

**2018**  
**Indiana Academic Standards for Theatre**  
**Appendix**

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# Indiana Academic Standards for Theatre

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**Note:**

Standards and Literacy Frameworks are located here:

<https://www.doe.in.gov/standards/fine-arts-dance-music-theatre-visual-arts>

## Introduction

### ***Standards: What are they and why are they necessary?***

Standards are statements that define what students should know and be able to do upon completion of specific levels of instruction. Standards serve as a gauge for excellence and are differentiated from minimum competencies or outcomes because they describe the challenging goals aspired to for expanding and improving fine arts education in the United States.

**20-10.1-17-3, Section 3** of the Indiana School Laws and Rules states, “The board shall adopt clear, concise, and jargon-free state academic standards that are comparable to national and international academic standards.” The Indiana Theatre Standards were adopted by the State Board of Education in February of 2002, and updated in May of 2017.

### ***Academic Standards for Theatre***

The new theatre standards are designed to drive the delivery of theatre education in the classroom with new ways of thinking, learning, and creating. These standards provide clear expectations of the basic body of knowledge and skills students must attain in order to develop the intellectual tools necessary to make qualitative judgments about theatre productions and individual performances.

Theatre standards are grouped into two basic areas:

- *Creating*, which encompasses generating, developing, and refining ideas.
- *Performing*, which encompasses interpreting, analyzing, and reflecting on the artistic and technical elements of a performance.

These new standards are learning events that progress across grades and levels to create a sequential, standards-based approach to theatre education. Each anchor standard is accompanied by an essential question and enduring understanding to help both students and educators focus on the “big ideas” that extend beyond the theater curriculum. It is the “big ideas” that help students see the connections between theatre and the rest of the world.

### ***Standards at the National Level***

The Indiana Academic Standards for Theatre align closely with the national standards. Both standards emphasize the creative process of theatre artists, production analysis, and the role of theatre in contemporary life. The Indiana Standards expand upon the national standards by including more in-depth inquiry into the areas of history, culture, and the structural analysis of plays and productions. Those accustomed to teaching curriculum based on the national standards should find the Indiana Standards compatible with the national content and achievement standards.

### ***Philosophy and Rationale for the Fine Arts***

In our efforts to provide a quality education for every child in our state, it is important to provide for all aspects of human growth. This includes artistic, expressive, and cultural, as well as intellectual, emotional, physical and social development. The arts are essential in education for they provide students with the means to think, feel, and understand the world around them in ways unique and distinct from other disciplines.

Literacy in the arts fosters connections among the arts and between the arts and other disciplines, which provides students with the opportunity to access, develop, express, integrate, and assess concepts across multiple content areas. In addition, experiences in the arts are consistently found to give students the tools they need to make sense of their world, to draw connections between disparate ideas, and to make connections between themselves and others.

The arts also provide a means of developing the skills necessary for students to succeed in the 21<sup>st</sup> Century. The arts foster the creativity and innovation needed to develop the big ideas that will shape the future. Artistic literacy requires the critical thinking skills used to conceptualize ideas, analyze problems, synthesize information, and evaluate solutions. Students constantly experiment with different interpretations of the same theatrical work and evaluate the effectiveness of the production. These reasoning skills readily transfer from the arts to other subject areas to the workplace to life.

Finally, students in the arts develop a vast array of skills in intrapersonal and interpersonal processing, observing, listening, questioning, analyzing, speaking, and evaluating meaning. The collaboration and communication skills inherent in arts education develop the ability of students to:

- Develop, articulate, and implement ideas effectively;
- Listen attentively to, understand, and respond to new and different ideas;
- Incorporate feedback into their work;
- Demonstrate originality and inventiveness while understanding the real world limits to adopting new ideas;
- Utilize media and technologies to communicate effectively to diverse audiences;
- Assume shared responsibility for collaborative work, and value each individual member's contribution;
- See failure as an opportunity to learn, and understand that creativity is comprised of small successes and frequent failures.

## **Goals of the Fine Arts**

The ultimate goal of a fine arts curriculum is to enable students to be proficient creators, performers, critics, listeners, and observers of the arts. Students who attain academic standards in the fine arts will be able to use the arts to think and learn independently, know themselves and the world around them, and communicate in the art forms studied. To ensure that students attain these standards and capabilities, they must be immersed in numerous opportunities to learn about, perform, create, and evaluate the fine arts.

*In order to promote student literacy in the fine arts, the goals for students in grades K-12 are to:*

- value the arts
- become confident in one's artistic abilities
- communicate in and through the arts
- develop one's artistic skills
- become creative problem solvers
- exhibit knowledge of the historical and cultural backdrop of the arts
- exhibit the ability to critique the arts
- exhibit the development of aesthetic awareness in the arts.

### ***A special thanks to the 2017 Theatre Education Standards Review Committee:***

Melissa Brassard, Hammond Academy for Performing Arts

P. Aaron Kelsey, Madison Fine Arts Academy

James Leagre, University of Indy

Peggy Matanic, Munster Schools

Dana Taylor, Mt. Vernon Schools

### ***Additional contributions:***

Stephanie Haines, Indiana Arts Commission

Paige Sharp, Indiana Arts Commission

Dr. Bob Sabol, Purdue

Gus Weltsek, Indiana University

# Theatre Glossary

**Acting techniques:** specific skills, pedagogies, theories, or methods of investigation used by an actor to prepare for a theatrical performance

**Believability:** theatrical choices thought to be “true” based upon an understanding of any given fictional moment, interpretation of text, and/or human interaction

**Blocking:** patterns of movement in a scene or play including, for example, stage crosses, entrances, and exits which help to convey meaning

**Character Traits:** observable embodied actions that illustrate a character’s personality, values, beliefs, and history

**Conflict:** the problem, confrontation, or struggle in a scene or play; conflict may include a character against him or herself, a character in opposition to another character, a character against nature, a character against society, or a character against the supernatural

**Creative Drama:** a process-centered, non-exhibitional approach to drama intended to benefit the performers themselves; story drama and process drama are two types of creative drama

**Creative Processes:** the application of production and technical elements (see the definitions) to a theatrical production

**Devised Drama:** creation of an original performance piece by an ensemble

**Dialogue:** a conversation between two or more characters

**Dramatic Play:** make-believe where children naturally assign and accept roles, then act them out

**Focus:** commitment by a participant (an actor, technician, director) to remain in the scope of the project or to stay within the world of the play

**Genre:** relating to a specific kind or type of drama and theatre such as a tragedy, drama, melodrama, comedy, or farce

**Gesture:** an expressive and planned movement of the body or limbs

**Given Circumstances:** the underlying actions and events that have happened before the play, story, or devised piece begins

**Guided Drama Experience:** a leader guides participants during a process drama, story drama, or creative drama experience (see the definitions) through side-coaching, narration, and prompting; the action of the drama does not stop in order for the leader to support the students; facilitator may guide participants in or out of role

**Imagined Worlds:** an imaginary world created collectively by participants in a drama experience

**Improvise:** the spontaneous, intuitive, and immediate response of movement and speech; a distinction can be made between spontaneous improvisation, which is immediate and unrehearsed, and prepared improvisation, which is shaped and rehearsed

**Inner Thoughts:** the underlying and implied meaning or intentions in the character's dialogue or actions (also known as subtext)

**Motivation:** reasons why a character behaves or reacts in a particular way in a scene or play

**Objective:** a goal or particular need or want that a character has within a scene or play

**Plot:** a narrative as revealed through the action and/or dialogue; traditionally, a plot has the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action

**Process Drama:** a non-linear, episodic, process-centered, improvised form of drama in which teacher and students are in-role exploring and reflecting on an issue, story, theme, problem, or idea in a non-exhibitional format that is intended to benefit the performers themselves

**Production Elements:** technical elements selected for use in a specific production, including sets, sound, costumes, lights, music, props, and make-up, as well as elements specific to the production such as puppets, masks, special effects, or other storytelling devices/concepts

**Script Analysis:** the study of a script to understand the underlying structure and themes of the play's story, and the motives and objectives of its characters

**Scripted Drama:** a piece of writing for the theatre that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters

**Story Drama:** episodic, process-centered, improvised form of drama that uses existing literature as a starting point for drama exploration, the drama explores implied moments (before, after, or within) that may not exist in the story and is presented in a non-exhibitional format that is intended to benefit the performers themselves

**Staging:** the process of selecting, designing, adapting to, or modifying a performance space

**Story Elements:** characters, setting, dialogue, and plot that create a story

**Style:** the use of a specific set of characteristic or distinctive techniques such as realism, expressionism, epic theatre, documentary theatre, or classical drama; style may also refer to the unique artistic choices of a particular playwright, director, or actor

**Tactic:** the means by which a character seeks to achieve their objective, the selection of tactics are based on the obstacle presented; in acting and directing a tactic refers to a specific action verb

**Technical Design Elements:** the elements of spectacle such as sets, sound, costume, lights, music, props, and makeup used to create a unified and meaningful design for a theatrical production

**Theatrical Conventions:** practices and/or devices that the audience and actors accept in the world of the play even when it is not realistic, such as a narrator, flashback, or an aside

**Theme:** the aspect of the human condition under investigation in the drama; it can be drawn from unifying topics or questions across content areas

**Visual Composition:** the arrangement of actors and scenery on a stage for a theatrical production, sometimes known as *mise en scène*.



# Technical Theatre Guidelines

## Indiana Theatre Standards Appendices

Although technical theatre appears within the newly adopted theatre standards, we thought it wise to offer additional guidance as to expectations, curricular needs, and teaching resources.

### *The broad subject areas are:*

- Audio (including sound design and sound reinforcement)
- Counterweight Rigging and General Rigging
- Costume Design and Construction
- Lighting Design and Stage Electricity
- Makeup Design and Application
- Projection Design and Application
- Properties
- Scenic Design and Construction
- Scenic Painting
- Venues
- Theatre Safety (applied to each area)

### **Audio**

1. Utilization of sound reinforcement equipment
  - a. terminology
  - b. mixing board functionality
  - c. microphone types/functionality/usage
  - d. speaker types and placement
  - e. audio principles and theory
  - f. wireless technologies and theory
  - g. troubleshooting
  - h. safe practice
  
2. Sound Design
  - a. terminology
  - b. editing software
  - c. sound creation
  - d. historical musical styles/periods
  - e. script analysis

## **Counterweight Rigging and General Rigging**

1. Counterweight rigging (types)
  - a. terminology
  - b. single purchase
  - c. double purchase
  - d. loads, ratios and physics
  - e. system components
  - f. system functionality
  - g. rigging inspections
  - h. safe practice
  
2. Automated Rigging
  - a. terminology
  - b. types (fully automated, hybrid, custom)
  - c. functionality
  - d. rigging inspections
  - e. safe practice
  
3. General Rigging
  - a. terminology
  - b. terminations (knots, wire rope clips, compression sleeves)
  - c. wire rope
  - d. natural rope/synthetic rope
  - e. safe working loads
  - f. design factor (5:1, 8:1, 10:1)
  - g. computation of design factor, de-rated terminations and other factors
  - h. safe practice

## **Costume Design and Construction**

1. Types of Costumes
  - a. terminology
  - b. gender
  - c. style period/historical period
  - d. fabrics
  - e. sketching
  
2. Costume fabrication
  - a. terminology
  - b. construction materials, tools and hardware
  - c. construction techniques
  - d. actor fittings
  - e. finishing techniques including dyeing and painting
  - f. repairs

- g. general costume maintenance
- h. repurposing existing garments/costumes
- i. safe practice

## **Lighting Design and Stage Electricity**

1. Design
  - a. terminology
  - b. image research
  - c. script analysis
  - d. fixture types and functionality
  - e. color theory
  - f. color temperature
  - g. rendering
  - h. drafting the plot/paperwork
  - i. creating a shop order
2. Reading and hanging the plot
  - a. terminology
  - b. Interpreting paperwork (plot/instrument schedule/channel hookup, etc.)
  - c. hanging fixtures
  - d. focus
  - e. electrical cable and cable management
  - f. accessories (color frame/gobo/iris/top hat, etc.)
3. Electricity
  - a. terminology
  - b. dimming
  - c. power distribution
  - d. electrical theory and computation (West Virginia formula, etc.)
  - e. connectors commonly used in theatre
  - f. wiring connectors and plugs
  - g. NFPA 70: National Electrical Code<sup>®</sup>
  - h. safe practice
4. Communication Protocols
  - a. terminology
  - b. AMX, DMX512a
  - c. Ethernet
  - d. connectors
5. Multi-Parameter Fixtures (moving lights, LED, etc.)
  - a. terminology
  - b. types of fixtures
  - c. programming (fixture, board)

- d. power requirements
- e. communication protocols

### **Makeup Design and Application**

1. Makeup Design
  - a. terminology
  - b. research
  - c. cultural/historical precedents
  - d. physical features of the face, hands, etc.
  
2. Procedures of application
  - a. terminology
  - b. types of makeup
  - c. latex
  - d. tools
  - e. techniques of application
  - f. safe practice

### **Projection Design and Application**

1. Design
  - a. terminology
  - b. research
  - c. image sources
  - d. projector/source functionality
  - e. projection surfaces
  - f. sketching
  - g. rendering
  - h. design software (Photoshop, Corel Draw, etc.)
  - i. aspect ratios
  
2. Projection procedures
  - a. terminology
  - b. projection equipment (projectors, cable, connectors, etc.)
  - c. projection software
  - d. projection mapping
  - e. pixel mapping
  - f. safe practice

### **Properties**

1. Research
  - a. Types (hand props)
  - b. image search
  - c. historical references

- d. functioning/non-functioning
  - e. rental/borrow
  - f. fabrication
2. Fabrication
    - a. terminology
    - b. tools
    - c. techniques
    - d. found objects/object components
    - e. storage and security
    - f. safe practice

### **Scenic Design and Construction**

1. Design
  - a. terminology
  - b. research
  - c. sketching
  - d. 3D rendering (Sketchup, etc.)
  - e. model making
  - f. drafting
  - g. tools
  - h. construction materials
2. Construction
  - a. terminology
  - b. reading blueprints
  - c. measurement
  - d. construction materials
  - e. tools
    1. hand
    2. power
  - f. joinery
  - g. safe practice

### **Scenic Painting**

1. terminology
2. tools
3. materials
4. application methods
5. disposal requirements/methods
6. reading SDS (Safety Data Sheet)
7. safe practice

## **Stage Management**

1. terminology
2. safe practice
3. tools
4. organizational strategies
  - a. communications
  - b. calendars/schedules
5. taping out stage
6. rehearsal/blocking notation
7. calling show
8. event safety strategies/compliance

## **Venue**

1. The stage
  - a. areas (deck, wings, backstage, pit, etc.)
  - b. components (curtains, rigging, etc.)
2. Front of House
  - a. technical areas (catwalks, control booth)
  - b. administrative/audience areas (box office, lobby, audience seating, etc.)
3. Administration and Personnel (Front of House)
  - a. non-technical (house manager, box office manager, ushers, agents, etc.)
  - b. technical (light board operator, sound board operator, crew)
4. Administration and Personnel (Stage)
  - a. artistic director
  - b. director
  - c. stage manager
  - d. technical director
  - e. crew
5. Safety
  - a. audience safety (crowd control, evacuation procedures, etc.)
  - b. crew and performers (evacuation procedures, safe operation of systems, signage, fall arrest, fall protection)

**Resources:**

**Audio**

Practical Technical Theatre “Audio for Theatre”, 2<sup>nd</sup> Edition by David Eisenhauer, Robin Weatherall, and Robert Fowler

ISBN-13 #: 978-1-934607-14-5

(AVAILABLE IN DVD/CD-ROM FORMAT, OR THROUGH YEARLY SUBSCRIPTION)

PUBLISHER: INTERACTIVE EDUCATIONAL VIDEO, LLC

**Sound Console Manuals**

The Sound Reinforcement Handbook (2<sup>nd</sup> Edition) by Gary Davis, Ralph Jones

Publisher: Yamaha; 2nd Edition (January 1, 1988)

ISBN-10: 0881889008 ISBN-13: 978-0881889000

Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup 7th Edition by J. Michael Gillette

Publisher: McGraw-Hill Education; 7th Edition (October 1, 2012) ISBN-10: 0073382221

ISBN-13: 978-0073382227

**Costuming**

Costume Designer's Handbook: A Complete Guide for Amateur and Professional Costume Designers 2nd Revised ed. Edition by Rosemary Ingham, Liz Covey

Publisher: Heinemann Drama; 2nd Revised ed. edition (November 2, 1992) ISBN-10: 0435086073

ISBN-13: 978-0435086077

Costuming for the Theatre by Terry McGonigle ISBN-13 #: 978-1-934607-12-1

(AVAILABLE IN DVD/CD-ROM FORMAT, OR THROUGH YEARLY SUBSCRIPTION)

PUBLISHER: INTERACTIVE EDUCATIONAL VIDEO, LLC

Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup 7th Edition by J. Michael Gillette

Publisher: McGraw-Hill Education; 7th Edition (October 1, 2012) ISBN-10: 0073382221

ISBN-13: 978-0073382227

*USITT Publications available for purchase/download at [usitt.org](http://usitt.org)*

Projects for Teaching Costume Design Vol. 1

Practical Projects for Teaching Costume Design Vol. 2

## **Counterweight Rigging**

E1.4 (2016) ANSI/ESTA E1.4-1 : Entertainment Technology -- Manual Counterweight Rigging Systems [www.esta.org](http://www.esta.org)

Articles related to counterweight rigging safety  
<http://www.irclancy.com/safetyarticles.asp>

Operations manuals for counterweight systems  
<http://www.irclancy.com/operationandsafety.asp>

Stage Rigging Handbook (3<sup>rd</sup> Edition), Jay Glerum

Publisher: Southern Illinois University Press; 3rd edition (April 18, 2007) ISBN-10: 0809327414

ISBN-13: 978-0809327416

## **Lighting Design and Electricity**

The Automated Lighting Programmer's Handbook 3rd Edition by Brad Schiller

Publisher: Focal Press; 3rd edition (October 5, 2016)

ISBN-10: 1138926248 ISBN-13: 978-1138926240

Designing with Light: An Introduction to Stage Lighting (Film) 6th Edition By J. Michael Gillette, Michael McNamara

Publisher: McGraw-Hill Education; 6<sup>th</sup> Edition (January 22, 2013)

ISBN-10: 0073514233 ISBN-13: 978-0073514239

Electricity for the Entertainment Electrician & Technician 2nd Edition By Richard Cadena

Publisher: Focal Press; 2 edition (February 13, 2014)

ISBN-10: 0415714834 ISBN-13: 978-0415714839

## **Lighting Console Manuals**

Lighting Design (2006) by Robert Fowler (ISBN # 978-1-934607-06-0)

(AVAILABLE IN DVD/CD-ROM FORMAT, OR THROUGH YEARLY SUBSCRIPTION)

PUBLISHER: INTERACTIVE EDUCATIONAL VIDEO, LLC

Lighting for Theatre (2006) by Robert Fowler (ISBN # 978-1-934607-10-7)

(AVAILABLE IN DVD/CD-ROM FORMAT, OR THROUGH YEARLY SUBSCRIPTION)

PUBLISHER: INTERACTIVE EDUCATIONAL VIDEO, LLC

NFPA 70: National Electrical Code (NEC), 2014 Edition.



Scene Design and Stage Lighting 10th Edition by R. Craig Wolf, Dick Block ISBN-13: 978-0495501909  
ISBN-10: 0495501905  
Wadsworth Publishing (March 26, 2013)

Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup 7th Edition by J. Michael Gillette  
Publisher: McGraw-Hill Education; 7th Edition (October 1, 2012) ISBN-10: 0073382221  
ISBN-13: 978-0073382227

USITT RP-2, Recommended Practice for Theatrical Lighting Design Graphics - (2006).  
[http://www.dolphin.upenn.edu/pacshop/RP-2\\_2006.pdf](http://www.dolphin.upenn.edu/pacshop/RP-2_2006.pdf)

*USITT Publications available for purchase/download at [usitt.org](http://usitt.org)*

Practical Projects for Teaching Lighting Design Vol.1 Practical Projects for Teaching Lighting Design Vol. 2

## **Properties**

The Theatre Props Handbook: A Comprehensive Guide to Theater Properties, Materials and Construction Paperback – July 1, 2000 By Thurston James  
Publisher: Players Press; 2<sup>nd</sup> Revised Edition (July 1, 2000)  
ISBN-10: 088734934X ISBN-13: 978-0887349348

## **Safety**

NFPA 70: National Electrical Code (NEC), 2014 Edition.  
Occupational Safety and Health Administration: OSHA 10/General Entertainment Safety Training NFPA 101: Life Safety Code®  
<http://www.nfpa.org/codes-and-standards/all-codes-and-standards/list-of-codes-and-standards/detail?code=101>

Power Tool Operation and Safety <http://www.powertoolinstitute.com/>

## Scenic Design and Construction

Basic Set Construction and Theatre Safety by Robert Fowler (ISBN 13 # 978-1-934607-09-1)

(AVAILABLE IN DVD/CD-ROM FORMAT, OR THROUGH YEARLY SUBSCRIPTION)

PUBLISHER: INTERACTIVE EDUCATIONAL VIDEO, LLC

Power Tool Operation and Safety <http://www.powertoolinstitute.com/>

Scene Design and Stage Lighting 10th Edition by R. Craig Wolf, Dick Block ISBN-13: 978-0495501909

ISBN-10: 0495501905

Wadsworth Publishing (March 26, 2013)

Set Design by Robert Fowler (ISBN 13 # 978-1-934607-05-3)

(AVAILABLE IN DVD/CD-ROM FORMAT, OR THROUGH YEARLY SUBSCRIPTION)

PUBLISHER: INTERACTIVE EDUCATIONAL VIDEO, LLC

Stock Scenery Construction Handbook Perfect Paperback – September 15, 2015 By Bill Raoul, Mike Monsos

Publisher: Broadway Press; Third edition (September 15, 2015) ISBN-10: 0911747435

ISBN-13: 978-0911747430

Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup 7th Edition by J. Michael Gillette

Publisher: McGraw-Hill Education; 7th Edition (October 1, 2012) ISBN-10: 0073382221

ISBN-13: 978-0073382227

*USITT Publications available for purchase/download at [usitt.org](http://usitt.org)*

Practical Projects for Teaching Scene Design Vol. 1 Practical Projects for Teaching Scene Design Vol. 2

USITT Scenic Design and Technical Production Graphic Standard – (1999).

<http://www.dolphin.upenn.edu/pacshop/usitt92.pdf>

## Scenic Painting

Scenic Art for the Theatre 3rd Edition by Susan Crabtree, Peter Beaudert Publisher: Focal Press; 3 edition (December 1, 2011)

ISBN-10: 0240812905 ISBN-13: 978-0240812908

## **Stage Makeup**

Stage Makeup: The Actor's Complete Guide to Today's Techniques and Materials

Paperback – April 1, 1999 By Laura Thudium

Publisher: Back Stage Books; 3.2.1999 edition (April 1, 1999)

ISBN-10: 0823088391 ISBN-13: 978-0823088393

Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup 7th Edition by J. Michael Gillette

Publisher: McGraw-Hill Education; 7th Edition (October 1, 2012) ISBN-10: 0073382221

ISBN-13: 978-0073382227

## **Stage Management**

The Back Stage Guide to Stage Management, 3rd Edition: Traditional and New Methods for Running a Show from First Rehearsal to Last Performance 3rd Revised, Expanded ed. Edition

Publisher: Back Stage Books; 3rd Revised, Expanded ed. edition (June 16, 2009) by

Thomas A. Kelly ISBN-10: 0823098028

ISBN-13: 978-0823098026

Business and House Management (2004) by Lana Hagan, Marti Fowler, and Robert Fowler (ISBN 13 # 978-1-934607-07-7)

(AVAILABLE IN DVD/CD-ROM FORMAT, OR THROUGH YEARLY SUBSCRIPTION)

PUBLISHER: INTERACTIVE EDUCATIONAL VIDEO, LLC

The Stage Manager's Toolkit: Templates and Communication Techniques to Guide Your Theatre Production from First Meeting to Final Performance (The Focal Press Toolkit Series) 1st Edition By Laurie Kincman

Publisher: Focal Press; 1st edition (April 13, 2013) ISBN-10: 0415663199

ISBN-13: 978-0415663199

Stage Management (2<sup>nd</sup> Edition) (2012) by Jason Daunter and Tom Martin (ISBN 13 # 978-1-934607-13-8)

(AVAILABLE IN DVD/CD-ROM FORMAT, OR THROUGH YEARLY SUBSCRIPTION)

PUBLISHER: INTERACTIVE EDUCATIONAL VIDEO, LLC

## **General Resource and Reading**

eSET Lexicon. App available for download from iTunes and Google Play Technical

## **Theatre Textbooks**

Backstage Handbook: An Illustrated Almanac of Technical Information / Edition 3 by Paul Charter ISBN-13; 2900911747392 Publisher: Broadway Press Publication date: 11/01/1994

Careers in Theatre (2012) by Marti and Robert Fowler (ISBN 13 # 978-1-934607-11-4)  
(AVAILABLE IN DVD/CD-ROM FORMAT, OR THROUGH YEARLY SUBSCRIPTION)  
PUBLISHER: INTERACTIVE EDUCATIONAL VIDEO, LLC

Introduction to Technical Theatre (2006) by Marti and Robert Fowler  
(ISBN 13 # 978-1-934607-08-4)  
(AVAILABLE IN DVD/CD-ROM FORMAT, OR THROUGH YEARLY  
SUBSCRIPTION) PUBLISHER: INTERACTIVE EDUCATIONAL  
VIDEO, LLC

NFPA 70: National Electrical Code (NEC), 2014 Edition.

Occupational Safety and Health Administration: OSHA 10/General

Entertainment Safety Training NFPA 101: Life Safety Code®

<http://www.nfpa.org/codes-and-standards/all-codes-and-standards/list-of-codes-and-standards/detail?code=101>