Credit or memberships with California merchants or service providers.

3. You must meet the requirements or one of the exceptions to the requirement for Financial Independence.

REQUIREMENTS FOR FINANCIAL INDEPENDENCE

To be classified a California resident for tuition purposes, you must be a financially independent, adult resident of California for more than one year immediately prior to the residence determination date or a minor whose parents are California residents. The residence determination date is the day instruction begins at the last of the University of California campuses to begin instruction for the term.

ESTABLISHING RESIDENCE FOR TUITION PURPOSES:

You may establish a residence in California for tuition purposes if you are a financially independent adult. You are not eligible to establish residence if you are an adult alien present in the U.S. with a nonimmigrant status that precludes you from establishing a domicile in the U.S. (including, but not limited to, B, F, H2, H3, J, TN, TD), or an alien without a legal immigration status. To establish residence, you must be physically present in California with the intent to make California your permanent home, and you must demonstrate by your actions that you have given up your former residence to establish a residence in California. Once you have established your residence in California, you must reside in California for more than one year (366 days) before you will be eligible to be classified a resident for tuition purposes. If you are in California solely for educational purposes, you will not be considered to have established a residence for tuition purposes, regardless of the length of your stay. Your residence cannot be derived from your spouse, or from your parents unless you are a minor.

FINANCIAL INDEPENDENCE:

Unless you are supported by California resident parents, you must be financially independent to be classified a resident for tuition purposes. You are, by definition, financially independent if one or more of the following applies: (1) you are at least 24 years of age by December 31 of the year you request resident classification; (2) you are a veteran of the U.S. Armed Forces; (3) you are a ward of the court or both of your parents are deceased; (4) you have legal dependents other than a spouse; (5) you are married or a registered domestic partner, or you are a graduate or professional student *and* you were not/will not be claimed as an income tax deduction by your parents or any other individual for the tax year preceding the term for which you are requesting resident classification; or (6) you are a single undergraduate student who was not claimed as an income tax deduction by your parents or any other individual for the two tax years immediately preceding the term for which you are requesting resident classification, and you have been supporting yourself during those two years and the current year. Note: Graduate students who are graduate student instructors, teaching or research assistants, or teaching associates employed at 49% time or more (or awarded the equivalent in University administered funds) in the term for which resident classification is sought, are not required to be financially independent.

EXEMPTIONS FROM NONRESIDENT TUITION:

The following categories of students may be entitled to an exemption from nonresident tuition: (1) members of the U.S. military stationed in California on active duty and their spouses and dependent children; (2) unmarried dependent children under age 21 and spouses of members of the UC faculty who are members of the Academic Senate; (3) unmarried dependent children and spouses of full-time UC employees who are assigned to work outside of California; (4) children and spouses of deceased public law enforcement or fire suppression employees killed in the course of their official duties who were California residents at the time of their death; (5) dependent children of California residents; (6) graduates of a California high school operated by the Federal Bureau of Indian Affairs; (7) credentialed employees of a California public school; (8) amateur student athletes training at the US Olympic Training Center in Chula Vista; (9) students who attended high school in California for three years and graduated from a California high school (or attained the equivalent), except students who are nonimmigrant aliens; (10) surviving dependents of California residents killed in the 9/11/01 terrorist attacks; (11) recipients of the Congressional Medal of Honor and their children under age 27. For more details about these exemptions see www.reg.uci.edu.

Related Links

- Residency Section of the Registrar's website:
<http://www.reg.uci.edu/navigation/residency.html>

Includes material on: Residence Classification
Online Statement of Legal Residence
Statement of Legal Residence
Grad Petition for Resident Classification
Residence Determination Date

- Registrar Help Desk:
<http://www.reg.uci.edu/staff/contactus.html>

BE SURE TO LOOK AT THIS WEBPAGE:

http://www.reg.uci.edu/residency/downloads/reclass_grad.pdf

PART TEN: GRADING GUIDELINES

Please read the UCI Graduate Policies and Procedures Handbook for all information on grading policies. Beginning at the bottom of page 54

<https://grad.uci.edu/wp-content/uploads/2021/10/Graduate-Policies-and-Procedures.pdf>

PART ELEVEN: EXPECTATIONS AND GRADE REQUIREMENTS FOR TEACHING ASSISTANTS

In the Drama Department at UC Irvine, Teaching Assistants fulfill a number of functions. They have the following expectations in common:

- Teaching Assistants are expected to review and implement the Drama Department's Code of Conduct.
- Each Teaching Assistant is expected to be prepared for every assignment and to show up on time with appropriate materials and knowledge.
- Teaching Assistants are to lead with confidence, and to create a fair and open environment among the students, taking initiative when appropriate.
- All Teaching Assistants will carry out all expected duties and meet due dates.

Teaching Assistants are evaluated once each quarter by a faculty supervisor from the appropriate area, using the enclosed Teaching Assistant Evaluation Form. The evaluation is reviewed with the graduate TA, and both the faculty supervisor and the TA sign the form to acknowledge that the student has read the document. The student's signature does not signify agreement with the evaluation.

TEACHING ASSISTANT EVALUATION FORM

This form is used by the Drama Department to help evaluate the growth, development, and performance level of the Teaching Assistant (TA).

Name of TA: _____ Date: _____

Quarter: _____ Year: _____

On a scale of 1 (very poor) to 7 (exceptional) please rate TA on the following:

Please circle only one number.

- | | | | | | | | |
|--|---|---|---|---|---|---|---|
| 1. Punctuality.
(Was present and on time) | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. Fulfills CORE values from the Drama Department's Code of Conduct | | | | | | | |
| a. Towards students. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| b. Towards faculty | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. Leadership.
(Led when appropriate and took initiative as necessary) | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. Fulfills guidelines and is prepared.
(Carried out expected duties and met due dates) | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. Growth and development.
(Met or exceeded expectations in fulfilling duties) | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. Overall rating. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

Please make any other comments you feel would be useful and relevant. Be as detailed as possible.

Faculty Signature

(Signature is acknowledgement that student has read document. Signature does not signify agreement with evaluation.)

TA Signature

PART TWELVE: MAPS

UCI Campus Maps and Directions (including Main Campus, Main Campus visitor parking, and Medical Center maps) can be found at:

<https://uci.edu/visit/maps.php>.

CTSA Maps and Directions can be found at:

<http://www.arts.uci.edu/directions>.