

UNH Theater and Dance Design & Tech Student Requirements and Responsibilities for Main stage Production Assignments

Overview

- Production meetings are scheduled every Tuesday during 12:30-1:30. The production meetings are held by the Technical Director for reportage of each design and production area. Designers are required to attend all meetings through the production process.
- Designers are responsible for meeting the deadlines set by the Technical Director.
- Designers are required to meet with Faculty Advisor regularly to update the process.
- Set and Costume Designers are required to present finalized design at the first rehearsal to the director and the cast.
- Rehearsals: Designers are encouraged to attend multiple rehearsals. Attendance at the designer run-throughs is required. Take notes regarding alterations/changes that may affect the design. Discuss these notes with the Stage Manager and/or Director as appropriate.
- Paper Tech: Lighting, Sound and Media/ Projection Designers must provide a cue list to the Stage Manager to be recorded into the Stage Manager's prompt book/script.
- Dry Tech: Director, Lighting, and Media/ Projection Designers, and Stage Manager must be present for Dry Tech.
- All designers are required to present at Technical/Dress Rehearsals and take notes.
- Please note Change is part of the process. Being able to adjust/ accommodate changes promptly is the key. If you experience problems, bring them up with your faculty/staff advisor as soon as possible.

Scenic Design Responsibilities:

1. Meet with Director and creative team to discuss concept and design ideas. Read script prior to the first meeting to be familiar with background, period, and Scenic/ Prop requirements and changes. The Set Designer needs to present researches, sketches, revisions, final sketches, and scaled drawings through the meeting process.
2. Meet with Faculty Advisor regularly to discuss design ideas prior to presentation to the Director and the creative team.
3. The set design package includes ground plan, section, design elevations, paint elevations, prop list, model, and supportive research.
 - A completed scaled ground plans no smaller than 1/4" scale.
 - A completed scaled session no smaller than 1/4" scale. Be sure to include sightlines and masking heights.
 - A completed scaled set elevations no smaller than 1/2" scale.
 - 1/2" scale paint elevations with corrected information of colors and details.
 - A completed prop list alone with description/ research image. Provide detailed drawings when necessary.
 - A 1/4" scale rendered model with all scenery elements and masking.
4. A set design package needs to be submitted to Faculty Advisor and Technical Director prior to or on the due date.
5. A set of complete scale ground plans and section needs to be distributed to Director, Lighting Designer and Stage Manager.
6. A set of paint elevation needs to be explained to Scenic Artist. Discuss paint list with Technical Director to make sure the materials are purchased prior to need. The Set Designer needs to supervise the painting of the production.
7. A completed prop list alone with necessary information regarding the use and style for each prop needs to be explained to Prop Master. Consult with Technical Director when needed.
8. Check in at the scene shop **DAILY** to answer any questions Technical Director or shop staff may have.
9. Check rehearsal reports, answer any questions regarding both Scenery and Props, and follow up with Stage Manage throughout the process.
10. Attend production meetings.

Costume Design Responsibilities:

1. Meet with Director and creative team to discuss concept and design ideas. Read script prior to the first meeting to be familiar with background, period, movement requirements and costume changes. The Costume Designer needs to present researches, sketches, revisions, final sketches, and color renderings through the meeting process.
2. Meet with Faculty Advisor regularly to discuss design ideas prior to presentation to Director and creative team.
3. The costume design package includes researches, costume breakdown, costume piece list, sketches, color renderings, and fabric selections when necessary.
4. A set of final renderings should be submitted to faculty advisor and Costume Shop Supervisor prior to or on the due date.
5. Consult with Costume Shop Supervisor for any purchase including fabric, trim, garments, shoes, accessories, anything necessary for the production.
6. Consult with Costume Shop Supervisor and Stage Manager for rehearsal costumes.
7. Select the looks in collaboration with Director and Costume Shop Supervisor to arrange the costumes for promotion photo shoot.
8. Attend all fittings as possible.
9. Arrange working schedule with the Costume Shop Supervisor.
10. Check in at the costume shop **DAILY** to answer any questions.
11. Check rehearsal reports, answer any questions regarding costumes, and follow up with Stage Manager throughout the process.
12. Attend production meetings.

Lighting Design Responsibilities:

1. Meet with Director and creative team to discuss concept and design ideas. Read script prior to the first meeting to be familiar with mood, atmosphere, background, period, lighting requirement.
2. Meet with Faculty Advisor regularly to discuss design ideas prior to presentation to Director and creative team.
3. The lighting design package includes light plot, lighting section, paperwork, special needs, and supportive research.
 - A completed scaled light plot with scenic plan no smaller than 1/4" scale.
 - A completed scaled lighting sessional drawing with scenic session no smaller than 1/4" scale. Be sure to include sightlines and masking heights.
 - Paperwork includes instrument schedule, channel hook-up, color gel cut list, and gobo list.
 - Special needs and equipment list when necessary.
4. Attendance at the designer run-throughs and take notes in blocking.
5. A set of final lighting design package should be submitted to Faculty Advisor and Lighting Supervisor prior to or on the due date.
6. A complete cue list needs to be sent to Stage Manager prior to or in dry tech.
7. Work with Faculty Advisor and Master Election through the focusing period.
8. Program cues into running systems before the first Tech/Dress rehearsal so that the first Tech can proceed efficiently.
9. Work through the Tech/ Dress rehearsal to improve and finalize the design.
10. Accurate and up to date cue list to be provided to Stage Manager.
11. Check rehearsal reports, answer any questions regarding lighting, and follow up with Stage Manager throughout the process.
12. Attend production meetings.