



School of Theatre

Guidebook to Graduate School

Created by: Cherrie Sciro, Coordinator of Theatre 1993

Updated by: Faculty of School of Theatre

Table of Contents

[On Becoming a Graduate Student](#)

[Section I: Graduate Classes](#)

[Graduate Classes](#)

[Thesis](#)

[Grade Point Average](#)

[Section II: Theatre Course Rotation](#)

[2-Year Course Rotation](#)

[Section III: Graduate Curriculum Check-Sheet](#)

[Sheet: MA in Theatre](#)

[Section IV: The Comprehensive Project](#)

[THESIS \(“PLAN A”\) AND NON-THESIS \(“PLAN B”\) MATRICULATION POLICY](#)

School of Theatre Guidebook to Graduate School

[Comprehensive Capstone Project Addendum: Acting and Directing Area Criteria](#)

[Comprehensive Capstone Project Addendum: Arts Management Area Criteria](#)

[Comprehensive Capstone Project Addendum: Costume Design](#)

[Comprehensive Capstone Project: Scenic/Prop/Lighting/Video Design Requirements](#)

[Comprehensive Capstone Project Addendum: Fight Direction](#)

[Comprehensive Capstone Project : Playwriting Requirements](#)

[Comprehensive Capstone Project Addendum: Stage Management Area Criteria](#)

[Section V: Plan of Study](#)

[Section VI: Graduate Assistants](#)

[Placement](#)

[Hours and Payment](#)

[Policy 2310 Responsibility](#)

[Louisiana Tech University Key Policy 4106 Keys for Offices and Buildings](#)

[Payroll Information for Graduate Assistants ONLY](#)

[Section VII: Required Meetings and Activities](#)

[Work Calls and Technical Production](#)

[Major/Minor Meetings](#)

[Production Meetings](#)

[Section VIII: School of Theatre Faculty](#)

[Section IX: Ruston City References](#)

[Public](#)

[Banks](#)

[Cable, Cellular and Internet](#)

[Churches](#)

[Grocery Stores](#)

[Pharmacy/Grocery Store](#)

[Hotels](#)

School of Theatre Guidebook to Graduate School

[Off-campus Living](#)

[Restaurants](#)

[Section X: Policies](#)

[Policy 4106 – Keys for Offices and Buildings](#)

[Procedure: In order to obtain a key to a University building the following procedures will be required:](#)

[In the event a key is lost:](#)

[If a key is damaged and no longer works:](#)

[FEES:](#)

[ELECTRONIC ACCESS](#)

[Locking and Unlocking Buildings](#)

[OFFICE SAFETY](#)

[OFFICE SAFETY TRAINING](#)

[TRIPS AND FALLS IN THE OFFICE SETTING](#)

[BACK SAFETY IN THE OFFICE SETTING](#)

[STRESS WHEN WORKING IN AN OFFICE SETTING](#)

[FIRE SAFETY IN OFFICES](#)

[Electrical](#)

[Fire/Fire Alarms \(see “Fire Safety” section for more details\)](#)

[OFFICE MACHINE SAFETY](#)

[ENVIRONMENTAL ISSUES IN OFFICES](#)

[ERGONOMICS IN THE OFFICE SETTING](#)

On Becoming a Graduate Student

The purpose of this booklet is to help you as you begin your educational journey with Louisiana Tech as a graduate student. We have compiled all the information that was helpful to us in the hopes that it will make your first few days here as painless and simple as possible.

School of Theatre Guidebook to Graduate School

When You First Arrive at Tech:

Register for classes (at Keeny Hall, which is the building immediately to the right of Howard performing arts when looking at the entrance to Stone Theatre) to obtain campus-wide ID (at Tech Express by Cafeteria) and Tech email.

- Email will appear 24 hrs. after registration.
- Go to Human Resources (in Keeny Hall basement) and to see if AR-F form (proof of Graduate Assistantship qualifies for an out-of-state waiver) is on file; if not on file contact Director of Theatre.
- After the AR-F form is confirmed on file, fill out new hire paperwork at HR.
- Get Campus ID at Tech Express¹
- Go to Workday online to confirm schedule and pay remaining balances.²
- You will have to follow the above step every quarter.
- Parking Permit at the Police Department on campus⁴
- Go to Health Services (at the Lambricht) for Immunization Record form and contact Health Professional to get records sent to you. DO IT ASAP!!!

1. To obtain your Campus ID:

- ***You MUST be registered for classes***
- Go to Tech Express
- Get ID
- If you live on campus you must sign up for a meal plan (FYI, they automatically default to the most expensive one. Ask them about the different options!)
- If you live off-campus and do not want a meal plan you are not required to sign up for one.
- If there are no holds on your account, all will go smoothly

2. To Pay Tuition:

- Either on Workday or Go to Comptroller office (which is located in the bottom of Keeny Hall)
- In Keeny is Financial Aid, Registrar, Comptroller and Payroll (you'll need all of these offices at some point)

3. To get paid as a GRADUATE ASSISTANT:

- Complete Onboarding process on Workday
- Certify your hours weekly on Workday
- Complete all of this as soon as possible, or you will miss the deadline for your first check and will get it a MONTH later! You are advised to get your check direct deposited as it is much less complicated for you to receive your checks during breaks and when you depart for summer break.

4. How to Purchase a Permit:

- [Policy 6301 - Vehicle Registration](#) - read this first

School of Theatre Guidebook to Graduate School

- From the Traffic Office (second floor, South Hall) This moves temporarily at the beginning of the Fall Quarter to the Thomas Assembly Center.
- You need to fill out a [Vehicle Registration Form](#). You'll also need to have your valid driver's license, valid vehicle registration, and Tech ID to show.
- [Parking Regulations](#), all the information you could possibly need.
- If you have a handicapped tag and are from Louisiana, you need the official card from the state which identifies you as having such a tag; if you are from another state, you will need to explain to them that your state does NOT issue any such ID or card, and give them your hanging placard that has the expiration date--they will make a copy of it. If you have actual handicapped plates and will be getting Louisiana plates, then BEFORE you move here, get the hanging tag from your previous state--you CAN switch your plates to Louisiana BUT also keep residency in your previous state with that Driver's License and hanging handicapped tags (I highly recommend doing it this way).
- MAJOR TIP: If you pay with a check instead of a credit card, you will be processed 100x faster. Trust me--you want to pay with a check! (It does not matter if the check is from out-of-state.)

5. To Get Internet:

- Must have student username and password
- Go to I.T. Services and give them your Student ID number This isn't usually necessary, only if there is a problem.
- IT is located in the bottom of Wyly tower. To get there you must enter on the left side (Not the library side) and walk down stairs.

6. Student Health Center, Lambright Sports and Wellness Center, 921 Tech Drive

- You need Immunization Records by the end of fall quarter
- Must be an official copy from your doctor or local or State Health Department
- If you don't have it, you won't be able to register for Winter Quarter

7. Registering for Classes

- Sign up for an Advising session with your advisor.
- Complete the Quarterly Activity Form.
- Register for Classes in Workday.
-

8. You'll need to be checked into your dorm/apartment.

- Give the RA your campus ID (or driver's license) to get your room key.
- Get your RCC (Room Condition Contract) from the RA.
- Fill out RCC and leave a stub of the form on the mirror.

School of Theatre Guidebook to Graduate School

- The RCC goes to your RA, at which time you will receive your ID back.
- Go get your FOB (which allows you to scan into the dorm) in Wiley Tower.

9. Apartment Rentals, if you are Living Off Campus:

- University Crossing
- Tech Town/University Commons
- Other Rentals are available. Be sure to research and ask around. Check with current grad students to get leads and the low-down on good areas/landlords and whom to avoid. Some landlords don't advertise and rely on word-of-mouth referrals from students moving out, or put flyers up in the Performing Arts (or other) buildings on campus. If you wait to apply for housing the spring/summer before you come to school many locations will be filled so apply as soon as possible and have multiple options lined up. Be aware that the deposit for utilities with the city of Ruston is \$150.00 and must be paid in full BEFORE service is started--that is for electric, water, sewer, garbage--even if you only have to pay electric, it's still \$150.00. You must go in person to the City of Ruston's office and fill out the forms and pay the deposit to both set up and disconnect. That's applied to your final bill when you move out/disconnect--so you won't get the whole amount back. Gas service is separate and has a fee (\$35) to turn on (non-refundable) AND you must set up an appointment and be there for them to do this, if you miss them, you will need to make another appointment and be charged ANOTHER fee each time you have to do this--again, non-refundable. Internet service also has a connection fee, but Suddenlink will break it up into installments on your bill. Again, you need to make an appointment and be present for them to connect it. Call and make those appointments as soon as you know when you will be there--a month before is NOT too soon.
- Please Note: The aforementioned fees may not apply if you are living in an apartment complex like University Crossing. However, they may have their own housing fee that is a one-time payment per year.

10. Required/Unofficial Required Department Obligations

- Some events will say that grads are required to be present like production meetings, major/minor meetings, and workdays.
- Keep copies of ALL official forms for yourself (if not digital on Workday).
- ANY time you speak with anyone (by phone, especially), make a note of it in a calendar, planner, datebook, etc. with: date, time, their name, what they said they would do/the status/timeframes, etc. If you turn in forms, make a note the same way with date, time, what was turned in, whom it was turned in to, etc.--trust us, you will need to do this to ensure everything went as you were told.

Section I: Graduate Classes

Each graduate student in theatre must complete 36 hours in Speech/Theatre or 30 hours in Speech/Theatre and 6 hours in a related field that is approved by your advisor and the Director of the School of Theatre. Eighteen of the hours must be taken from the 500 series. The rest can be taken from the 400 with a (G) by the number or above. Any grade lower than a "C" made in a class requires the class to be taken again.

Graduate Classes

As a theatre graduate, you are required to complete 36 hours of graduate credit. Of these hours, 18 hours are required hours.

- THTR 500 Introduction to Graduate Studies in Theatre

School of Theatre Guidebook to Graduate School

- THTR 501 Graduate Theatre History
- THTR 516 Arts Administration
- THTR 501 Principles of Design
- THTR 518 Graduate Showcase
- THTR 533 Theories of Performance

One class will be offered each quarter. Every theatre graduate student will take these classes together.

Thesis

If you choose to follow a thesis-track plan of study, you may find the guidelines at the Graduate School [Thesis and Dissertation page](#). The semester you complete your thesis, you need to take LBAR 551 Research and Thesis.

Theatre graduate students are not required to complete a Master's Thesis. If you do not plan to write a thesis, you will need to take six extra hours for graduate credit.

Grade Point Average

To remain a student in good standing you must maintain a 3.0 GPA. If your GPA falls below this, you will be put on academic probation. You have two quarters to raise your GPA. Failure to do so will result in your dismissal from the Graduate School.

Section II: Theatre Course Rotation

2-Year Course Rotation

Updated 9-05-24 - Subject to Change

“YEAR 1” (2024-2025) Green Highlights = Required Grad Classes

Yellow Highlights = Required Undergrad

Professor	Fall	Winter	Spring
Sciro	290--Apprec. 100--Intro to Theatre	516--Arts Administration 290--Apprec.	515--THTR Management 290--Apprec.
Ray	210--Beg Acting 307--Adv. Acting	330--Beg. Directing 311--Acting Styles 290--Apprec.	290--Apprec. 381--Musical Thtr
Guinn	450--Unarmed 507--Princ. of Design	453--Double Fence 290--Apprec.	452--Broadsword 503--Grad Lt. Design
Reynolds	500--Grad Intro 371--Dramatic Writing	506--Grad. Hist 101--Stagecraft	472--Adv. Dramatic Writing 260/460--Practicum
Bechtel	260/460--Practicum 290--Apprec.	260/460--Practicum 290--Apprec.	350--Sewing/Costume Crafts 290--Apprec.

School of Theatre Guidebook to Graduate School

“YEAR 2” (2025-2026) Green Highlights = Required Grad Classes

Yellow Highlights = Required Undergrad

Professor	Fall	Winter	Spring
Sciro	100--Intro 290--Apprec.	491--Promotions 290--Apprec.	290--Apprec. 309--Stage Management
Ray	290--Apprec. 210--Beg Acting 540--Grad Acting	550--Grad Directing 290--Apprec. 211--Voice & Diction	530--Grad Showcase 541--Grad Acting Styles 290--Apprec.
Guinn	454--Pole Arms 434--History I	451--Swashbuckling 435--History II	455--Smallsword & Knife 410--Lighting Design
Reynolds	500--Grad Intro 314--Design I	533--Theories of Perf. 101--Stagecraft	436--Contemp/History III 260/460--Practicum
Bechtel	260/460--Practicum 290--Apprec.	260/460--Practicum 403--Design II	290--Apprec 401--Stage Makeup

School of Theatre Guidebook to Graduate School

Section III: Graduate Curriculum Check-Sheet

Sheet: MA in Theatre

Name: _____ CWID: _____

18 Hour Core Sequence:

Course	Date completed	Grade	Hours	Professor
THTR 500 Intro to Grad Studies			3	
THTR 506 Grad Theatre History			3	
THTR 516 Arts Administration			3	
THTR 507 Principles of Design			3	
THTR 530 Grad. Showcase			3	
THTR 533 Theories of Perform			3	

Selected Electives (Choose one from each category for a total of 9 Hours)

Management

Course	Date completed	Grade	Hours	Professor
THTR 509 Stage Management			3	
THTR 515 Theatre Management			3	

Acting/Directing

Course	Date completed	Grade	Hours	Professor
THTR 540 Graduate Acting			3	
THTR 541 Graduate Acting Styles			3	
THTR 550 Graduate Directing			3	
THTR 551 Graduate Directing Showcase			3	

Design/Technical

Course	Date completed	Grade	Hours	Professor
THTR 502 Graduate Scene Design			3	
THTR 503 Graduate Lighting Design			3	
THTR 511 Graduate Costume Design			3	

Open Elective (Choose any classes for a total of 9 hours)

Course	Date completed:	Grade:	Hrs.	Professor:
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

School of Theatre Guidebook to Graduate School

_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

Thesis Track (Plan A)

Any 400 (G) or 500 level class (3 hours)
LBAR 551 Research and Thesis (6 hours)

Non-Thesis Track (Plan B)

Any 400 (G) or 500 level class (9 hours)

Courses required by the School of Theatre for an individual student to take in order to remove any deficiencies.
The Graduate Advisor will make a decision based on each individual student.

Deficiencies:

Course	Date completed:	Grade:	Hrs.	Professor:
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

Advisor: _____ Date: _____

Section IV: The Comprehensive Project

THESIS (“PLAN A”) AND NON-THESIS (“PLAN B”) MATRICULATION POLICY

1. Students pursuing a Master’s Degree in Speech with Concentration in Theatre must choose either the Thesis Track (also known as “Plan A”) or Non-Thesis Track (also known as “Plan B”).
2. Thesis Track students, as part of their nine (9) hours of “True Electives” will take LBAR 551: Research and Thesis, for six (6) credit hours.

School of Theatre Guidebook to Graduate School

3. Thesis Track students must adhere to [Policy 2312: Guidelines for the Preparation and Submission of Your Thesis or Dissertation](#).
4. Non-Thesis Track students, for their nine (9) hours of “True Electives,” may take any courses approved for Graduate Credit.
5. Non-Thesis Track students will also complete a Comprehensive Graduate Project. This project
 - a. will be determined by the student’s chosen area of study;
 - b. will be guided by the professor in charge of that area;
 - c. will cover work completed by the student in the first five (5) quarters of graduate study;
 - d. will contain a research and writing component, based on practical work undertaken, the criteria of which will be determined by the appropriate professor;
 - e. will include an oral “defense” of the researched and written work, to be conducted by the School of Theatre faculty;
 - f. will meet all deadlines and requirements.
6. The deadline schedule for the Comprehensive Graduate Project is as follows:
 - a. No later than the second (2nd) week of WINTER quarter, in the student’s second (2nd) year, i.e. their fifth (5th) quarter: The student must inform the faculty which project they intend to use as their Comprehensive Graduate Project.
 - b. The second (2nd) Friday of the subsequent SPRING quarter: The student will turn in all written work, along with any requested documentation and ancillary material.
 - c. Within two (2) weeks of turning in that material: The student will meet with the faculty at an appointed time for the oral “defense” of the researched and written work.
7. Based on the faculty’s response to the student’s work, the student may be granted one of the following:
 - a. High Pass: The student has been deemed to have exceeded expectations.
 - b. Pass: The student has been deemed to have met expectations.
 - c. Revise: The student, under the direction of the faculty, shall rewrite a portion (or all) of the written assignment, meeting criteria, and new deadlines set forth by the faculty in the oral defense period.
 - d. Fail: The student’s work is deemed unacceptable by the faculty.

Comprehensive Capstone Project Addendum: Acting and Directing Area Criteria

ACTING

Students who identify Acting as the area for their Comprehensive Capstone Project will, as stated in the policy, inform the faculty of their choice by the second week of their fifth quarter. While details of the project will be determined on an individual basis, all projects will follow the same broad criteria, including, but not limited to:

1. A fully researched script analysis
2. A fully researched character analysis

School of Theatre Guidebook to Graduate School

3. A detailed explanation of the process of character development

School of Theatre Guidebook to Graduate School

4. A post-mortem exploration of the relative success of the work

DIRECTING

Students who identify Directing as the area for their Comprehensive Capstone Project will, as stated in the policy, inform the faculty of their choice by the second week of their fifth quarter. While details of the project will be determined on an individual basis, all projects will follow the same broad criteria, including, but not limited to:

1. A complete research folder
2. A fully researched script analysis
3. A fully explicated discussion of concept
4. A post-mortem exploration of the relative success of the work

Comprehensive Capstone Project Addendum: Arts Management Area Criteria

ARTS MANAGEMENT

Students who identify as Arts Management for their Comprehensive Capstone Project, will, as stated in the policy, inform the faculty of their choice by the second week of their fifth quarter. While details of the project will be determined on an individual basis, all projects will follow the same broad criteria, including, but not limited to:

1. A complete research binder
2. A fully researched company or organization history with an examination of the specific area of focus (ie: Box Office, Promotions and Marketing, Company Management, etc.), detailing problems or challenges
3. A detailed description of daily, weekly, monthly, show, and quarterly activities, reports, and duties, with examples
4. A post-mortem exploration of the relative success of the work

Comprehensive Capstone Project Addendum: Costume Design

COSTUME DESIGN

Students who identify as Costume Design for their Comprehensive Capstone Project, will, as stated in the policy, inform the faculty of their choice by the second week of their fifth quarter. While details of the project will be determined on an individual basis, all projects will follow the same broad criteria, including, but not limited to:

1. A complete costume bible
2. A fully researched time (period) analysis
3. An overarching design/concept statement
4. A detailed costume plot breakdown, piece list and scene breakdowns, including all French scenes and every change

School of Theatre Guidebook to Graduate School

5. Swatches, color renderings, full plates on each character/costume, and detailed thumbnails for clarification, cutting, etc.
6. A post-mortem exploration of the relative success of the work

Comprehensive Capstone Project: Scenic/Prop/Lighting/Video Design Requirements

SCENIC/PROP/LIGHTING/VIDEO DESIGN

Students who select a Design project for their Comprehensive Capstone Project will, as stated in the policy, inform the faculty of their choice by the second week of their fifth quarter. While details of the project will be determined on an individual basis, all projects will follow the same broad criteria, including, but not limited to:

1. A fully researched written script analysis.
2. A process portfolio including research, scene breakdown, sketches, and design concept.
3. A complete set of design documents (Ground plan, Elevations, Section, Lighting plot, etc.)
4. A final scale color Rendering.

Comprehensive Capstone Project Addendum:Fight Direction

FIGHT DIRECTION

Students who identify Fight Direction as the area for their Comprehensive Capstone Project will, as stated in the policy, inform the faculty of their choice by the second week of their fifth quarter. While details of the project will be determined on an individual basis, all projects will follow the same broad criteria, including, but not limited to:

1. A complete research folder
2. A fully researched script analysis
3. A fully explicated discussion of concept
4. A post-mortem exploration of the relative success of the work

Comprehensive Capstone Project : Playwriting Requirements

PLAYWRITING

Students who select a Playwriting project for their Comprehensive Capstone Project will, as stated in the policy, inform the faculty of their choice by the second week of their fifth quarter. While details of the project will be determined on an individual basis, all projects will follow the same broad criteria, including, but not limited to:

1. A full-length script.
2. A process portfolio including research, scene breakdown, character descriptions, and scene outlines.
3. Evidence of a staged reading of the play (to be organized by the playwright and held no later than the eighth week of their fifth quarter) and talk-back session with the audience.

School of Theatre Guidebook to Graduate School

4. A written post-mortem document including feedback provided from the staged reading and a self-critique of the script.

Comprehensive Capstone Project Addendum: Stage Management Area Criteria

STAGE MANAGEMENT

Students who identify as Stage Management for their Comprehensive Capstone Project, will, as stated in the policy, inform the faculty of their choice by the second week of their fifth quarter. While details of the project will be determined on an individual basis, all projects will follow the same broad criteria, including, but not limited to:

1. A complete research binder
2. A fully researched company or organization history with an examination of the specific area of focus, detailing problems or challenges
3. A post-mortem exploration of the relative success of the work
4. Calling Script
5. Complete Bible

Section V: Plan of Study

According to Louisiana Tech University's Graduate School:

"A plan of study serves as a guide to matriculation through your chosen program. It will list all the courses required to attain your degree. An official copy of your plan of study will remain on file with the College of Education Office of Graduate Studies. It is this copy that you and your academic advisor will complete as you undergo advising each quarter. You, however, are welcome to keep your own copy of your plan of study as a reference.

Note that plans of study are subject to change. In the event plans of study change, you will continue to use the plan of study under which you were admitted. As a result, your actual plan of study may not match those posted on the website. For more information, you can contact your academic advisor."

As of 2018-2019 you **MUST** have your "ORIGINAL" Plan of Study completed and turned in for signatures prior to the end of your first quarter of Graduate School in order to register for your second quarter.

It is imperative you use Google Chrome when submitting your Plan of Study. Do NOT use any other browser. Despite what the online instructions describe, you cannot save your Plan of Study and come back later. You must fill it out and submit in ONE session.

Section VI: Graduate Assistants

Graduate Assistants are the lifeblood of Louisiana Tech Theatre. Being a Graduate Assistant is a huge responsibility that reaps equally huge rewards.

Placement

The offices that operate out the School of Theatre are Business, Promotions/ Marketing, Box Office, Design, and Studios. These offices are responsible for all the work of the School of Theatre. As a graduate assistant, you will be assigned a specific office.

- The Business Office monitors and distributes all production and administrative duties. If you are placed there you will be expected to learn budgeting, administrative assignments, and fundraising. While you work in the Business Office you will be the first face and voice of the School of Theatre, so people skills are a must for this assignment.
- As a member of the Marketing Team, you will be responsible for writing press releases, designing posters and programs, and finding new ways to promote the School of Theatre. Creativity and computer skills are necessary for those who work in the Promotions Studio.
- The Box office is where all sales records are kept and maintained. Reservations and season memberships are also contracted through here. While working in the Box Office a head for money and a long memory are qualities that will help you along.
- The Scenic and Design Studios are where all the technical and design projects are accomplished. As the graduate assistant assigned to a studio you will report to an area supervisor as you monitor studio purchases and productivity. Good time management and the willingness to get your hands dirty are a must for this assignment.

Hours and Payment

As a graduate assistant, you will be required to work 20 hours per week. Paychecks are distributed at the end of each month when you turn in your timesheet.

Policy 2310 Responsibility

Graduate students devote most of their time to making the School of Theatre run effectively. Sometimes this means putting in long hours to ensure that a show will be a success or stepping up to lead projects that need to be accomplished. The graduate students are also mentors to the undergraduate students. The dedication to theatre can be overwhelming to many new students; it is the graduates that lead by example. Please take the time to observe [Policy 2310 – University Policies, Procedures, and Guidelines for Graduate, Teaching, and Research Assistantships](#).

Louisiana Tech University Key Policy 4106 Keys for Offices and Buildings

NEED FOR KEY CHECKOUT FOR STUDENTS, STAFF AND FACULTY

Due to the activities of the SoT, it is necessary for students, staff, and faculty to have keys to rooms that are normally locked during and after office hours. Having access to these keys enables designated students/personnel to practice for musical and theater programs, to do office work, and to have meetings for various SoT groups.

School of Theatre Guidebook to Graduate School

The following people are allowed to check out keys:

Theater Faculty - have keys to their personal office/studio, Howard outer doors and any keys to rooms that faculty must use as part of his/her job.

SoT Administrative Assistant - has keys to SoT office and Howard outer doors. Secretary also maintains a key box in her office containing keys to Howard Center. Keys are checked out to faculty and students using Key Check-out Agreement.

Theater Graduate Assistants - All key(s) are checked out to Graduate Assistants only after appropriate theater faculty and graduate assistants sign a Key Checkout Agreement form (copy attached) and return to SoT Secretary. Information is written in the Sign-out Register, and the Agreement form is also stored in Register.

To be able to carry out their many duties required of them as Graduate Assistant, the following keys are checked out to them:

All Graduate Assistants are issued a **PAC** key. The **PAC** key opens the following doors: Howard outer doors, upstairs hallway doors, University Theater, the two front house doors and side doors to Howard Auditorium, dressing room #307, 308, inner and outer Shop Doors, Bay door, Green Room and Costume Studio.

In addition, each Graduate Assistant will also be issued office keys to his/her assigned area to be determined by the Coordinator of Theater. Key(s) will be issued for the duration of the school year and will be returned to the secretary of SoT by the last day of the Spring Quarter or, if summer work requires early departure, key(s) must be turned in prior to leaving campus.

The Faculty, Graduate Assistants and students MUST NOT:

1. Lend keys to anyone.
2. Leave key(s) where it may be lost or stole
3. Open an office or room for anyone, other than someone assigned to that area. (However, there may be a verbal agreement established for which the responsibility for the unlocked area is delegated to another responsible individual until the area has been re-secured.
4. Graduate and undergraduate students and faculty must turn in keys at the termination of responsibilities.

Faculty, staff, and students need to remember that the keys allow access to thousands of dollars' worth of equipment and property. Misuse and loss of key(s) may be cause for disciplinary action and possible reimbursement of lost equipment.

In reference to Louisiana Tech University Policy 4106, the cost to replace keys is as follows:

Office or Other keys - \$25.00

Building Master - \$50.00

School of Theatre Guidebook to Graduate School

A key checkout agreement form to be used if keys are checked out to you at the beginning of the fall quarter. Have your supervisor write in the keys that you will need and have the supervisor sign the form. Bring the form to the SoT Office to be issued keys.

Please remember to turn in the keys at the end of the spring quarter. If your keys are not turned in when you leave at the end of the spring quarter, your check can be held by Human Resources until the keys are returned. And, you can be charged for the cost of the replacement(s).

Also, you must not pass on keys to other students for any reason. **If you no longer need the keys, please check them back in to the SoT Office.** You are responsible for the keys as long as they are assigned to you. If you pass the keys onto someone else and they misuse or lose them, it is your responsibility. Therefore, **do not pass them on to another student.** This is a ruling of the State Auditor.

Section VII: Required Meetings and Activities

There are a variety of activities, meetings, and events within the department that all students are required to attend. Please note that the School of Theatre utilizes a Google Calendar that serves as the official calendar of activities and events for all departmental needs. It is the student's responsibility to check the calendar daily to stay up to date on calls, workdays, meetings, rehearsal, performances, etc. The shared calendar can be found through your LATech google account.

School of Theatre Guidebook to Graduate School

Work Calls and Technical Production

- As part of the practical aspect of theatre education, all theatre majors, minors, and graduate students are required to attend all work calls, hang and focus, and strikes unless there is a conflict with a class. These responsibilities apply to ALL students, regardless of scholarship, assistantship, or work-study status, as they are not part of the regularly scheduled workload for those with any form of financial remuneration.

Major/Minor Meetings

- All theatre majors, minors, and graduate students are required to attend the weekly meetings scheduled for Fridays at 12:15 pm in the Stone Theatre. If a student has a 12:30 class conflict, they will be expected to attend the first 15 minutes of the meeting. If the student gets out of class at 12:15 they will be expected to attend. The student must turn in a copy of the fee sheet for the appropriate quarter for any conflicting classes. If a student must miss a meeting, they must submit a written letter to the Director of Theatre stating the reason for the absence. If the absence is a doctor's excuse, the student will need to submit a letter and the excuse from the doctor's office.

Production Meetings

- Production meetings are held weekly in HCPA 101. Production meetings are typically held on Monday afternoons, with the time specified each quarter. Any undergraduate student holding a production position for a show must attend production meetings while that show is in preparation/production. If a student has a class that conflicts with the scheduled production meeting time s/he must submit a written letter to the Coordinator of Theatre indicating the inability to attend production meetings and must select a "proxy" to attend them. All graduate students must attend each production meeting.

Section VIII: School of Theatre Faculty

Alphabetical Order

Brigitte Bechtel: (318) 257-4693

- Costume Design and Technology

Mark Guinn: mguinn@latech, (318) 257-2711

- Director, SoT
- Professor of Design and Movement

Dr. Jeremy Reynolds: reynolds@latech.edu, (318) 257-5270

- Associate Professor
- Production Manager

School of Theatre Guidebook to Graduate School

Cherrie Sciro: lulu@latech.edu, (318) 257-5274

- Coordinator of Theatre
- Director of Marketing
- Professor of Arts Management and Stage Management

Section IX: City of Ruston References

Public

Chamber of Commerce, 2111 North Trenton St, (318) 255-2031

Customer Service, 401 North Trenton St, (318) 251-8675

Fire Department, 920 East Georgia Ave, (318) 251-8628

Green Clinic, 1200 South Farmerville St, (318) 255-3690

Northern Louisiana Medical Center, 401 East Vaughn Ave, (318) 254-2100

Coastal Urgent Care of Ruston, 1009 S. Service Road West, (318) 249-8410 (option for virtual visits)

Police Department, 401 North Trenton St, (318) 225-4141

City of Ruston Public Utilities, 701 East Tennessee Ave, (318) 251-8611

US Post Office, 700 East Georgia Ave.

Pack and Mail, 207 North Service Rd. East, (318) 251-9500 (USPS, Fed-Ex, UPS, and Fax Services)

Lincoln Parish Library, 910 North Trenton St, (318) 251-5030

Banks

Bank of Ruston, 505 North Vienna St, (318) 255-3733

Chase Bank, 400 North Trenton St, (318) 251-4516

Regions Bank, 300 North Trenton St, (318) 251-3974

Community Trust Bank, 1511 North Trenton St, (318) 254-7436

First National Bank, 2001 North Trenton St, (318) 255-8482

LaCap Federal Union, 975 Tech Drive, (318) 251-4140

Cable, Cellular and Internet

AT&T Cellular, Kitishiann, 215 North Trenton, (318) 255-9198

Express Marketing, 2936 Woodward Ave, (318) 242-7690

New Age ISP, 2428 Franklin Ave, (318) 239-4167

Suddenlink Communications, 1001 Cooktown Rd, (877) 694-9474

Verizon Wireless, 809 North Trenton St, (318) 255-8797

School of Theatre Guidebook to Graduate School

Churches

Bridge Community Church, 2301 North Trenton St, (318) 251-1951
Calvary Baptist Church, 5200 U.S. 167, (318) 255-3594
Church of Jesus Christ Of Latter-Day Saints, 205 West Woodhaven Rd, (318) 255-8379
Cook Baptist Church, 2000 Cooktown Rd, (318) 255-1318
Emmanuel Baptist Church, 1200 Farmerville Highway, (318) 255-0446
First Baptist Church, 200 South Trenton St, (318) 255-4628
LifePoint Church, 1018 South Vienna St,(318) 255-2993
Presbyterian Church, 212 North Bonner St, (318) 255-2542
St. Thomas Aquinas Catholic Church, 810 Carey Ave, (318) 255-2870
Trinity United Methodist Church, 1000 West Woodward Ave, (318) 251-0750

Grocery Stores

Shoppers Value, 101 West Arizona Ave, (318) 255-2651
Stop-N-Serve Food Mart, 1408 North Trenton St, (318) 255-8521
Super 1 Foods, 1500 North Trenton St, (318) 254-1445
Gibson's Fresh Grocer, 1516 North Trenton St, (318) 255-3834
Ruston Farmer's Market, 220 East Mississippi Ave, (Saturday 9am-1pm), (318) 957-1305

Pharmacy/Grocery Store

Walgreens, 1401 North Trenton St, (318) 254-8731
Wal-Mart Supercenter, 1201 North Service Rd East, (318) 251-1168
Wal-Mart Neighborhood Market, 321 West California Ave, (318) 497-6233
Walgreens, 108 West California Ave, (318) 255-1811

Hotels

Americas Best Value Inn, 1105 Trenton St,(318) 251-0000
Comfort Inn, 1951 North Service Rd East, (318) 242-0070
Days Inn, 1801 North Service Rd East, (800) 225-3297
Fairfield Inn, 1707 Roberta Ave, (318) 251-9800
Hampton Inn, 1315 North Trenton St, (318) 251-3090
Holiday Inn Express, 1825 Roberta Ave, (318) 513-9777
Sleep Inn and Suites, 106 South Service Rd East, (318) 232-1100

Off-campus Living

Apartment Rentals, 700 Gilman St, (318) 242-0003
Campus Evolution Villages, 1812 West Alabama Ave, (318) 254-1010

School of Theatre Guidebook to Graduate School

Evans-James Duplexes, 5578 U.S. 167, (318) 255-8711
University Crossing Apartments, 1201 West California Ave, (318) 300-4978
Gilbert Realty, (318) 251-9106

Restaurants

Brister's Smokehouse, 1420 Cooktown Rd, (318) 513-9966
Chick-Fil-A, , 206 Maxwell Blvd, (318) 251-8471
Dawg House Sports Grill, 102 North Homer St, (318) 513-1188
El Jarrito Mexican Grill, 704 Celebrity Dr, (318) 251-4030
La Bamba Mexican Restaurant, 207 North Service Rd E, (318) 255-4219
Peking Restaurant, 1300 North Vienna St, (318) 251-9988
Ponchatoula's, 109 East Park Ave, (318) 254-5200
Portico Bar & Grill, 1821 Northpointe Ln, (318) 255-9900
Rotolos Craft and Crust, 1314 Maxwell Blvd, (318) 232-6454
Sundown Tavern, 111 East Park Ave, (318) 255-8028
Utility Brewing Co., 206 N Vienna St, (318) 514-8811
Hot Rod Bar-B-Que, 1911 Farmerville Hwy, (318) 254-8010
El Jarrito Mexican Grill, 306 W California Ave, (318) 497-8455
El Jarrito Mexican Grill, 2017 Farmerville Hwy, (318) 255-9600
Flying Burger & Seafood, 1108 Tech Drive, (318) 232-6428
Nana's Soulfood, 301 Minden St, (318) 224-7028
Roma Italian Bistro, 102 N Monroe St, (318) 202-3810
Chili's Grill & Bar, 649 North Service Rd. East, (318) 242-0155
Teriyaki Grill, 1913 E Kentucky Ave, (318) 254-0777
Johnny's Pizza House, 1109 Cooktown Rd, (318) 251-1006
Johnny's Pizza House, 2029 E Kentucky, (318) 224-7014
Log Cabin Grill & Market, 1906 Farmerville Hwy, (318) 255-8023
Beau Vines Steakhouse, 2647 S Service Rd W, (318) 255-1008
RAW Restaurant, 114 W Park Ave, (318) 255-8320

Coffee Shops, Pastries, Desserts

Java City, 100 Wisteria St. (on campus)
Starbucks, 1200 Cooktown Rd., (318) 255-9219
Railway Coffee, 130 West Park Ave., (318) 436-2759
Railway Coffee, 103 Pelican Blvd.
The Depot Coffee House, 211 West Railroad Ave., (318) 232-7084
PJ's Coffee of New Orleans, 1736 Farmerville Highway, (318) 543-0311
Huddle House, 501 North Service Rd. East, (318) 255-1449
Waffle House, 1121 Cooktown Rd., (318) 251-9666

School of Theatre Guidebook to Graduate School

IN-N-OUT Donuts #1, 802 West California Ave., (318) 255-8999

IN-N-OUT Donuts #2, 206 West California Ave., (318) 224-9233

IN-N-OUT Donuts #3, 2375 Farmerville Highway, (318) 224-7024

Daylight Donuts, 108 Monticello Ave., (318) 255-0041

Social Bites, 106 West Park Ave., (318) 251-2483

Yolo Nitro Ice Dreamery, 93 East Railroad Ave.

Orange Leaf Frozen Yogurt, 1522 North Trenton St., (318) 224-7048

Eskamoe's Frozen Custard, 1913 East Kentucky Ave., (318) 513-9696

Dairy Queen, 2008 Champions Way, (318) 202-3383

Liquor Stores

Discount Liquor, 2378 West Alabama Ave., (318) 224-7056

Devine Wines & The Keg Package, 670 Tarbutton Rd., (318) 255-8344

The Keg Package, 2653 South Service Rd. West, (318) 247-8403

Rabb's Liquor, 2649 South Service Rd. West, (318) 255-4021

Bayou Butts and Booze, 311 North Trenton St., (318) 254-0309

Laundromats and Dry Cleaners

24/7 Coin Laundry, 413 West Alabama Ave., (318) 202-5960

Ruston Washateria, 307 East Georgia Ave.

Soap Opera, 1314 Farmerville Highway, (318) 251-9614

Cleaners of Ruston, 1526 North Trenton St., (318) 255-7070

Service Cleaners, 307 West Alabama Ave., (318) 255-2603

Movies, Theatre, Art Galleries, Antiques, Thrift Shops

Celebrity Theatres, 1400 Celebrity Dr., (318) 278-6010

Cinemark Tinseltown 17, 220 Blanchard St., West Monroe, (318) 398-0882

Cinemark Cinema 10, 4700 Millhaven Rd., Monroe, (318) 325-4760

Ruston Community Theatre, 212 North Vienna St., (318) 255-1450 (Box Office number)

Dixie Center for the Arts, 212 North Vienna St., (318) 255-1450

Ruston Artisans, 203 West Alabama Ave., (318) 254-3322

The Fringe Gallery, 111 East Mississippi Ave.

The Frame Up, 102 North Vienna St., (318) 255-7776

Chartreuse Pear, 210 West Park Ave., (318) 255-7327

F. Jay Taylor Visual Arts Center, Louisiana Tech Campus, (318) 257-3909

Junktiques, 11675 Clay Ansley Rd., (318) 548-7492

Big Creek Trade Days, 327 Par Rd. 22, Dubach, (318) 680-1304

Picker's Paradise, 103 East Bayou St., Farmerville, (318) 366-3180

School of Theatre Guidebook to Graduate School

Taterbugs Antiques and Home Décor, 208 East Opp St., Farmerville, (318) 368-3030
Antique Alley, 698 Trenton St., West Monroe (MANY antique stores over several city blocks)
Gabbie Girl, 825 S. Hudson Ave., Jonesboro, (318) 259-8800
Rolling Hills Ministries Thrift Store, 3487 LA-33, (318) 251-0065
First West Thrift Store, 1 Mill St., West Monroe, (318) 410-0999
Goodwill, 3426 Cypress St. #142, West Monroe, (318) 396-3378
Broken Wings Mission Center & Thrift Store, 303 North Main St., Farmerville, (318) 368-2323

Oil Change and Auto Services

Walpole Tire Service, 511 East Georgia Ave., (318) 255-4202
Speedee Oil Change & Auto Service, 315 North Service Rd. East, (318) 242-0034
Take 5 Oil Change, 1008 Cooktown Rd., (318) 379-4036
Complete Oil Change, 901 West California Ave., (318) 251-1645
Rick Breen's Rapid Lube, 1730 Farmerville Highway, (318) 255-7430
Chevron U PAK IT University, 1006 Cooktown Rd., (318) 255-0802
Cranford's Chevron, 1601 South Vienna St., (318) 224-7130
Chevron Ruston, 2893 LA-33, (318) 255-0777
Chevron Ruston, 5665 Highway 167 North, (318) 202-5606
Chevron, 110 Woodward Ave., (318) 254-0099
Advance Auto Parts, 801 North Trenton Ave., (318) 254-0431
O'Reilly Auto Parts, 200 East Georgia Ave., (318) 254-2088
AutoZone Auto Parts, 300 North Bonner St., (318) 251-3005
NAPA Auto Parts, 707 East Georgia Ave., (318) 255-0540
Bumper To Bumper Auto Parts/Crow-Burlingame, 504 East Georgia Ave., (318) 255-2296
McKinney Honda Parts, 715 North Service Rd. East, (318) 255-6777
MTA, 118 Monticello Ave. #E, (318) 255-0049

Veterinarian, Boarding, Animal Shelter/Rescue

Petstar of Ruston, 2005 Farmerville Highway, (318) 255-7081
Sexton Animal Health Center, 1628 East Kentucky Ave., (318) 251-8283
Ruston Animal Clinic, 5523 US-167, (318) 255-6927
New Creation Veterinary Clinic, 1901 South Vienna St., (318) 255-3303
Mounts Kristy DVM, 2005 Farmerville Highway, (318) 255-7081
4 Paws Rescue Inc., 290 Rodeo Rd., (318) 251-3647

Section X: Policies

Policy 4106 – Keys for Offices and Buildings

Revision Date: 10/21/2019

Responsible Office: Operations and Maintenance

Purpose

To ensure that all University keys are accounted for and used appropriately.

To implement a tracking system for all University keys.

To ensure the safe access and security to all University buildings.

Need for key checkout

Having access to these keys enables designated students to practice for musical and theater programs, to do office work, and to have meetings for various SPA groups.

The following are allowed to check out keys:

School of Theatre Secretary: has keys to SPA office and Howard outer doors

Theatre Undergraduate Assistants: all of which are issued a PACSM & a PAC24 key. The PAC keys open the following doors: Howard outer doors, upstairs hallway doors, University Theater, the two front house doors and side doors to Howard theater, dressing room #307, 308, inner and outer Shop Doors, Bay door, Green Room, and costume shop. In addition, they will be issued office keys to his/her assigned area.

Theatre Undergraduate Assistants: designated theatre students are issued keys in order to perform specific job duties

Procedure: In order to obtain a key to a University building the following procedures will be required:

1. Complete a [Employee Key Request Form](#) and have the form signed by the department head.
2. All Building Master and GrandMaster keys must have approval and signature of the Assistant Vice President for Administration and Facilities.
3. Submit the completed form to the Physical Plant.
4. The Physical Plant will then make the appropriate key(s). When the new key(s) is available for pick up, the employee or department representative will be contacted by email or phone. The employee will be required to come to the Physical Plant Office to receive their key(s).
5. Keys will only be held at the physical plant for **30 days** after the email notification of their availability has been sent to the person requesting the key. If the requested key is not picked up

School of Theatre Guidebook to Graduate School

within the 30-day time frame the key will be destroyed. The department **will still be required** to pay for the key that was requested even if it is not picked up from the Physical Plant. If the key is still required, then a new key request will have to be re-submitted to the Physical Plant. The department will be required to pay for the key again if they have to re-submit a key request because the first key was never picked up.

6. Before the key is given to the employee, the employee will be required to identify themselves to Physical Plant personnel by presenting their university identification card. A copy will be made and kept on file with the key request form. Once they have been positively identified, the employee will be required to sign the authorization statement on the bottom of the **key request form**. This authorization will acknowledge that the employee is responsible for the key and will be charged an appropriate fee if the key is lost or if it is not returned upon termination of their employment with the University. The employee must also not lend his/her key to anyone or open an office or room for anyone, other than someone assigned to that area. The key number and the employee name will be entered into a database in order to track University keys.
7. Upon termination of employment for any reason the employee will be required to turn in all assigned keys to the Physical Plant. Failure to turn in University keys will result in appropriate deductions from the employee's last paycheck. Upon return of the University keys the Physical Plant personnel will give the employee a receipt stating that the keys have been turned back in. The employee can then give a copy of this receipt to the Human Resource Office to avoid being charged for the keys.
8. Departments wishing to request a key for a student will request a key be issued to their Departmental Student Key Set using the [Employee Key Request Form](#). Request for student keys will require the Department Head's signature as well as the Dean's signature. Students may not be issued a grand master key. Request for a building master key will require approval from the Vice President of Finance and Administration. The Department will be responsible for issuing, tracking, and retrieving all keys issued to students within their department. Lost Departmental Student Keys are subject to the same financial penalties that are imposed on employees who lose keys.
9. Random key audits may be performed by a representative from the Physical Plant or from the Office of Internal Audit. During a key audit any person or department that has been issued a University key will be required to account for all issued keys.

In the event a key is lost:

1. Report the situation to the Physical Plant immediately.
2. Physical Plant **may** provide a copy of the lost key and will charge the employee or Department the appropriate fee. If Physical Plant determines that a copy of the key can be made, then the employee or Department will be required to follow the procedure above for requesting a new key.
3. For security sensitive areas it may be necessary to change the locks when a key is lost. If deemed necessary, the employee or Department will be charged an appropriate fee for this service. The decision to replace the key with a copy or change locks will be determined by Physical Plant. If this is necessary, all employees who have been issued this key will be issued a new key matching

School of Theatre Guidebook to Graduate School

the new lock. These employees will have to come to the Physical Plant facility to receive their new keys.

If a key is damaged and no longer works:

1. Notify Physical Plant by using the key request form.
2. Submit the damaged key with the key request form to Physical Plant.
3. The process for getting a new key will be the same as listed above.

FEES:

Department Charges - New Requests

- \$5.00 per key
- \$25.00 per lock core

Employee Charges - Lost / Not Returned keys

- Grand or Building Master \$50.00
- Office or other keys \$25.00

Other costs may be charged by Physical Plant if it becomes necessary to change locks or any lock hardware. These charges will be made at the discretion of Physical Plant.

Any questions on the key policy or key request form should be directed to Physical Plant at 257-3267.

ELECTRONIC ACCESS

Electronic access to buildings is available through RFID enabled Campus ID cards or key chain FOBs issued by individual facility administrators. ID cards are issued through the Tech Express office and are tied to the Campus Wide ID number. Through an active directory maintained by the Computing Center, ID cards are activated and deactivated by either employment status or enrollment status. FOBs are activated and deactivated by individual facility administrators. History of credential use is archived in the Genetec system database.

Access to University facilities through the electronic system is authorized by the administrators for each area controlling the facility. Each area controlling the facility shall maintain a policy for their area of responsibility. The Genetec system will maintain who authorized access, the date authorization was granted, and specific areas granted access.

Audits of persons granted access to specific space will be performed periodically to ensure that only those persons needing access to individual facilities are granted access.

Audits of persons granted access to specific space will be performed periodically to ensure that only those persons needing access to individual facilities are granted access.

Locking and Unlocking Buildings

Responsibility for locking and unlocking of buildings generally resides with the custodial services within the Physical Plant. Those buildings locked and unlocked by custodial services are those administrative and

School of Theatre Guidebook to Graduate School

academic buildings on the main campus. Exact times are dictated by academic schedule but are unlocked at 5:30 a.m. Monday through Friday and locked at the end of academic scheduling in the evening. Requests for exception to this schedule are submitted through the Physical Plant work order system. lessee.

OFFICE SAFETY

The U.S. Centers for Disease Control and Prevention states that , “Maintaining a healthy office environment requires attention to chemical hazards, equipment and work station design, physical environment (temperature, humidity, light, noise, ventilation, and space), task design, psychological factors (personal interactions, work pace, job control) and sometimes, chemical or other environmental exposures.

A well-designed office allows each employee to work comfortably without needing to overreach, sit or stand too long, or use awkward postures (correct ergonomic design). Sometimes, equipment or furniture changes are the best solution to allow employees to work comfortably. On other occasions, the equipment may be satisfactory but the task could be redesigned. For example, studies have shown that those working at computers have less discomfort with short, hourly breaks. Situations in offices that can lead to injury or illness range from physical hazards (such as cords across walkways, leaving low drawers open, objects falling from overhead) to task-related (speed or repetition, duration, job control, etc.), environmental (chemical or biological sources) or design-related hazards (such as nonadjustable furniture or equipment). Job stress that results when the requirements of the job do not match the capabilities or resources of the worker may also result in illness.”

OFFICE SAFETY TRAINING

Budget Unit Heads of units with offices must conduct and document an initial safety orientation of all new employees who shall work in the office environments. Such orientation shall consist identifying those safety hazards associated with the offices and specifying those measures needed to minimize them. An excellent aid to use in this orientation is the Loss Prevention Unit of the Louisiana Office of Risk Management training module on Office Safety. This module is available through the La Tech EHS This training should be reviewed with all employees at any other time that new safety issues are introduced into the office environment.

TRIPS AND FALLS IN THE OFFICE SETTING

Falls are the most common source of disabling injury in the office environment.

To minimize exposure:

Avoid thick carpeting. Have frayed carpeting repaired or replaced.

Have loose floorboards and tiles repaired.

Have tracked-in rain, spilled drinks, and other out-of-place liquids mopped up immediately.

Pick up dropped pencils, paper clips, rubber bands, and paper.

Keep cords from telephones, typewriters, computers, and other business office machines out of traffic areas and knee wells of desks.

Use appropriate ladders and step stools to reach high objects.

Close file and desk drawers immediately after completing a task.

School of Theatre Guidebook to Graduate School

Use the handrail when climbing and descending stairs.
Move quickly enough to be efficient, slowly enough to be cautious.

BACK SAFETY IN THE OFFICE SETTING

“Bad chairs” are a major cause of back injuries and can be avoided by using "good" chairs that have: The front of a work chair, rounded off to avoid restricting blood flow in the under part of the thighs. Support for the lumbar vertebrae (at the base of the spine). This helps the back to hold a slight forward arch. But while all researchers recommend lumbar support, opinions vary widely on exactly where the backrest should be located, how high it should be, and of what contour. Set the back of your chair to a position which is comfortable for you.

Seat cushions that have only light padding so that the buttocks can change pressure areas easily-. If it is too soft, it puts pressure under the thighs, locks the hip bones upward, and pinches the underside of the socket joint.

The backrest- be either left open or so strongly concave that the ischium - the lower most part of the hip bone on which the body rests when sitting - can be rotated backward without hindrance. This also allows for air circulation. Adjustable seat height- Different researchers recommend ranges from 6 to 9 1/2 inches of adjustability.

Footrests which should be utilized for two reasons: - for shorter people who must adjust their chairs too high in order to comfortably work at their desks; and for improving the angle of the foot when it is in a resting position. Have some mechanism for leaning the seat backward in order to rest strained back muscles.

STRESS WHEN WORKING IN AN OFFICE SETTING

Stress can create an environment for illness or accidents to happen, but not all stress can be avoided or counteracted. However, the following tips may aid in relieving physical stress: Keep your neck and back in as natural a line as possible with your spine. Bend forward from the hips, but don't arch your lower back. Use a footrest to relieve swayback. The idea is to have your knees higher than your hips. A few leg exercises at your chair during the day can minimize circulatory problems. For example, lift and lower your heels while keeping your toes on the floor; move your feet up and down while keeping your heels on the floor; and swing your legs back and forth at the knees. Even better, of course, is to walk around from time to time. Similarly, a few neck and shoulder exercises can relieve tension from prolonged sitting. For example, lift your shoulders to your ears and drop them down into a relaxed position; move your head up and down, side to side, and in a circular motion; and rotate your shoulders in a circular motion.

FIRE SAFETY IN OFFICES

The following reminders are offered:

Electrical

1. Some inappropriate use of extension cords are:
 - a. Using them as permanent wiring.
Using unapproved extension cords.
Overloading power capabilities of the cord during temporary use.
“Daisy chaining” (plugging one extension cord into another and another, etc.)
Using one surge protector/power strip to power another

School of Theatre Guidebook to Graduate School

2. Utilize extension cords for temporary service only. Arrange for additional permanent electrical service, if necessary.
3. Keep all cords out of traffic paths.
4. Unplug electrical appliances by the plug-head, not by pulling the wires. Flammables, such as rubber cement thinner, white-out thinner, and some cleaners and solvents) Limit the amount on hand.

Fire/Fire Alarms (see “Fire Safety” section for more details)

If you see a fire: Sound the alarm, get others to safety. Leave by the nearest safe exit. Call the University Police at 257-4018 from a safe location to confirm the alarm. If you hear an alarm: Treat it as real. Natural gas leaks and fires in many new synthetic materials give no safe early warnings such as burning odor or visible smoke. Leave by the nearest exit.

OFFICE MACHINE SAFETY

Generally, moving parts of office machines are well-guarded, but precautions are still necessary. Many manufacturers either post safety rules on their equipment or provide booklets. Be familiar with these rules. The following tips are offered for some equipment: Paper cutters: Keep the blade handle locked down when it is not being used. Keep fingers away from the blade while cutting. Newer units have a finger guard at the blade.

Moving machinery: When using paper shredders, duplicating machines, printers, etc., long hair should be kept up and/or back to avoid entanglement. Similarly, dangling jewelry and cuffs should be kept away from areas where they could be drawn into or caught on the machines. Spindles, staples, pins, letter openers, razor blades, and knives are all designed to cut, tear, and/or pierce. Care should be taken at all times. Cut away from yourself. Cap spindle points and blades with protective materials.

Energy emitters: Copiers, microwave ovens, and laminating ovens all have built-in safety features to limit the emission of light and heat. Staring at intense light sources can lead to temporary vision problems. Servicing should be performed by trained personnel to avoid burns and electrical shocks.

ENVIRONMENTAL ISSUES IN OFFICES

Noise - Noise levels above 85 dBA is temporarily detrimental to health; above 80 dBA, it is disturbing to office work; above 70 dBA, it is distracting; above 60 dBA, it can interfere with conversation (receiving instructions). Normal office environment noise ranges from 60 - 70 dBA. Light - For routine office work, 400 to 800 LUX (light measurement in the metric system) is recommended.

For video display terminals (VDT's), less light is needed in order to maximize contrast of words on the VDT screen and to minimize glare on the screen resulting from overhead lighting. Individual "task" lighting may be needed to provide enough light to read printed copy. Large bright windows should be sufficiently covered with shades or curtains.

ERGONOMICS IN THE OFFICE SETTING

According to the U.S. Centers for Disease Control and Prevention, “Ergonomics is the scientific study of people at work. The goal of ergonomics is to reduce stress and eliminate injuries and disorders associated with the overuse of muscles, bad posture, and repeated tasks. This is accomplished by designing tasks, work spaces, controls, displays, tools, lighting, and equipment to fit the employee's physical capabilities and limitations.”

Ergonomics must be considered in the selection of any office furniture and equipment, and in the organization/utilization of assigned office space.

Section XI: THE PILLARS of REHEARSAL AND PERFORMANCE PRACTICE

CONTEXT

Before any choreography can be considered, there must first be an understanding of the story and the given circumstances surrounding a scene of intimacy. All parties must be aware of how the scene of intimacy meets the needs of the story and must also understand the story within the intimacy itself. This not only creates a sense of safety, but also eliminates the unexpected and ensures that the intimacy is always in service of the story.

COMMUNICATION

There must be open and continuous communication between the director, intimacy director, stage management and the actors. This communication includes but is not limited to, discussion of the scene, understanding of the choreography, continued discussion throughout the rehearsal period, frequent check ins during the run, and an openness to dissent any actions in the process. Avenues for reporting harassment must be made available to the entire ensemble.

CONSENT

Before any scene of intimacy can be addressed, consent must be established between the actors. Permission may be given by a director, script, or choreographer; however, consent can only be given from the person receiving the action. Starting choreography from a place of understanding consent ensures that all parties are clear about to which actions they are consenting, and it provides actors with the agency to remove consent at any time.

CHOREOGRAPHY

Each scene of intimacy must be choreographed, and that choreography will be adhered to for the entire production. Any changes to the choreography must first be approved by the intimacy choreographer. It is the job of stage management to ensure that the choreography is performed as intended. Stage management must also address any discrepancies that may appear in the rehearsal process and all performances.

CLOSURE

At the end of every rehearsal or scene of intimacy, actors are encouraged to develop a closing moment between them to signify the ending of the work. This small moment or simple ritual can be used between takes or runs of the scene, and/or upon the close of rehearsal. We encourage this as a moment to leave our characters, relationships, and actions from the work behind, and walk back into our lives. Likewise, we suggest all parties (including outside eyes) exercise proper self-care during and after the run or filming of intimate projects.