Appendix C1

All instructors in the Art Department are ready and willing to adjust to any restrictions and guidelines that are implemented in the fall. The 50%-75% less contact and a maximum of 10 students in a lab at a times seems like a good proposal. The Art Department is flexible and able to work within these restrictions.

ART DEPARTMENT ( that this moment) All studio classes will be taught as hybrid Art History will be online

All courses will be taught at 50%-75% less contact Maximum of 10 in a lab

Schedule for out of class lab use

Instructors and students are responsible for cleaning and transitioning the room. 15mins minimum of an empty room before next group enters room

Trenton Baylor

Here is my initial plan for teaching in the fall:

Art 103 and 236 courses

* + Each student will receive a kit with a majority of the materials and tools needed to complete the assignment.
	+ Any additional tools needed will be in a central location and sterilized regularly.
	+ Work tables will be positioned to provide a safe working distance for all.
	+ All work surfaces will be cleaned before and after each class session.
	+ All will be required to wear a mask while in the studio and each class session will begin with each individual washing their hands.
	+ For my 103 class (which currently has 15 students) I will split the class in half. I will either hold a half class session for each group or meeting with each group a full class period one day out of the week.
	+ The entrance doors can remain open to facilitate students entering and exiting without needing to touch the door handles it also facilitates air movement in the studio.

Dfab 370

* + Some of the course materials can and will be taught online.
	+ When it is necessary to teach in the computer lab I will require that each student will be seated at least 6 feet apart in the computer lab. (Approx. two computers between each student)
	+ All will be required to wear a mask while in the studio and each class session will begin with each individual washing their hands.
	+ I will have a sign up schedule to facilitate one on one or small group sessions to teach and operate the CNC equipment.
	+ The equipment will be cleaned before and after each user.

Lisa Marie

Here are my answers below to your questions:

**Beginning Ceramics, ART 203, T/TH 10:30- 12:50 *(right now, the class is pretty low enrolled at 9 students, and at least 2-3 students are still planning to add)***

Social Distancing ideas:

1. **If the class remains with the low enrollment, we can hold the class as planned, f2f the full time, if allowed.**
2. **MOLN D134 is a large space and regardless of enrollment, I can rearrange the studio to spread students out**. (I had thought we could spread out between the ceramics and sculpture studios, but then it dawned on me that students in Trenton’s or Ben’s 3D/Sculpture classes will need to do their “homework” in the sculpture studio and it wouldn’t be fair to keep them out on account of my class.)
3. **If the class is closer to, or hits, the 18 cap, I would alternate the meeting days for the students**. (After giving it some thought, I think students would benefit from having the full class time to take-in demos/instruction and start on the projects with time for my help.) **So one group would meet Tuesdays and another would meet Thursdays.**
4. My classes “require” 6-9 hours of homework each week for the students to successfully complete their work. (I state this in the syllabus and this homework is usually done in the ceramics studio.) **For homework, I’m thinking I could set/designate scheduled studio times for each student the first week of classes based on their preference/availability. Under this scenario, students will have a “set” weekly schedule of when they can use the studio, outside class time, through the**

**semester.** Since our students need help with time management, I’d rather have them have some sense of certainty of when they can [should] use the studio outside of class with social distancing managed into the schedule.

Other considerations/answers:

1. **I usually do demos from about 6 ft away** or more so that everyone in the class can see so no change there is necessary. With classes of 10-ish students they can take-in the demo while distancing too, given how large our space is. I also repeat a demo 2-3 times, so I can switch-up who has the “best” view.
2. **Entrance Exit: Practically speaking, there is only one main one for the Molinaro studios, but the doors are large and there is an alcove** (if that’s the right word) between the doors to the hallway, the doors to the sculpture studio, and the doors to the ceramics studio**. Perhaps a mirror or two could be placed in the alcove to see if anyone is entrancing or exiting? (FM uses this system in the D2 corridors to prevent**

**collisions.)** *There is a back door that leads through sculpture, but I’m not sure using that will really help the situation, but maybe, particularly if they are asked to leave through that door and then the back-back loading dock door.* **I will likely also dismiss students 10-15 mins earlier than usual, to ensure that the next class can come in without overlap.**

1. **Sanitation:**
	* **I’d prefer all students wear masks while in the room**
	* **We’d need extra soap (2/3 sinks don’t have soap dispensers)**
	* **I’d need cleaning wipes to wipe down sink/door handles after each class**
	* **I’d probably need to ask students to use disposable gloves when handling the glazes; maybe this could be on their supply list, or I could supply them “on demand”.**

**Upper Division Ceramics (ART 303 & 403 combined), T/TH 10:30- 1:50 *(right now, the combined class is almost full at 17 students, and a couple more are considering adding.)***

Option 1: The same ideas from above can be employed. However, the students in this combined class have more experience (and thus, are more independent) and some students have time- conflicts with other courses so their schedule already requires flexible, different, weekly meeting times.

1. **Before classes start, I can verify how large the class will be *at any one time* and employ the ideas for ART 203, based on that number**. (The idea being, if there are students who want to work both T/Th during regular class time, and the numbers allow it, then I can work out a separate schedule with the remaining students.) It is possible, that**, even if there are 12 students who’d like to work T/Th during the regular class period, 9-10 could work in the main studio, 1-2 could work across the hall in the little “slide room”, and 1-2 could work in the kiln room.**
2. Group critiques can be written (instead of in-person.)

Also, if there is a student who’d prefer to work entirely from home, I will allow it, provided that they maintain weekly communications with me. They will still need to bring their work to the studio for firings.

**Seminars/Capstone (ART 392 & 497) M/W 5-6:45 *(right now, the classes are both at 6 students—typical for 497 but not so much for 392 which usually has 15-20.***

1. These classes are mostly lecture style classes but I do give some demos and we do fieldtrips.
2. The classes could still meet f2f if the enrollments remain 10 or below. If more than 10, I could teach the class synchronously, where some students could participate remotely.
	* Fieldtrips could still happen, provided the place we travel to allows for social distancing. (Students will be responsible for their own transit and we discuss this the first day of class; students w/o transit can be given alternate assignments when needed.)
	* Demos could be done in smaller groups, one at a time.
	* Our annual ART 392 “Cheap Easy Pleasey” sale could happen as usual, with modified work hours and/or modified table set-up
	* My usual one-on-one meetings with students could happen via Blackboard Collaborate video.
3. **If these classes have to be entirely online, I would teach them synchronously because I think the students will benefit more from the “live” community and “set” schedule**. Also, the classes’ content isn’t the “most exciting” (but I personally think it is of the utmost importance for their sense of professional/career expectations and direction.) Thus, I work hard to project that importance in my delivery of material—and that’s kind like a performance 😉.)

Carey Watters

Associate Professor of Art, Graphic Design

Jeff Townsend’s classes meet at similar times as mine, and in classrooms right next to each other. We agreed on the following in person meeting days to eliminate student contact in

hallways around our classrooms, and to allow our classes to spread out into multiple rooms to accommodate social distancing. My classes are already scheduled in two classroom, so we could add computer stations to the graphic design production studio so that students can do class computer work in that space in addition to production work.

If we are still allowed to have a lab monitor, I would have the lab monitor in the graphic design production space for a 5 - 8 hour slot on Mondays or Fridays, allowing students to access the space using an online sign-up system. A minimal amount of students will be allowed in that space based on the guidelines determined by the University. The lab monitor will open the door to the studio to allow a scheduled student to enter the production space. Swipe cards will no longer be used by students *that semester* to enter the classrooms. The studio will be stocked with only the materials that students will need for their projects. If students will be using the production space to print or fabricate, they must keep there supplies separate from the other materials in the room. Each student will have their own cutting and measuring tools.

Students will be asked to wear a mask and hand sanitize when entering and exiting the classroom. I will assign students a computer to use while in the classroom. Log the name of the student using that computer, and equip the classroom with disinfecting wipes so each student can wipe down their computer and table before and after each use.

Jeff:

Art 104: M/W (3) sections

Section (1): 10:30 – 12:50

Section (2): 1:00 – 3:20 pm

Section (3): ONLINE

Jeff will meet with his class on M/W of his choice every other week.

Art 105: T/R (2) sections

Section (1): 8:00 -10:20 am

Section (2): 10:30 – 12:50 pm

Jeff will meet with his class on Thursdays every other week.

Carey:

Art 274: Typography 1 T/R 8:00 am – 10:20 am Art 372: GD 1 T/R 10:30 am – 12:50 pm

Carey will meet with students in person every other Tuesday. I will spread the group into two classrooms, for a maximum of 8 students in each room.

Art 472: GD 2 M/W 8:00 am – 10:20 am

Carey will meet with students in person every other Wednesday. I will spread the group into two classrooms, for a maximum of 8 students in each room.

Art 487: Design Portfolio M/W 10:30 – 12:50 pm

This class will meet with individual or group online face to face meetings, and we will meet a couple of times in person throughout the semester. Minimal in person group contact is needed since this more of an individualized course.

Kristen Bartel

**Concerns:**

Printmaking Studio and Computer Labs for Photography

These are highly-used, shared, hands-on spaces. All of the equipment is shared and there are hundreds of shared surfaces that students touch to complete a work of art (i.e. I have at least 75 ink-cans in printmaking alone; that is only one place students "get in to"). Keyboards, handles to machinery/tools and work surfaces are major concerns for me. In my opinion, it is inadequate to simply ask student to clean effectively with enough detail these high-use, hands- on spaces/objects (not to mention ensure that they actually clean to some set standard).

Faculty, on top of the mounting responsibilities, can not take on the added "deep-cleaning" of spaces and tools after each student use. This poses a major concern for both myself and my students. I would like to know what plans there are for professional cleaning, including the frequency inside studios and for key hands-on equipment.

Photo Equipment

Camera checkouts are a concern, as there are no protocols in place for cleaning the cameras. I can give a "fair warning" to students to be vigilant when checking out cameras, but the fact is, these are machines that students put up to their faces to operate. They have tiny buttons and textures on them that will need detailed cleaning. Currently, cameras for Art students and DMAP students are checked by the AV office. I would like to know if there will be any cleaning procedures for this equipment beyond the students wiping them down. Again, counting on students to clean effectively seems to be somewhat problematic.

PPE

I have noticed people in public places wearing masks, but in a plethora of observed instances they are either ill-fitted or they wear them below their noses. This is a concern. Will students have to wear masks? Will they be provided (?) because I'm not certain students will have access to PPE. Who will enforce the appropriateness and the proper wearing of this PPE? I am concerned not only about the fastidiousness of students sporting PPE, but also about being put in the position of "enforcer of protocols" during classes and in the hallways. Let's face it, this has become politicized and I am uncertain of the repercussions on evals etc, when students feel their instructor is telling them to put their mask on *properly*.

Will faculty be supplied PPE while on campus? Will we have access to hand-sanitizer, quick- wipes, etc when a quick clean is necessary?

Will students and faculty receive any kind of training when it comes to mask wearing, cleaning, etc.?

Hand Washing

The hand washing in the RITA D1 level bathroom is, in my opinion, insufficient. The blow dryers in the gender-specific bathrooms (I'm only familiar with the female facilities) do not dry hands efficiently enough to be considered "cleansed". These dryers do not pump sufficient air or stay on for long enough to dry hands. From my experience and in speaking with colleagues, we walk out of this facility regularly with wet hands. Since this is the PRIMARY place students will be washing hands, I would like to know if there are plans to increase air flow in the dryers or supply an alternative hand-drying source.

Reasonable Accommodations

For students who are immunocompromised or live with someone who is, what are the reasonable accommodations that we as instructors are expected to take-- what is the limit? Doing "individualized" or "doubled" instruction for those who are, seems to be an excessive use of time for faculty, but how will we account for this? This is of particular importance for a class like Printmaking, where demonstrations are incredibly time intensive.

**Teaching:**

With all of these concerns, I currently plan to go mostly to online teaching for the Fall 2020 semester. If I felt it would not effect enrollment, retention and engagement, I'd go to fully online. For now, I will use limited face to face class sessions to give facilities/studio-use information (aka Studio Training). I will use a 75% online and 25% face to face model for instruction in ALL studio classes in the Fall. If the university has no objection, students will have open access to studios, after the initial Studio Training is conducted during the first week of classes. If there are developments over the summer or a clearer picture is defined by mid-July, I may change these percentages.

Printmaking Covid Teaching (3 classes, two sections):

I will set up the printmaking studio in a workshop, "stations", style to limit "touch points" in the lab. Each station will be set up before the semester begins. For example, 6 stations for 6 major projects during the semester. I will meet students to introduce the projects and outline project expectations 6 times during the semester. I will also record detailed demonstration videos at these stations prior to the semester beginning that will supplement online teaching and give step-by-step guidance to students before, after and during their independent work time.

Critiques will take place online in a group discussion format.

I believe 3 students can work in the printmaking studio, making prints at the press, at a time safely. I will hang a "sign-up sheet" where student can sign up for 4-hour blocks of work time. They will manage their own schedule from there.

Photography Covid Teaching (2 classes, 1 section):

Photography, with the exception of the first day of class and the CBL component, will be taught online. Students work in groups for the CBL project, The Root Magazine. This will have to be done via CANVAS "groups". I will use guidelines put out by the CBL offices (and likely increase the guidelines rigor) to conduct the assignments surrounding The Root Magazine.

Senior Studio (1 class, 1 section):

Senior Studio will be conducted online with the exception of mid-term and final critiques. Students will still hang an exhibition in the Foundations gallery near the end of the semester.

Appendix C2

June 15, 2020

TO: Dean Lesley Walker

FROM: Theresa Castor

**RE: Comm Dept Fall 2020 Course Adjustments**

Currently, the Communication department is offering courses in various format as follows:

* 12 sections in traditional f2f (of which, 7 sections are GenEds)
* 7 sections in hybrid format
* 7 sections in completely online format (of which, 3 sections are GenEds) We would like to adjust the COMM schedule as follows:
* 2-5 sections in traditional f2f1 (of which, 0-2 sections would be GenEds)
* 10-12 sections in hybrid format (of which, 2-4 would be GenEds)
* 11-13 section in completely online format (of which, 6-8 would be GenEds) The specific courses that we would like to change are:
* COMM 107 (Sections 001 and 002): currently are f2f.
	+ Change to completely online. Please see accompanying Rasmussen message on why this would be the best format pedagogically for students among the different options that we have for the Fall. A key issue is that, under current guidelines, meeting face-to-face pedagogically will not be the same as pre-COVID given that students would need to be 6 feet apart and wear face coverings. The intensive, experiential and active learning activities that are central to the success of this course would be very challenging to accomplish.
* COMM 108 (Sections 001 and 002): currently are f2f.
	+ Change to completely online OR hybrid. If hybrid, the enrollment caps should be reduced. The two sections currently offered face-to-face are scheduled to be taught my incoming faculty member Anjuli Brekke. I am in the process of discussing with her this change.
* COMM 285 (Sections 001 and 002): currently are f2f
	+ Move one section to completely online (to be taught by Raiche-Salek)
	+ Move one section to hybrid (to be taught by Shailor)

1 The reason for the range is because I am in the process of discussing with Brekke her Fall schedule. Given her limited online teaching training, I’d like to give her some options.

* COMM 168: currently f2f
	+ Change to hybrid
* COMM 322: currently f2f
	+ Change to online. The department has wanted to offer this as an online course for a long time. Raiche-Salek is currently receiving professional development training for online teaching. Given the status of this course with its professional orientation, the pandemic has provided us with excellent impetus for finally doing this change!
* COMM 490/GNED 194: currently f2f
	+ Change to hybrid. This class is a combined Comm upper-level elective with General Education lower level class on the special topic of Political Communication. The course will consist mainly of guest speakers (faculty from the COMM department) with smaller discussions based on the sections. We plan to live stream guest presentations such that students can either listen to presenters in class or through web conference, with discussions to take place in class (for in-person attendees) or online. This is a flexible model in that for the majority of the semester, students will be able to choose if they wish to participate in-person or online or go back and forth between the two.

Based on student feedback we have received, the most jarring aspect of the Spring semester was having to change to be completely online, suddenly, when this was not planned for the course. While the COMM department does recognize the value of face-to-face instruction, this mode of instruction is valued by the department because of the group, peer-to-peer interactions that this affords. This type of small group peer-to-peer interaction cannot happen (at least not with the same impact) in the Fall because of the social distancing and face covering requirements.

We also recognize the additional considerations with General Education courses. Rasmussen outlines some considerations for this. I will add that one of our GenEds, COMM 205: Oral Interpretation has been regularly taught online by Viramontes. It typically fills and receives very positive evaluations. I take this as a positive sign that GenEds can be effectively taught online and in a way that provides students with an impactful experience.

As a department, we favor bringing most of our courses to an online or hybrid format. Likely, around Thanksgiving, most COMM class will convert to all online delivery given that late Fall is the predicted time for when the virus will re-surge in the population again. Having this planned into the course from the start will minimize the possibility that we would have to change in an unplanned way. To help us and our students be prepared, we will incorporate online pedagogy into most of our courses.

Appendix C3

**Department of Literatures and Languages: Instructional Plan for Fall 2020**

**General points:**

* Unlike Theatre, Music, and Art, we do not have our own facilities/spaces to consider. All of our courses are taught in general use classrooms. Therefore, we have little to no control over our instructional space and may have to alter our plans depending on what space is available.
* Most of our instructors are pretty flexible, but we have a few instructors who have health/family issues to consider. These are noted below. When I say “instructor preference” it means that the instructor has indicated they prefer to be online, but that no request has been filed with HR, at least not to my knowledge.
* No announcements have been made about K-12 for the Fall, and we have a few instructors with kids in school (Houtsinger, Swiderski, Oswald). That may affect whether they can teach face to face in the Fall.

**English Courses:**

Composition:

ENGL 100 Fundamentals of English ENGL 101 Composition and Reading ENGL 201 Advanced Composition

Dr. Pedersen believes that most of these sections should be hybrid in the Fall. I concur. However, Gwen Miller needs to teach online for medical reasons, so ENGL 100- 015, 100-021, 101-016, 201-001, and 201-002 will be online. Also, Tara’s 100-022 will (as already scheduled) be online. Erika Leptich has requested to teach online (ENGL 100-001, 100-002, 100-007), but it’s not clear to me whether this is for medical/family reasons, so that still needs to be sorted out.

General Education:

ENGL 106 Intro to Creative Writing: 106-001 (Leptich) online (instructor preference), 106-002 (Karpowicz) online, but synchronous

ENGL 112 Women in Literature: 40 student cap, online

ENGL 167 Intro to Literature: 40 student cap, all sections online

ENGL 168 Intro to Professional Writing: 168-001 (Houtsinger, already scheduled to be online), 168-002 (Elie) either f2f or hybrid

ENGL 252 Intro to Film: instructor would prefer hybrid. Since these are night classes, is it possible that there could be enough classroom space to still have some class meetings, even though the cap is 40?

ENGL 253 Literature into Film: 40 student cap, online

ENGL 267 Literature of Diversity: online (instructor preference)

Non-Gen Ed Writing courses:

ENGL 204: Writing for Business and Industry: all sections online (instructor preference) ENGL 206 Creative Writing Poetry: hybrid

ENGL 208 Creative Writing Screenplay: hybrid

English major courses:

ENGL 258 History of Film to 1950: hybrid ENGL 266 Literary Analysis: hybrid

ENGL 287 Grammar for Teachers and Writers: hybrid

ENGL 318 British Literature 1700-1900: online (instructor medical/family reasons) ENGL 320 Shakespeare: hybrid

ENGL 328 19th century American Literature: online (for instructor schedule reasons), but synchronous

ENGL 330 Alternative Narratives: cross-listed with ART 391 so see Art dept. plan ENGL 364 Epic and Myth: hybrid

ENGL 451 Topics in Literature or Culture: online (instructor medical/family reasons) ENGL 477/478/479 Portfolio classes: already online

ENGL 489 Teaching Composition: hybrid

ENGL 494 Internships: Dean K. is going to try to have the Ranger News and Straylight be mostly online, but some work on campus might be necessary

**French Courses:**

FREN 103: online but synchronous

MODL 218: hybrid OR online but synchronous

**Spanish Courses:**

SPAN 103 Introductory Spanish I: I have not yet heard from Lupe about her preferences. Blanca Munoz is flexible but would prefer hybrid.

SPAN 104 Introductory Spanish II: Haven’t heard from Lupe

SPAN 203 Intermediate Spanish I: online (instructor preference)

SPAN 303 Spanish Grammar and Composition I: sections 001 and 002 prefer online, but would probably be willing to do hybrid if asked

SPAN 307 Advanced Spanish Conversation I: probably f2f

SPAN 322 Spanish Literature since 1700: online (instructor preference) SPAN 435 Topics in Latinx Lit and Culture: online (instructor preference)

**Italian:**

ITAL 103 Introductory Italian I: Instructor (Iaquinta) would prefer f2f, but says she can adapt to hybrid or online if need be.

Appendix C4

**From:** "Crowley, James F" <crowley@uwp.edu>

**Date:** Tuesday, June 9, 2020 at 11:22 AM

**To:** "Heins Walker, Lesley D" <lwalker@uwp.edu> **Cc:** "Garcia Garcia, Alvaro" <garciaa@uwp.edu> **Subject:** fall 2020 dra, plan

Dear Lesley:

Here is a draft summary of Music Department fall semester 2020 logistical planning as of now. I'm also attaching a couple PDFs that Avaro produced showing possible physical spacing options for the Music wing spaces.

....................

1. Live public audiences will not be in attendance at fall 2020 music department concerts or events. Student ensemble and rehearsal activities will take place in variable, flexible formats, with ensemble directors incorporating recognized safety procedures involving physical spacing practices, sectional rehearsals, and alternative scheduling schemes. Such students performance activities may culminate with recording sessions at the end the semester.
2. Applied music lessons may take place either virtually or on campus, at the discretion of individual teachers and by mutual agreement with each student. Larger music studio spaces will be designated for any such on-campus lessons.
3. Larger music courses (i.e. MUSI 100/332, MUSI 104, MUSI 106) with expected enrollments larger than 35 will be conducted online exclusively.
4. Smaller music classes will be located in appropriately sized classroom spaces, and will adopt a hybrid format mixing approximately 50/50 F2F vs. online whenever appropriate or feasible.
5. Some music courses and ensembles that were originally scheduled for 2020 may be deferred until the spring 2021 semester.

Appendix C5

UW Parkside Theatre Arts Department

**Proposal of Recommendations for Courses/Productions for Fall 2020**

Draft 6/4/2020

Please find recommendations put forward by the Theatre Arts Department for Fall of 2020 under the parameters and safety conditions required by the University of Wisconsin Parkside caused by the world-wide COVID-19 pandemic. We as educators feel that it is our responsibility to be supportive and transparent leaders for our students during this time. It is for that reason, after much thought, deliberation, and research that we feel is best for our students and the health of the future of our department to continue our course work and programming in the following ways for fall of 2020.

*\*Please note that any student at any time can chose to not participate in any of these activities if they feel strongly that it is not safe for them without any repercussions toward their active status as a company member in the department.*



Course Information

Demonstrated below is how we plan to execute our scheduled courses for Fall 2020 in a safe manner that continues to give our students the best quality theatre core education we can provide during this time. We’ve identified our offerings into THREE categories: ONLINE, HYBRID, and FACE to FACE. Online courses will be taught completely online/remotely. Hybrid courses will be taught both online with some portion of the class to be face to face as they have some type of lab component integrated into the course. Face to Face courses cannot be realistically taught online or in any other hybrid capacity. These courses are primarily dependent on lab time for students to be successful in the course.

ONLINE HYBRID

THEA 356- Theatre History/Lit II THEA 132- Stage Craft THEA 114- Musical Theatre Apprec THEA 150- Text Analysis

THEA 160- Principles of Design THEA 386- Audition Techniques THEA 110- Theatre Appreciation THEA 295- Sophomore Seminar THEA 112- Behind the Scenes THEA 495- Senior Seminar

FACE TO FACE

THEA 224- Acting for the Camera

THEA 260- Theatre Crafts THEA 133- Costume Craft

THEA 125- Acting I THEA 383- Costume Design I

THEA 325- Acting III THEA 124- Basic Acting



**HYBRID Course Plan:** Face Coverings, In between use Sanitation and Social Distancing

THEA 132/Stage Craft – D 117/Scene Shop

* + Lecture: Quizzes, Readings, and other Lecture based course work can be online
	+ Lab: Lab Demonstrations and Practice on avg. once per week.
	+ Lab: 32 hours to be completed by the student in the areas of Scenic and Lighting

THEA 160/Principles of Theatrical Design- D 117

* + Lecture: Quizzes, Readings, and other Lecture based course work can be online
	+ Lab: Lab Demonstrations and Practice on avg. Once per week.

THEA 386/Audition Techniques- Black Box Theatre

* + Lecture: Readings and other Lecture based course work can be online
	+ Lab: Lab demonstrations, Coaching, and Rehearsals on avg. Once per week.

THEA 295/Sophomore Seminar- Main Stage Balcony

* + Lecture: Discussions, Readings, and other Lecture based course work can be online
	+ Lab: Students will meet in the Mainstage Theatre Balcony for sharing guest lectures and discussions with Senior Seminar. *Once every other week*

THEA 495/Senior Seminar- Main Stage Balcony

* + Lecture: Discussions, Readings and other Lecture based course work can be online
	+ Lab: Students will meet in the Mainstage Theatre for sharing guest lectures and discussions with Soph. Seminar. *Once every other week*

**FACE TO FACE Course Plan:** Face Coverings, In between use Sanitation and Social Distancing THEA 260/Theatre Crafts- D 117/ Costume Shop/Scene Shop- Props Loft

* + Low enrolled course/Students are separated between two lab spaces twice a week

THEA 125- Acting I – D 132/THEA 325-Acting III /THEA 124 – Basic Acting- Both in Black Box

* + All courses are moved into the Black Box Theatre or the Mainstage Theatre to spread out into the space *(It is possible to combine THEA 125 and THEA 124 if numbers are low)*
	+ The students in THEA 325/Acting III and THEA 124/Basic Acting will be divided into two groups. One group meets on Tues and the other on Thursday to adequately space them out in terms of social distancing.

THEA 224/Acting for the Camera – D 132 and Black Box

* + This course will replace Acting for Musical Theatre *(move to Spring 21)* to accommodate student learning curve of a digital acting format such as live streaming productions.
	+ The students will be divided into two groups. One group meets on Tues and the other on Thursday to adequately space them out in terms of social distancing.

THEA 133/Costume Craft- D 116/Costume Shop

* + One student stationed every two sewing machines. Two Students per cutting table.
	+ Students will be divided into two groups. One group meets on Tues and the other on Thursdays to adequately space them out in terms of social distancing.

THEA 383/Costume Design I- D 117

* + Students will be divided into two groups. One group meets on Tues and the other on Thursdays to adequately space them out in terms of social distancing.



Production Programming



Romeo and Juliet and The Complete Works of William Shakespeare - Abridged

*(rolled over from Spring 2020)* **The plan is to *Live Stream* both productions**

\*All Recommended Safety Protocols will be regularly reassessed in order to best respond to the ongoing COVID-19 situation per university requirements and recommendations.

SEPTEMBER

**Company Auditions**

September 4th Open Auditions – Black Theatre

* + 3 Directors
	+ 3 Stage Managers
	+ 1 Assistant Director

September 5th – Call Back Auditions

* + *Stupid Fucking Bird* Auditions- Black Box Theatre- 4-7p
	+ Parkside Studio*- A Number* Auditions- Studio B- 4-6p
	+ Fresh Ink – *John* Auditions- Studio A – 4-6p

**Audition Recommended Safety Protocol**

* + - Director, Assistant Director will be present in the audition space. They will wear face coverings and comply with social distancing.
		- The Stage Manager will sit outside the audition room to manage the flow of entry and exits, auditionee schedules, answer questions and etc. Stage mangers will wear masks at all times.
		- Auditionees will enter in one door and exit through the opposite door on the other side of the room
		- Auditionees will wear masks in the waiting areas.
		- Auditionees will undergo a strict time schedule and will *not* arrive early to their time and will leave promptly after their scheduled time. NO LINGERING.

**Rehearsals**

* Auditionees are allowed to submit an online audition if they are not comfortable with this arrangement.

Sept. 7th – Sept. 30th (*for both RJ and CW)*

**Rehearsal Recommended Safety Protocol**

* + All Company Members will wear face coverings in rehearsal when not speaking their lines
	+ All Company Members will undergo daily temperature and weekly wellness checks before entering the rehearsal space.
	+ All Company Members will stay home if feeling ill in any manner.
	+ All Company Members will contribute to ‘Neutralizing’ the rehearsal space at the end of each rehearsal including sanitizing, cleaning and hand washing
	+ Actors will be social distanced in the house when not onstage. The green rooms will be off-limits for all Company Members.
	+ Stage Managers and Actors will Sanitize any rehearsal props, stage weapons, or costumes used in between each use.
	+ Stage Managers and Actors backstage and onstage will use gloves while handling rehearsal props, stage weapons, or costumes.
	+ Swings or Understudies will be utilized if needed. *(to be discussed)*
	+ No outside visitors will be allowed in the Theatre space.

**Rehearsal Schedule**

* ***Romeo and Juliet*** – 6-10p -Monday/Wed/Fridays – Mainstage Theatre
	+ 14 Actors
	+ 3 Stage Managers
	+ Director
	+ Assistant Director
	+ Actors will be called in a staggered rotation for rehearsal so they are not all in the space at one time when possible.
* ***Complete Works*** – 6-10p- Tues/Thurs/ Sat (?) – Mainstage Theatre
	+ 3 Actors
	+ 2 Stage Managers
	+ Director
	+ Assistant Director (?)
	+ Actors and team will be called together at all rehearsals
* **Parkside STUDIO** *– A Number*- September 28 – October 22nd- STUDIO A
	+ 2 Actors
	+ 1 Stage Manager
	+ Director
	+ Everyone is called together at all rehearsals



OCTOBER

**Technical Rehearsals - Mainstage**

October 2nd – October 7th (*Romeo and Juliet)*

Monday October 5th – DARK Sunday October 11th – DARK

October 12th – 16th (*Complete Works)*

Costume with tech of both shows. *Tech schedule is TBD*

October 19 – October 22nd (Parkside STUDIO – *A Number*)- STUDIO A

*Tech Schedule TBD*

***Stupid Fucking Bird* Rehearsals**

October 19th – November 13th – 6p -10p – BLACK BOX THEATRE

* Director
* Assistant Director
* 7 Actors
* 3 Stage Managers
* Actors can be called in a staggered format to increase social distancing in the space. Director, AD, and SMs will be called to every rehearsal.

**Rehearsal Recommended Safety Protocol**

* + All Company Members will wear face coverings in rehearsal when not speaking their lines
	+ All Company Members will undergo daily temperature and weekly wellness checks before entering the rehearsal space.
	+ All Company Members will stay home if feeling ill in any manner.
	+ All Company Members will contribute to ‘Neutralizing’ the rehearsal space at the end of each rehearsal including sanitizing, cleaning and hand washing
	+ Actors will be social distanced in the house when not onstage. The green room will be off-limits for all Company Members.
	+ Stage Managers and Actors will Sanitize any rehearsal props, stage weapons, or costumes used in between each use.
	+ Stage Managers and Actors backstage and onstage will use gloves while handling rehearsal props, stage weapons, or costumes.
	+ Swings or Understudies will be utilized if needed. *(to be discussed)*
	+ No outside visitors will be allowed in the Theatre space.

**Live Stream Performances** - Platform and logistics are still TBD RJ/October 8th at 10a (school matinee)

RJ/October 9th at 7p RJ/October 10th at 2p

CW/October 16th at 10a (school matinee) CW/October 17th at 7p

CW/October 18th at 2p

PS- A#/October 23rd at 7p- STUDIO A

**Technical Rehearsal and Performance Recommended Safety Protocol**

* + All Company Members will wear face coverings at all times when back stage, in the booth, or in the house.
	+ All Company Members will undergo daily temperature checks and one wellness check before entering the rehearsal space for the tech process and each performance.
	+ All Company Members will stay home if feeling ill in any manner. No Exceptions.
	+ All Company Members will contribute to ‘Neutralizing’ the rehearsal space at the end of each rehearsal including sanitizing, cleaning and hand washing
	+ The Green Room spaces will be off-limits for all Company Members.
	+ Stage Managers and Backstage Crew will Sanitize any props, stage weapons, or costumes used in between each use.
	+ Assistant Stage Managers and All Backstage Crew will use Disposable Gloves if and when deemed necessary.
	+ Actor Calls will be staggered in and out of dressing rooms so to be appropriately social distanced. All dressing rooms will be utilized to provide adequate amount of space – *(the black box can also be used for this if needed)*
	+ Actors will put on their stage makeup at home before coming to their designated call time.
	+ Crew will sanitize all dressing room spaces before and after each use
	+ Actors will be asked to transport their own costume pieces to the laundry
	+ Only the Stage Manager and the 2 Board Ops will be allowed in the Booth and spread out so to be appropriately social distanced. They will wear face coverings at all times and all boards and other technical related equipment will be sanitized after each rehearsal and performance.
	+ No outside visitors will be allowed in the Theatre Space.



NOVEMBER

**FreshINK Rehearsals and Performance- *John*, by Annie Baker**

Rehearsals: November 2nd - November 5th – STUDIO A

Performance: November 6th at 7p – STUDIO A – A LIVE ZOOM EVENT

***Stupid Fucking Bird* Rehearsals CONTINUED**

October 19th – November 13th – 6p -10p – BLACK BOX THEATRE

* *See Rehearsal Safety Recommendations Above*

***Stupid Fucking Bird* Technical Rehearsals – BLACK BOX THEATRE**

November 14th and 15th- Tech w/Costumes Monday, November 16th – DARK

November 17th – November 19th Tech w/Costumes Continued

*Tech Schedule TBD*

**SFB Live Stream Performances** November 20th at 7p November 21st at 7p November 22nd at 2p

**Technical Rehearsal and Performance Recommended Safety Protocol**

* + All Company Members will wear face coverings at all times when back stage, in the booth, or in the house.
	+ All Company Members will undergo daily temperature checks and one wellness check before entering the rehearsal space for the tech process and each performance.
	+ All Company Members will stay home if feeling ill in any manner. No Exceptions.
	+ All Company Members will contribute to ‘Neutralizing’ the rehearsal space at the end of each rehearsal including sanitizing, cleaning and hand washing
	+ The Green Room spaces will be off-limits for all Company Members.
	+ Stage Managers and Backstage Crew will Sanitize any props, stage weapons, or costumes used in between each use.
	+ Assistant Stage Managers and All Backstage Crew will use Disposable Gloves if and when deemed necessary.
	+ Actor Calls will be staggered in and out of dressing rooms so to be appropriately social distanced. All dressing rooms will be utilized to provide adequate amount of space – *(the black box can also be used for this if needed)*
	+ Actors will put on their stage makeup at home before coming to their designated call time.
	+ Crew will sanitize all dressing room spaces before and after each use
	+ Actors will be asked to transport their own costume pieces to the laundry
	+ Only the Stage Manager and ONE Board Op will be allowed in the Booth and spread out so to be appropriately social distanced. They will wear face coverings at all times and all boards and other technical related equipment will be sanitized after each rehearsal and performance.
	+ No outside visitors will be allowed in the Theatre Space.



DECEMBER

**No Productions during this month. Finals Week- December 8-11th**



**Practicum Courses and Producing Productions**

All students assigned to production positions including performance, backstage crew, designers, assistants, and stage managers are all enrolled in practicum credit for each production listed above. These productions serve as the lab work they are conducting as a vital part of their practical learning experience in the theatre. These experiences give them the tools outside of the traditional classroom to be marketable in the professional world as theatre artists and practitioners. To not produce the work, is to withhold them of this important and necessary experience, and therefore they will miss out on putting theory into practice and no longer have the confidence or the ability to be marketable in a theatrical work environment. Therefore, it becomes extremely important to value the role of the student producing artist as much as we can offer safely in this academic setting.



Super Saturdays, Strikes, and Learning on Location Activities

We will not be participating in our traditional methods of Super Saturdays, All Company Work days, Strikes, or Learning on Location.

**Super Saturdays and All Company Work Days** are cancelled for Fall 2020. The department will discuss alternative ways to complete the work load in the areas of scenery, paints, props, lighting, sound, and costumes without using a mass group of student labor at one time.

**Strikes-** The way that the set, costumes, lights, sound, and props are taken down and stored need to be discussed with those area department heads. It cannot be performed in the traditional manner that we are accustomed. This work must be done, however the way it will be done is TBD at a later date.

**Learning on Locations-** We will research and discuss performances or productions that can be shared with company digitally as a remote ‘watch party’ with a live chat or stream component or discussion board to accommodate our Learning on Location programming and how we might integrate them into our current course curriculum for the fall and spring semesters.

Suggested Resources

* Creative Services Support and Equipment with Live Stream performances
* CTS Support with Streaming Services and Network Support
* DMAP Resources to help with streaming and videoing performances dependent on equipment, time constraints, faculty load, and student readiness and availability.
* Marketing Support with Live Stream Performances, Zoom Readings, and Recruitment Related Activities surrounding departmental events.
* CAH Support with Recruitment Events, Student Labor (ie work study) and Guest Artists (*due to the current hiring freezes)* needed to complete and manage areas where there are current Leadership absences.
	+ Costume Shop Manager- we need a manager to produce costumes, manage costume shop student labor, inventory of supplies, purchasing, actor fittings, and supervise all lab students during the duration of the 20-21 academic year.

Guest Director- we need a guest director to rehearse, tech, and open the *Complete Works of William Shakespeare Abridged.* The current director is no longer a part of the department, and this team of actors, designers, managers and technicians need a director to reimagine some of their already rehearsed scenes to follow the new safety protocols. We imagine this guest director to be a UW Parkside Theatre Alumni with several years of directing experience*. The Department will do our best utilize current monetary resources to help support the payment for this position.*