

# MISSION STATEMENT

The Department of Theatre at High Point University offers a comprehensive bachelor of arts degree, combining rigorous course work with practical production experience to provide students with the basic theatre skills needed to prepare them for a variety of entry-level positions in the professional theatre; graduate study and specialized professional training; and related careers in which creativity, communication skills, and collaborative abilities are essential.

## GOALS & OBJECTIVES

The curriculum of the Department of Theatre encourages exploration of the creative process and communication through theatre and provides the resources to develop a strong foundation in performance and technical skills. Students examine philosophical, theoretical, and historical perspectives in order to gain pragmatic insight into the artistic process.

Major emphases are offered in: Performance, Technical Theatre, Dramatic Writing, and Collaborative Theatre.

Objectives:

1. The Department of Theatre, in conjunction with the Music & Visual Arts Departments, offers a Fine Arts requirement for which each student must choose one course.
2. Theatre majors and minors will take the sequence of courses outlined in the catalog.
3. Theatre majors and minors must meet the production requirements.

# THE THEATRE MAJOR

The purpose of the theatre major is to provide professional training within a liberal arts environment. The theatre curriculum consists of structured concentrations wherein students develop as actors, technicians, playwrights, and collaborative artists. The theatre major depends on the liberal arts curriculum for holistic learning where students develop a world view and an understanding of the human condition. Further, the theatre major depends on the liberal arts curriculum and social environment to provide experiences with a diversity of people. It is within this environment that theatre majors assess real life and develop unique solutions for recreating that life in theatre.

The purpose of the theatre major parallels the mission of the university in the following areas: developing a command of spoken and written language, developing social responsibility and learning to think critically. Command of language is developed in all theatre classes. Primarily, the emphasis is on oral skills which include verbal and non-verbal communication. Extensive writing and reading is also a component of the theatre program. The development of social and personal responsibility along with integrity and self-discipline occurs both in the classroom and in the production program. Due to the collaborative nature of the art form, social responsibility is crucial. Learning to think critically is a fundamental tool for all theatre artists. Asking questions, seeking solutions, making choices and taking risk are emphasized in all theatre classes and the productions.

# DEPARTMENTAL EXPECTATIONS

The theatre department has established a set of expectations for those students pursuing a degree in theatre. These expectations include, but are not limited, to the following:

- Performance theatre majors are required to audition for all shows being produced by the department, including the Dance Concerts.
- All majors are required to work on all productions. If you do not receive an acting assignment, you will receive a production assignment, to be determined by the faculty.
- All majors and minors are expected to attend all of their scheduled classes and to arrive to these classes in a timely fashion.
- All majors and minors are expected to attend all rehearsals and work calls that they are scheduled to attend.
- All majors and minors will attend all theatre productions presented by the theatre program.
- All majors and minors are required to abide by the University Honor code.

# ATTENDANCE POLICY

Regular attendance in all classes, laboratories, studios, rehearsals, work calls, department calls, strikes, opening nights, reviews and advising appointments is expected of all theatre students (as assigned). Explanations for absences are required to be given in an acceptable advance of the class, rehearsal, call, etc. These explanations should be given to the supervising faculty member.

Theatre students are required to attend all full-department calls, strikes, opening nights, department workshops and reviews.

Theatre students will be notified of their required calls via the production calendar, department-sent emails, supervisor-sent emails, and/or stage manager-sent email. Start time, approximate end time, location, tool requirements and proper attire will be provided in the email. It is the student's responsibility to maintain his/her required call schedule.

All theatre students should arrive to each call **15 minutes early** and in proper attire. Students who show up improperly dressed will be asked to go home to change and come back to the call. Aside from regularly scheduled classes and class meetings, no other event should take precedent over a required theatre call. In the event of a conflict, the supervising faculty member should be notified with sufficient advance notice.

Participation in theatre department productions, conferences or events should never interfere with class attendance and should never be used as an excuse for missing class. If theatre department events are held during class periods, the theatre department will inform the Office of the Provost of the student's involvement; however, it is still the student's responsibility to speak with his/her professors prior to the department event to make sure all assignments are completed on time. Excusing such absences is at the prerogative of each of the student's individual professors.

**Frequent absences to required theatre department events will negatively affect the students future responsibilities and opportunities in the theatre department.**

Students should refer to the Undergraduate Bulletin for specifications of the University Attendance Policy.

# FACULTY & STAFF

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***facebook.com/HPUtheatre***  
***@HPUTheatre***

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***Ed Simpson - Chair & Professor, Playwriting & Performance***

Ed received his MFA in acting and directing from the University of North Carolina - Greensboro and a BA in speech and drama from Guilford College. His full-length plays have been widely produced and published throughout the US and Canada and include *Additional Particulars* (2000 "Los Angeles Drama Critics Circle Award," "Backstage-West Garland Award for Playwriting"), *Elephant Sighs*, *The Battle of Shallowford*, *The Comet of St. Loomis*, *A Point of Order*, *Electric City Suite*, *The Amazing Goldin*, and, most recently, the docudrama *Periphery*. For television Ed wrote for the acclaimed ABC Family Channel television series, *State of Grace*. Most recently, he adapted and directed the film version of *Elephant Sighs* which starred Ed Asner. Since 1980, he has directed over 40 productions for both educational and professional theaters throughout the country including the HPU productions of *The Glasses*, *Our Town*, *The Learned Ladies*, *All My Sons*, *Early One Evening at the Rainbow Bar and Grille*, and *Little Shop of Horrors*. He is a member of the Writers Guild of America, Dramatists Guild, Actors' Equity, and, in 2009, was elected to the National Theatre Conference.

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## ***Doug Brown - Assistant Professor, Performance & Directing***

Doug received his BFA from Rockford College, his MFA from the Florida State University/Asolo Conservatory, and his MDIV from Concordia Seminary. A professor of performance at High Point University since 2004, Doug's directing credits include *Medea*, *Peter Pan*, *The Diviners*, *How to Succeed in Business Without Really Trying*, *The Robber Bridegroom*, *Steel Magnolias*, *The Dining Room*, *Thoroughly Modern Millie*, and *Crimes of the Heart*. A member of Actors' Equity Association, Doug has toured with the famed Asolo State Theatre and has created leading roles in the musical *The Amazing Goldin* and *Periphery*. As a guest artist, Doug has appeared in the High Point University productions *Fool for Love*, *The Crucible*, *All My Sons*, and *The Seagull*. His recent film performances include featured roles in *Lake of Fire* and *Elephant Sighs*, starring Ed Asner. Doug recently attended Larry Silverberg's True Acting Institute and received certification in teaching the Meisner approach to actor training.

## ***Matthew Emerson - Assistant Professor, Design***

Matthew earned an MFA from the University of North Carolina - Greensboro in Scenography and a BA in Theater from Averett University. His most recent designs include *Kimberly Akimbo* for the Paper Lantern Theatre; *Elephant Sighs*, the feature film produced by New Garden Media; *Beehive* and *Peter Pan* for TheatreWorks; *The Revenger's Tragedy*, *Big River*, and *Sweeney Todd* for the UNCG Theatre. Among his numerous design awards is the "Award for Distinguished Scenic Design" presented to Matthew by the Kennedy Center/American College Theater Festival for his design of *The Revenger's Tragedy*. Since joining the HPU faculty in 2009, Matthew has designed scenery and lights for *Twelfth Night*, *The Glasses*, *Urinetown*, *Crimes of the Heart*, *Thoroughly Modern Millie*, *Our Town*, *Love/Sick*, *The Seagull*, *The Dining Room*, *Little Shop of Horrors*, and *Fuddy Meers*. Matthew is currently conducting research for a book investigating the various digital rendering, drafting, and modeling techniques for theatre artists.

## ***Cara Hagan - Instructor, Dance***

Cara Hagan is a graduate of the UNC School of the Arts and Goddard College. She is an award-winning artist of many genres including dance, film, storytelling, music and socially engaged arts. She has had the pleasure of sharing her work on stage, on screen and in educational settings across the United States and abroad. Cara is the 2009 recipient of the NC Dance Alliance Fellowship Award. She was awarded Best Short Film and Best Dance For Camera at the Indie Grits Film Festival and the Foursite Film Festival respectively in 2010 for her film, *Two Downtown*. In 2011, she received a Graduate Scholar Award at the 6th annual Arts in Society Conference in Berlin, Germany, where she presented her workshop entitled, How Did I Get Here: an Exploration of the Web of Memory, Journey and Arrival. She is currently on faculty at high Point University, where she has created and implemented the curriculum for a new dance minor program. At High Point University, she is the recipient of a 2012 Cultural Enrichment Grant and a 2012 Silvershein/Gutenstein Family Faculty Development Grant. She is founder and



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facilitator for The Wedding Dress Project, an organization whose mission is to raise awareness and inspire dialogue around issues of domestic violence, gender relations and gender stereotypes. She is also founder and curator for Movies By Movers, an annual festival now in its third year, dedicated to the art of movement on film and digital media. [www.moviesbymovers.weebly.com](http://www.moviesbymovers.weebly.com) [www.theweddingdressproject.org](http://www.theweddingdressproject.org)

## ***Ryan Hemsoth - Assistant Professor & Technical Director***

Ryan received his BA in theatre, with minors in English and History, from The Ohio State University and his MFA from Purdue University. Professionally, he served as Technical Director for several seasons at Actors' Theatre of Columbus, Ohio and at Festival 56 in Princeton, Illinois. He has had the pleasure to serve as Technical Director on productions of *Hamlet*, *Almost, Maine*, *Marat/Sade*, *The Wizard of Oz*, and *The Sound of Music*. Since joining the faculty of High Point University in 2010, Ryan has been Technical Director for all of the productions, including, *Our Town*, *Urinetown*, *Twelfth Night*, and the world premieres of both *Love/Sick*, by John Cariani, and the New Play Contest Winner, *The Glasses*, by Ron Burch. He currently resides in High Point with his wife and daughter.

## ***Jay Putnam - Assistant Professor, Performance & Directing***

Jay holds a BA from William & Mary and an MFA in Directing from University of North Carolina - Greensboro. Jay's many professional directing credits include productions at NC Stage in Asheville and at Triad Stage, where he was Artistic Associate for five years and directed memorable productions of *Proof*, *Syncopation*, *The Santaland Diaries*, *Dracula*, and *Sleuth*. Since coming to HPU in 2008, Jay's work has been highlighted by productions of *Urinetown*, *Almost, Maine* and intensive work on Chekhov's *The Seagull*, a unique year-long project that encouraged student immersion with a blend of academic and production work. Jay collaborated with playwright John Cariani on the World Premiere production of *Love/Sick*, which debuted at HPU in September 2010. Jay is an active contributor to the American College Theatre Festival and a board member of the North Carolina Theatre Conference.

## ***Ami Shupe - Associate Professor, Design***

Ami holds a BA in theater from Berea College and an MFA from the University of North Carolina - Greensboro. As Resident Costume Designer at HPU, Ami has designed over 20 productions including *The Learned Ladies*, *The Diviners*, *Anna in the Tropics*, *All My Sons*, *The Robber Bridegroom*, *Steel Magnolias*, and *The Water Engine*. Additionally, she designed scenery for *Almost, Maine*, *The Diviners* and *How to Succeed in Business...* and directed *The Crucible* and *The Complete History of America: Abridged*. Ami's recent professional costume design credits include *The Santaland Diaries*, *Dracula*, and *An Infinite Ache* for Triad Stage; *High School Musical* and *The Music Man* for the Merry-Go-Round Playhouse; and *Beehive*, *You're a Good Man, Charlie Brown*, and *Little Shop of Horrors* for TheatreWorks in Martinsville, VA. Her feature film costume design credits include New Garden Media's *Elephant Sighs*.

# UNIVERSITY ORGANIZATIONS

## *Tower Players*

This student organization is sponsored by the Student Government Association on campus. It is a group of students, who do not have to be theatre majors, who enjoy theatre and engage in fund raisers and other community events to support student attendance at theatre conferences and auditions.

**Faculty Advisor: Doug Brown, 841.4525, [dbrown@highpoint.edu](mailto:dbrown@highpoint.edu)**

## *Alpha Psi Omega*

In the early twentieth century, interest in the dramatic arts grew tremendously on college and university campuses. By 1920, most colleges had a dramatic organization staging plays annually for the campus and the community at large. Also around this time, little theatre productions and dramatic workshops began taking place. This furthered the interest in theatre on campuses everywhere, especially in the western part of the country. At this time, several honorary groups were formed to recognize and reward exemplary student participation in those productions.

In 1921, at Fairmont State College in Fairmont, WV, college theater took root. A faculty director was hired in 1923, and the Masquers were formed. The Masquers were charged with presenting a season of 4 to 5 major productions per year for students and the general public. In 1924, the Masquers began searching for a national honorary organization to join. As there was no truly national organization, Elinor B. Watson, Robert Sloan, and Fairmont faculty director Paul F. Opp researched forming such a national organization.

As a result of their research and work, a proposed national constitution was drawn up, and, on August 12, 1925, the first cast of Alpha Psi Omega members, drawn from the Masquers, was initiated. It was then decided that each chapter was to be called a "cast," and Fairmont College became the Alpha Cast. Soon after, Marshall College in Huntington, West Virginia, expressed interest in chartering a cast of Alpha Psi Omega; they founded the Beta Cast. A member from Huntington suggested the name "Playbill" for the national magazine, which was thereafter adopted.

Over the course of the following year, eighteen more casts were founded. When the first national convention was held on December 27-28, 1926, at the Palmer House in Chicago, twenty casts had been chartered. These national conventions, also known as Grand Rehearsals, are now held once every 5 years.

Throughout the country, Alpha Psi Omega has sponsored the formation of theatre honor societies in high schools and junior colleges, with the aim of encouraging dramatic production at every step in a person's academic career. In 1929, after significant interest on the junior college level, Delta Psi Omega was formed. In 1936, at the Alpha Psi Omega Grand Rehearsal, Delta Psi Omega was officially recognized as the junior college division of Alpha Psi Omega. Today, there are over 350 Delta Psi Omega casts.

Alpha Psi Omega has enjoyed continuous national growth and, with over 550 casts, is the largest national honor society in America. Colleges and universities of recognized standing, having an established theatre program or theatre club for the purpose of producing plays, will be eligible for membership.

The business of Alpha and Delta Psi Omega is supervised by National Officers. Such names as Paul Opp, Yetta Mitchell, Donald Garner, and Jerry Henderson are familiar to long-time cast members as officers in earlier years. Current officers are Teresa Choate as President, Frankie Day as Vice President, and Bret Jones as Business Manager and Editor of "Playbill". (*Information obtained from [www.alphapsiomega.org](http://www.alphapsiomega.org)*)

**HIGH POINT UNIVERSITY**  
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# PROFESSIONAL ORGANIZATIONS

The theatre department encourages its faculty and students to attend and participate in a wide variety of professional theatre experiences. The following are a selection of professional organizations that offer its members opportunities, information, and outlets for creative growth and development. All theatre majors and minors are encouraged to participate in these organizations.

## ***North Carolina Theatre Conference (NCTC)*** [www.nctc.org](http://www.nctc.org)

The North Carolina Theatre Conference has been the service, leadership and advocacy organization for North Carolina's theatre community since 1970. Through NCTC, members share time, experience and expertise with one another. NCTC supports scholarships and internships, new play awards and high school play festivals. The organization advocates for sound public policy in the arts arena.

## ***Southeastern Theatre Conference (SETC)*** [www.setc.org](http://www.setc.org)

Although regional in its founding, the southeastern Theatre Conference invites a national audience to its mission, namely, "stimulation and organizing theatre experiences of the highest possible standards and encouraging appreciation and understanding of the same." They accomplish this by inviting groups and organizations, both professional and academic, to present and participate in a variety of forums. These forums provide and encourage ideas and opposing views to be discussed. They serve as a much needed bridge between the Academic world of theatre and the Professional. The conference is four days long and held in March each year. In addition to the forums and workshops available at SETC, over 150 producing companies audition hundreds of actors, singers, dancers, musicians, and technicians for various summer stock opportunities.

## ***United States Institute for Theatre Technology (USITT)*** [www.usitt.org](http://www.usitt.org)

The USITT keeps thousands of performing arts professionals in touch with today's rapidly changing theatre technology scene. The function is to conduct and encourage communication of and about shared interests of the membership by providing forums for professional growth through conference programming, by developing research projects, and by collecting and dissemination information. Membership is offered to professionals, faculty and students.

## ***Kennedy Center American College Theatre Festival (KCACTF Region IV)*** [www.kcactf4.org](http://www.kcactf4.org)

Started in 1969 by Roger L. Stevens, the Kennedy Center's founding chairman, the Kennedy Center American College Theater (KCACTF) is a national theater program involving 18,000 students from colleges and universities nationwide which has served as a catalyst in improving the quality of college theatre in the United States. The KCACTF has grown into a network of more than 600 academic institutions throughout the country, where theatre departments and student artists showcase their work and receive outside assessment by KCACTF respondents.

## ***Greensboro Playwrights Forum***

The Greensboro Playwrights' Forum was founded in 1993 as part of the ongoing and growing programs of the City Arts Drama Center. Its mission is to aid playwrights of the Piedmont Triad and North Carolina in getting published or produced through contacts, marketing, and improving their skill as dramatic writers.

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# LOCAL THEATRES

## IN THE TRIAD

### **Barn Dinner Theatre**

*www.barndinner.com*

*120 Stage Coach Trail, Greensboro 27409*

*Ric Gutierrez, General Manager*

### **Broach Theatre**

*www.broachtheatre.org*

*520C South Elm St, Greensboro 27406*

### **Community Theatre of Greensboro**

*www.ctgso.org*

*performing at The Broach Theatre*

*Mitchel Sommers, Executive Director*

### **High Point Community Theatre**

*www.hpct.net*

*220 E Commerce Ave, High Point 27262*

### **Greensboro City Arts**

*Parent organization of: Livestock Players,*

*Greensboro Children's Theatre, 3rd Stage*

*220 N Davie St, Greensboro*

*Stephen Hyers, Managing Director*

### **National Black Theatre Festival**

*www.nbt.org*

*610 Coliseum Drive, Winston-Salem, 27106*

*Mabel Robinson, Artistic Director*

### **North Carolina Shakespeare Festival**

*www.ncshakes.org*

*220 E Commerce Ave, High Point 27262*

*Pedro Silva, Managing Artistic Director*

### **Open Space Café Theatre**

*www.osctheatre.org*

*4094 Battleground Ave, Greensboro 27410*

*Jo Nierle, Artistic Director*

### **Paper Lantern Theatre**

*www.paperlantertheatre.com*

*1959 Peace Haven Rd #276, Winston-Salem  
27106*

### **Theatre Alliance of Winston Salem**

*www.wstheatrealliance.org*

*1047 W Northwest Blvd, Winston-Salem 27101*

*Jamie Lawson, Artistic Director*

### **Touring Theatre of North Carolina**

*www.ttncc.org*

*Brenda Schleunes, Producing Artistic Director*

### **Triad Stage**

*www.triadstage.org*

*232 South Elm St, Greensboro 27401*

*Preston Lane, Artistic Director*

### **Twin City Stage**

*www.twincitystage.org*

*610 Coliseum Drive, Winston-Salem 27106*

*Norman Ussery, Executive Director*

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# LOCAL THEATRES

## SELECTED THEATRES IN THE STATE

Actors Theatre of Charlotte  
*[www.actors theatrecharlotte.org](http://www.actors theatrecharlotte.org)*

Manbites Dog Theater (Durham)  
*[www.manbitesdogtheater.org](http://www.manbitesdogtheater.org)*

Burning Coal Theatre (Raleigh)  
*[www.burningcoal.org](http://www.burningcoal.org)*

North Carolina Stage (Asheville)  
*[www.ncstage.org](http://www.ncstage.org)*

Deep Dish Theatre Company (Chapel Hill)  
*[www.deepdishtheatre.org](http://www.deepdishtheatre.org)*

Playmakers Repertory Company (Chapel Hill)  
*[www.playmakersrep.org](http://www.playmakersrep.org)*

Flat Rock Playhouse (Flat Rock)  
*[www.flatrockplayhouse.org](http://www.flatrockplayhouse.org)*

Theatre Charlotte  
*[www.theatrecharlotte.org](http://www.theatrecharlotte.org)*

## NEARBY COLLEGE THEATRE PROGRAMS

Elon University Theatre  
*[org.elon.edu/perarts](http://org.elon.edu/perarts)*

UNC Greensboro Theatre  
*[performingarts.uncg.edu](http://performingarts.uncg.edu)*

Greensboro College Theatre  
*[www.greensboro.edu/academics](http://www.greensboro.edu/academics)*

UNC School of the Arts  
*[www.uncsa.edu/drama](http://www.uncsa.edu/drama)*

Guilford College Theatre  
*[www.guilford.edu/academics](http://www.guilford.edu/academics)*

Wake Forest University Theatre  
*[www.wfu.edu/theatre](http://www.wfu.edu/theatre)*

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# CORE CURRICULUM READING LIST

- Aeschylus: Agamemnon
- Sophocles: Antigone
- Euripides: Medea
- Shakespeare: Richard III, Hamlet, A Midsummer Night's Dream
- Calderón: Life Is A Dream
- Corneille: The Cid
- Moliere: Tartuffe
- Henrik Ibsen: A Doll's House, Hedda Gabler
- Bertolt Brecht: Mother Courage
- Anton Chekhov: The Cherry Orchard
- Pirandello: Six Characters in Search of an Author
- Eugene Ionesco: The Bald Soprano
- Eugene O'Neill: Long Days Journey Into Night
- Tennessee Williams: A Streetcar Named Desire
- Arthur Miller: Death of a Salesman
- Edward Albee: Who's Afraid of Virginia Woolf
- Samuel Beckett: Waiting for Godot
- David Mamet: Glengarry Glen Ross
- Tony Kushner: Angels in America (Parts I & II)
- Beth Henley: Crimes of the Heart
- Wendy Wasserstein: The Heidi Chronicles
- Marsha Norman: 'Night Mother
- August Wilson: Fences
- Suzan Lori Parks: Topdog/Underdog

## **Directing/Collaborative**

- Peter Brook: The Empty Space
- Louis Catron: The Director's Vision
- James Thomas: Script Analysis for Actors, Directors, and Designers
- Allison Oddey: Devising Theatre

## **Design & Technical Theatre**

- Richard Corson: Stage Make-up
- Rosemary Ingham: Costume Design
- Rosemary Ingham: Costume Technician's Handbook
- Paul Carter: The Backstage Handbook
- J. Michael Gillette: Theatrical Design and Production
- J. Michael Gillette: Designing with Light: An Introduction to Stage Lighting
- John Holloway: Illustrated Theatre Production Guide
- Bill Raoul: Stock Scenery Construction: A Handbook

## **Performance**

- Konstantin Stanislavski: An Actor Prepares
- Stella Adler: Stella Adler & The Art of Acting
- Uta Hagen: Respect For Acting
- Larry Silverberg: The Sanford Meisner Approach

## **Dramatic Writing**

- Bruce Graham: The Collaborative Playwright
- Jeffrey Sweet: The Dramatist's Toolkit

# PRODUCTION POSITIONS

## ASSISTANT PRODUCTION MANAGER

- Attend production meetings and take notes that pertain to budget issues and crew assignments, issues, etc.
- Disseminate information from the faculty and staff to the company regarding calls, events, outside opportunities, etc.
- Maintain the company contact info and the listserv
- Maintain an attendance sheet for the season's events, calls, and productions
- Complete tasks assigned by the department Production Manager.

## STAGE MANAGER

Stage Managers (SM) provide practical and organizational support to the director, actors, designers, stage crew and technicians throughout the production process. The role of the stage manager is especially important to the director in rehearsals. Here the director and the stage manager work side by side, with the SM recording the director's decisions about blocking and notes for the actors, keeping track of logistical and scheduling details and communicating what goes on in rehearsals to the rest of the team.

SMs have several key responsibilities and tasks to perform in each phase of a production including:

- Scheduling and running rehearsals
- Communicating the director's requests to the designers and crafts people through rehearsal reports
- Coordinating the work of the stage crew
- Calling cues and possibly actor's entrances during performances
- Overseeing the entire show each time it is performed

In conjunction with the director, the SM determines the scheduling of all rehearsals and makes sure everyone involved is notified of rehearsal times, meetings, costume/wig fittings and coaching sessions. During the rehearsal phase, SMs also:

- Tape out the dimensions of the set on the floor of the stage or rehearsal hall
- Make sure rehearsal props and furnishings are available for all rehearsals (this is done in conjunction with the Props Master)
- Notify the designers and crafts people of changes made during rehearsal

SMs are responsible for keeping an up-to-date prompt book that includes

- Blocking and rehearsal notes
- Company contact info
- Rehearsal & meeting reports
- Props lists
- Shift plots
- Lighting and sound cues

*Information borrowed from American Association of Community Theatre website: [www.aact.org](http://www.aact.org)*

## ASSISTANT STAGE MANAGER

The Assistant Stage Manager (ASM) is chiefly responsible for assisting the SM. Each production should have a minimum of two ASMs. ASM responsibilities include:

- Assisting the SM with blocking notes, line notes, & prop notes
- Acting as the crew chiefs on SR & SL during the run of a production
- Being "on-book" during rehearsals to provide the actors with lines
- Assisting the SM in any other area where help is needed

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# PRODUCTION POSITIONS

## COSTUME DESIGNER

- Designs the visual appearance of the actors on stage
- Designs all clothing and accessories worn by the actor
- Works with the makeup designer on the makeup and hair designs for each of the actors
- Creates thumbnail sketches and color renderings for all costumes to be created
- Provides visual images for all costumes to be pulled
- Creates a costume plot and character chart
- Purchases all fabrics and trims to be used to build the costumes
- Locates all costume items to be purchased
- Attends all fittings of actors in costumes
- Attends all dress rehearsals

## COSTUME SHOP SUPERVISOR

- Supervises the build of all costumes
- Supervises the shop personnel
- Maintains the budget
- Organizes the fittings of costumes with the stage manager
- Creates the timeline of costume construction
- Works with the wardrobe crew to organize the backstage activities during the run of the show
- Attends dress rehearsals

## MAKEUP DESIGNER

The makeup designer works with the costume designer and director to develop the makeup and hair design for each actor.

## CUTTER / DRAPER

The cutter/drafter, under the supervision of the costume shop supervisor:

- Translates the costume designer's sketches and creates the patterns for the costumes to be constructed
- Supervises the stitches in the construction of the garments
- Assists in fittings of costumes on actors

## STITCHER

The stitcher, under the supervision of the cutter/drafter, is responsible for construction of costumes.

## WARDROBE CREW

The wardrobe crew, under the supervision of the costume shop supervisor, is responsible for:

- Cleaning, pressing, storing, and organizing the costumes
- Dressing any wigs or hairpieces to create a specific style or look
- Making any necessary costume related repairs
- Placing all costumes and accessories in their appropriate locations before and during the dress rehearsals and performances
- Assisting the actors in getting into their costumes, quick changes and so forth



# PRODUCTION POSITIONS

## DIRECTOR

- Works collaboratively with production designers to define the style, period, context, and practical needs for all production decisions
- Conducts and helps publicize auditions
- Consults with other director(s) in any given semester on casting decisions
- Creates and defines rehearsal schedule and rehearsal objectives
- In consultation with designers and technical director, defines and schedules all tech/dress rehearsals
- Conducts all rehearsals, supervising the rehearsal company, which includes all actors/understudies and stage management team.
- Provides the blocking (and its updates) to cast and stage management team
- Coaches actors throughout the rehearsal period
- Collaborates on PR for the production - including articles, news releases, and poster and program designs
- Works collaboratively with production designers and TD to bring all aspects of the production together during production week(s)
- Coordinates photo call, consulting with all designers to ensure that ample archival pictures for portfolios are taken

## ACTOR

- Auditions for role in production
- Arrives at rehearsal early and ready for work
- Warms up vocally and physically prior to every rehearsal and performance
- Analyzes and researches role before and during the rehearsal process
- Learns lines and blocking by rehearsal schedule deadlines
- Works on development of character both in and outside of the rehearsal process
- Writes down director's notes and conscientiously addresses them
- Wears appropriate clothing which serves the characterization to rehearsal

Finally, consider the following:

“One of the most important tasks an actor faces is working smoothly with the people around him.... Though conflict is the essence of drama, it is the bane of productivity; therefore, keep the following virtues ever before you:

- Humility, so that when someone corrects you, you will not be offended;
- Generosity, so that when someone errs, you do not condemn, but forgive;
- Consideration, so that when someone believes something, you do not denounce his belief;
- Tact, so that when you believe something, you know the proper place, manner, and time to present that belief.

“Practice these virtues, and you will rise above the petty disturbances and another's opinion will not outrage you.

“...Wipe your feet at the door. What goes on inside the theater belongs in the theater. When you leave, leave behind you all the baggage and live your life lovingly. In short, after the show is over, separate yourself from the experience you have onstage. Conversely, leave worldly cares outside when you come to the theater to rehearse or perform. Always try to build a rapport with those around you. The closer you are, the freer you'll be to exchange ideas and the better you'll work off the other people in a scene.”

*Taken from **A Practical Handbook for the Actor** by Melissa Bruder, Lee Michael Cohn, Madeleine Olnek, Nathaniel Pollack, Robert Previto, and Scott Ziglar.*

**HIGH POINT UNIVERSITY**  
Department of Theatre

# PRODUCTION POSITIONS

## LIGHTING DESIGNER

- Designs the atmosphere of the play
- Responsible for the lighting and special electrical effects used in the production
- Provides images that support the desired effect/look for each scene in the production
- Creates the following plans/paperwork: lighting plot, lighting section, instrument schedule, cue sheet
- Attends all technical and dress rehearsals

## ASSISTANT LIGHTING DESIGNER

Producing the paperwork is the role of the assistant lighting designer, also known as the lighting associate. This person is responsible for:

- Creating and continually updating the various types of paperwork that are an essential element of any good lighting design
- Assisting with focusing, organization of work, and so forth

## SOUND DESIGNER

- Creates sound reinforcement used in the production
- Designs the atmosphere of the show
- Records/gathers any sound effects needed
- Records/gathers any music needed
- Supervises the placement of all monitors to be used
- Creates sound cue sheet
- Attends all technical and dress rehearsals

## MASTER ELECTRICIAN

The master electrician, under the supervision of the lighting designer, is responsible for:

- The acquisition, installation, and maintenance of all lighting equipment
- Supervision of the crews who hang, focus, and run the lighting equipment
- Responsible for light operation during technical rehearsals and performances

## ELECTRICS CREW

The electrics crew, under the supervision of the master electrician, is responsible for hanging and focusing the lights.

## BOARD OPERATORS

The light/sound board operators, under the supervision of the light/sound designers, are responsible for:

- The recording, editing, and playback of sound during rehearsals and performances (sound)
- The running of any sound reinforcement systems during the production (sound)
- Operating the lighting board during the technical rehearsals and run of the show (light)
- Assisting ASMs and run crew with sweeping, mopping, and prepping the stage prior to the run of the show (both)

# PRODUCTION POSITIONS

## SCENIC DESIGNER

- Designs the environment for the play, in support of the design/directorial concept
- Provides visual representation of design: thumbnail sketches, color renderings, and/or presentation model
- Designs the properties
- Creates all plans including: ground plan, front elevations, detail drawings, center-line section, painter's elevations
- Attends all technical and dress rehearsals

## TECHNICAL DIRECTOR

- Supervises the construction of all scenery and properties
- Creates working drawings showing the construction details and techniques that will be used to build the scenery
- Supervises the transporting of the scenery from the shop to the stage
- Supervises the mounting, rigging, and maintenance of the scenery while it is in the theatre
- Attends all technical and dress rehearsals

## ASSISTANT TECHNICAL DIRECTOR

The ATD is responsible for aiding the Technical Director during the technical design and production of the show. These responsibilities can include, but are not limited to:

- Assisting in the technical design and engineering of a show
- Assisting in the creation of technical plates and shop drawings (use of AutoCAD)
- Assisting in budgeting and material estimations
- Completing specific projects as assigned by the TD
- Working regular hours in the shop during the build process
- Heading crews for load-in and/or strike of a show
- Maintaining open and frequent communication with the TD
- Other responsibilities that may be assigned by the TD

## MASTER CARPENTER

The Master Carpenter is chiefly responsible for aiding in the construction of the show, as well as:

- Assisting with the supervision of projects and responsibilities in the shop
- Assisting the Technical Director with shop responsibilities and maintenance
- Heading crews during load-ins and strikes
- Helping to maintain safety and quality in the shop

## CARPENTER

Carpenters (Carps) are responsible for building scenery and assisting with construction of the show. Carpenters are required to attend regular hours in the shop and to be present at all work calls, load-ins, and strikes.

# PRODUCTION POSITIONS

## PROPS MASTER

The Props Master (PM) heads the props crew and is responsible for acquiring, building and maintaining the props for the assigned production. The PM's other responsibilities include:

- Maintaining an up-to-date and accurate props list
- Acquiring rehearsal props
- Building & purchasing props
- Preparing the props for rehearsal and performance
- Overseeing the props run crew

## PROPS CREW

The Props Crew is responsible for acquiring, building, maintaining and running the props for a production under the supervision of the Props Master.

## PAINT CREW

The Paint Crew is responsible for painting all of the scenery for the assigned production. Paint crew ultimately answers to the Scenic Designer but may receive instruction from the Technical Director. Paint crew is also responsible for sculpting or upholstering specialty scenic pieces or furniture pieces.

## FLY CREW

The fly crew is responsible for running the fly system during technical rehearsals and the run of the show. The fly crew must be familiar with the cue system being used, whether it is audio (headset) or visual (hand motion from ASM or cue light). *Potential fly crew members must first be trained and approved by Ryan Hemsoth, Matthew Emerson, or Russell Hill.*

## RUN CREW

The run crew is responsible for operation of show elements during technical rehearsals and the run of the show. These elements may include, but are not limited to:

- Moving set pieces and furniture during scene changes of a show
- Setting the space before the beginning of the show
- Clearing the space after the show

# THEATRE FACILITIES USAGE

## GUIDELINES FOR USE OF: THE PAULINE THEATRE -or- THE EMPTY SPACE THEATRE -or- THE ACTING STUDIO

Calendars are posted on the doors of the spaces that are appropriate for use. In the Acting Studio (HFAC 208) the calendars are on the outside of the room on the door. In the Empty Space, the calendars are on the door leading from the costume shop in to the Empty Space.

The Pauline Theatre must be requested through the Facility Manager and should only be used when other spaces are not available. Due to the nature of the Pauline, you may be asked to leave at any point during your rehearsal.

As stated below, there will be no space reservation available for the performance venues (Pauline and the Empty Space) between the Load In and Strike of each show.

Students are eligible to use these spaces for the following: rehearse directing scenes, rehearse class scenes, rehearse monologues, rehearse dance compositions, and workshop scenes. These spaces are prioritized for classes, for rehearsals, for our main theatre season, and for outside events. All other available times can be requested. The following rules must be observed.

1. The space must have been signed out for use.
2. You may not continue to use the space if someone else has signed up for that time.
- 3. *You must leave the space in the same condition or better.***
4. No trash or other materials are to be left in the space.
5. Only general work lights can be used.
6. The use of HPU props or show props is not allowed.
7. The use of HPU costumes or show costumes is not allowed.
8. Only the acting blocks are available for use to define scenic elements. (Except in HFAC 208).
9. The sound system is not available for use.
10. In the event of an outside event in the Pauline Theatre, you will be asked to leave.
11. No more than a 2-hour block can be requested per day.
12. The Fly System in Pauline is absolutely NOT available.

# END OF YEAR REVIEWS

The end of year review process occurs during the last week of the spring semester and is focused on freshmen, sophomores, and juniors in the theatre department. All theatre majors (freshmen, sophomores, and juniors) are required to participate in this process. Minors are not required to participate, but may do so.

Each student is given 20 minutes to present his/her volume of work during the past year and then is provided with a critical analysis of work by the faculty and staff. Emphasis is placed on strengths, deficiencies, and goals for the future. Performance students will present two contrasting monologues along with copies of his/her up-to-date headshot and resume. Technical students will present a portfolio of work along with copies of his/her resume.

The purpose of the review process is to:

1. Evaluate the student's work over the past academic year .
2. Provide critical analysis of the work presented.
3. Plan for the upcoming year based on the particular student's needs
4. Establish goals that will prepare each student for his/her future career in theatre.

These goals will encompass both academic and production pursuits.

# SENIOR SHOWCASE

The Senior Showcase takes place during the last week of classes in the spring semester. All graduating seniors will present work that showcases their achievements during their course of study at HPU. This work should be of the highest quality, a culmination of four years of dedicated effort. The Senior Showcase exhibition will be open for all to attend.

- Performance Emphasis: Every performance student will present either two monologues or one monologue and one scene, partnered with another graduating performance student.
- Tech/Design, Dramatic Writing, and Collaborative Theatre Emphases: Showcase requirements will be determined in consultation with students' advisors.

Rehearsal and organization of the Senior Showcase will be carried out entirely by the participating students. Students are free to consult with faculty members for guidance and advice. However, this will be a student driven project.



# SAMPLE ACTING RESUME

## Joe Performer

(212) 555-1212

joeperformer@gmail.com

AFTRA, SAG

Hair: Blond

Eyes: Blue

Weight: 190

Height: 6' 2"

Vocal: Tenor

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### Theatre

Play Title	Role	Theatre, Director
Play Title	Role	Theatre, Director
Play Title	Role	Theatre, Director

### Film/TV

Project Title	Type of Role	Studio/Director/Production Company
Project Title	Type of Role	Studio/Director/Production Company
Project Title	Type of Role	Studio/Director/Production Company

### Commercials

Project Title	Local/Regional/National
Project Title	Local/Regional/National
Project Title	Local/Regional/National

### Special Skills

Juggling, Dialects: Standard British, Irish, Tap dancing, Kazoo

### Training

BA, Performance Theatre, High Point University  
Voice, Instructor's name  
Dance, Instructor's name

HIGH POINT UNIVERSITY  
Department of Theatre

# SAMPLE DESIGN/TECH RESUME

**Jane Carpenter**

(212) 555-1212

janecarpenter@gmail.com

Position Title

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## Experience

<b>Name of Theatre, City State</b>	<b>Year</b>
Job Title            Show Title	Supervisor
<b>Name of Theatre, City State</b>	<b>Year</b>
Job Title            Show Title	Supervisor
<b>Name of Theatre, City State</b>	<b>Year</b>
Job Title            Show Title	Supervisor
<b>Name of Theatre, City State</b>	<b>Year</b>
Job Title            Show Title	Supervisor

## Education

BA, Technical Theatre, High Point University, High Point, NC (May 2013)

## Related Skills

Ability to read music; languages; model making; sewing; specialty certifications (welding).

## References

Name	Title	Phone	Email
Name	Title	Phone	Email
Name	Title	Phone	Email

HIGH POINT UNIVERSITY  
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# DESIGN/TECH RESUME GUIDELINES

## *General*

- Your resume should be contained on one page;
- Use only a simple, basic, and standard font so that your resume is easy to read;
- Arrange the information on your resume in a clear, concise, and organized manner;
- If you list professional experience but do not provide a reference from the theatre, this will be perceived as a red flag to a potential employer. If you cannot provide a reference from this theatre, consider not listing the experience;
- Save and send only a pdf copy of your resume.

## *Heading*

- Along with your name, the heading should include your phone number and email;
- Do not include your home address on your resume;
- Your voicemail message must be clear and professional;
- Make sure your voicemail is not full;
- Your email address should be simple and professional; otherwise, it may be caught in a spam filter.

## *Position Title*

- The position title is used to identify yourself and the job you seek.

## *Experience*

- List all professional experience first and then educational experience;
- Arrange all information in chronological order, beginning with your most recent work first;
- Make sure all information is spelled correctly;
- Include the direct supervisor you worked with for each position you list;
- You may list the director and/or designer of the production you worked on if you worked directly with them;
- If you did not have the best experience working with your direct supervisor, you may list another supervisor you worked with instead;
- Remove all high school experience by the end of your sophomore year.

## *Additional Skills*

- Include only experience that is related to the job you are applying for;
- List all computer skills:  
Software: Microsoft Office Suite; AutoCAD 12 2D and/or 3D; VectorWorks; LightWright 5 (Basic); current Adobe Creative Suite PS and/or AL; Google SketchUp; Q-Lab; and Audacity.  
Console: ETC Ion; Jands Vista V1 and V2; Analog Audio; Digital Audio (Yamaha PM5D); and Strand Innovator.
- You may also include the level of expertise you have with each experience: Beginner, Intermediate, Advanced
- Be prepared for the interviewer to quiz you to see if you are at the level of expertise you claim on your resume.

## *References*

- Make sure you have acquired permission from individuals before you list them as references;
  - Notify your references prior to applying for a job so they will be prepared to talk about you and your work when called upon to do so;
  - Make sure all information is accurate and spelled correctly.

# DESIGN/TECH

## DIGITAL PORTFOLIO GUIDELINES

- Document your work by taking pictures and making notes about the project you are documenting (show title, designers, supervisor, your job responsibility on project, date, etc.). If you wish to take advantage of professional images taken of a show, make sure you have the rights to include them in your portfolio;
- If your pictures include Equity actors, you will need to give them credit along with the designers;
- Update your portfolio often, particularly after each show;
- There are a variety of websites that provide portfolio creators that are easy to navigate. Try a few of them out to see which is the best fit for you;
- View your portfolio on various devices (Mac, PC, iPad, eReader, etc.) and through various browsers (Explorer, Firefox, Safari, etc.) to see if it appears as you intended for it to;
- Select a layout that is clean, organized, and easy to navigate. You will lose your audience quickly if they have to look too long for information;
- Keep your portfolio professional. You may provide some aspects that reveal your personality to set yourself apart, but remember that this is a tool to aid in obtaining a job;
- Keep all information, images, sound/movie clips, and pages related to the job you seek.

### *Costume Design*

- Color costume renderings
- Production images
- Research and sketches for a production to demonstrate design process
- Brief statement of concept for each show
- Designer paperwork (character chart, plot, etc.)

### *Costume Technician*

- Production images
- Images of work in process
- Images of the inside of costume pieces created
- Examples of pattern drafting

### *Scene Designer*

- Images of models and/or color renderings
- Research and developmental sketches
- Drafting examples
- Painters elevations
- Production images
- Photos of work in process
- Brief statement of concept for each show

### *Lighting Designer*

- Storyboards and lighting studies
- Visual research
- Brief statement of concept for each show
- Light plots
- Full set of paperwork
- Production images

### *Technical Director*

- Production images and copies of designer's model and/or rendering
- Drafting examples
- Budget paperwork
- Organizational paperwork (crew schedules, building schedules, etc.)
- Show specific technical challenges and how you solved them

### *Technicians*

- Production images (clearly noting your contributions to the production)
- Images of projects completed (in process and finished)
- Examples of sketches, paperwork, and/or drafting to demonstrate the scope of one or more projects

# THEATRE TRADITIONS & ETIQUETTE

When we know and follow the traditions and etiquette of the theatre, we become linked to a community of artists and crafts-people that extends from the beginnings of theatre to include ourselves and every other theatre-producing organization today.

The traditions of theatre are more than pleasantries and empty sayings. They are guidelines for the collaborative process of theatre. When practiced, these guidelines are often referred to as “being professional.”

The term “professionalism” acknowledges the concept that our work as theatre artists depends upon each of us treating our fellow artists and crafts-people with simple courtesy and respect.

Respect the work of your fellow company members. Appreciate what each collaborator brings to the production.

We depend upon each other to create good theatre. Accepting and acknowledging everyone’s contributions signals to ourselves and to our collaborators that what each of us we does as a theatre artist is not only “fun” and personally fulfilling but is also important, meaningful, and valuable to our society.

Among the specific traditions and guidelines/code of behavior we follow in the High Point University Department of Theatre:

- Arrive early to all rehearsals, production meetings, work calls, and performances.
- Come to each rehearsal and work call prepared and focused on the task at hand.
- Be courteous. Say “Please” before requests and “thank you” after.
- All personnel should acknowledge the stage managers calls with a polite “thank you.”
- Conscientiously meet all production deadlines.
- When creating a role, know your lines thoroughly when you are supposed to be “off book.”

# THEATRE TRADITIONS & ETIQUETTE

- When arriving at the theatre for performances, actors and crew members should sign themselves in ON TIME. Never ask others to sign in for you.
- Actors should be unfailingly courteous to ALL production personnel. Crew members are colleagues and collaborators, not “assistants.”
- Allow for quiet time before the performance and rehearsal. This helps us prepare and focus for the work ahead.
- Limit your socializing to appropriate times - prior to and after rehearsals and during rehearsal breaks. Talking and horseplay during can be disruptive, distracting, and, at times, dangerous.
- Practical jokes have no place in performance - ever.
- An actor never gives another actor an unsolicited note on performances.
- Actors should arrive at costume fittings on time. In addition:
  - Take a shower or bath before your fitting.
  - Use deodorant.
  - Wear proper, clean underwear.
- In the dressing room, actors should:
  - Keep your things to your allotted counter space.
  - Never borrow another actor’s makeup (or anything) without permission.
  - Use deodorant, but not perfume - others may be more sensitive to scents.
  - Be modest - others may be less comfortable with nudity than you.
- Always hang up your costume - unless it is a crew-assisted quick-change.
- Do not eat or drink in costume. In some cases water may be permitted.
- When cast in a role, an actor should not alter hairstyle (including facial hair) in any way until first consulting the costume designer.



# THEATRE TRADITIONS & ETIQUETTE

- Communicate any costume damage to the costume supervisor or wardrobe head.
- If you make a mess in your dressing area, clean it up.
- Do not move, borrow or play with props - especially if they are not your own.
- Let the stage manager know if a prop or scenic element is broken.
- Honor stage traditions - even superstitions - to maintain esprit de corps.
  - Do not whistle backstage.
  - Do not say “Macbeth” in the theatre.
  - Say “break a leg” not “good luck.”
- Crewmembers: you should wear appropriate, clean clothing for your call.
- Do not eat or drink backstage.
- Cast and crew should not talk backstage except for show related business.
- Crew members should not talk to actors except for show related business - it may break their concentration.
- Headsets are used only for communication required during production such as calls, warnings, and cues. Technicians, stage managers, and assistant stage manager should not chat while on head-set.
- Crew members: do not perform tasks that are not assigned to you.
- Do not move, borrow, or play with the props.
- Report broken props or scenic elements to the stage manager.

*Extrapolated from Theater Design and Technology, Vol. 36, No. 1, Winter 2002, pp. 22-24.*

# DANCE RULES & ETIQUETTE

## *Class expectations*

- Students are expected to arrive to class on time. Should a student arrive more than ten minutes into class, or after the first warm-up exercise has concluded, they will not be allowed to participate in class and will be asked to observe. Students observing class because of tardiness will receive only half of their participation grade.
- Students should arrive to class in proper attire.
- Students should arrive with all assigned reading materials and written assignments. Failure to do so will result in a reduced grade in the class.
- While in class, students should remain silent. This includes while the class is learning combinations, while watching small groups dance and while individual students are receiving corrections.
- Injury does not preclude students from showing up to class. If students become injured, they are expected to observe classes and take notes for the duration of their injuries. If this requirement is not met, students will receive a reduced grade.
- While in class, students should exercise respect for the instructor, for their fellow classmates and for themselves. This includes, but is not limited to not using foul language in class, full participation in class activities, demonstrating combinations when asked by the instructor and helping/collaborating with classmates when asked. When we step into the studio, we are a community!

## *Rehearsal expectations*

- Students should arrive in proper attire.
- Students should arrive to rehearsal at least ten minutes early to warm up and go over material from previous rehearsals.
- Students should be prepared to take notes, as once choreography is given it is the student's responsibility to know the choreography.
- While in rehearsal, students should remain silent. This includes while learning new combinations, while individual students are receiving corrections and while running pieces of work.
- Should a student become injured, it does not preclude them from showing up to rehearsal. Students are expected to observe and take notes for the duration of their injuries.
- While in rehearsal, students should exercise respect for the choreographer, for their fellow performers and for themselves. This includes, but is not limited to not using foul language in rehearsal, full participation in rehearsal activities, demonstrating combinations when asked by the choreographer and helping/collaborating with fellow performers when asked. When we step into the studio, we are a community!

# DANCE RULES & ETIQUETTE

## *Performance expectations*

- Arrive at least an hour and a half before show time for call and warm-up
- Students are responsible for keeping their costumes assembled. Should any part of one's costume need attention, mention it immediately. Students can make no alterations to costumes.
- Students are required to have their own make-up kits, and should know how to apply their own make-up.
- Students are responsible for knowing how to do their hair for performances. This means if practice is needed, practice!
- Students are expected to stay after performances for post-show activities, including post-show discussions, post-show clean up and strike.

## *Acceptable attire for women*

- Black fitted jazz pants or jazz capris
  - Black opaque leggings – full length or capris
  - Black fitted tank or tee that covers the midriff completely
  - Black leotard and black tights
  - Proper shoes, if required
- NO SHORTS  
NO HALTER TOPS, TUBE TOPS, EXTREMELY LOW CUT TOPS
- Hair should be pulled back
  - Good personal hygiene should be practiced, including wearing fresh garments and using deodorant

## *Acceptable attire for men*

- Black men's jazz or sweat pants
  - Black fitted tank or tee that covers the midriff completely
  - Black men's dance tights
  - Dance belts strongly suggested
- NO SHORTS  
NO SAGGING PANTS
- Hair should be neatly kept, pulled back if applicable
  - Good personal hygiene should be practiced, including wearing fresh garments and using deodorant

**PERFORMANCE MAJOR REQUIREMENTS = 48 Credits**

Completed   Grade   In Progress

—	—	—	THE 1000: Foundations of Theatre
—	—	—	THE 1500: Fundamentals of Acting
—	—	—	THE 2400: Fundamentals of Design & Architecture
—	—	—	THE 3000: Studies in Theatre
—	—	—	THE 2000: Voice, Diction, Dialect
—	—	—	THE 2500: Intermediate Acting

Completed   Grade   In Progress

—	—	—	THE 1300: Theatre Crafts or THE 2300: Costume & Makeup Crafts
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Completed   Grade   In Progress

—	—	—	THE 1100: Theatre Practicum (8 Semesters)
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Completed   Grade   In Progress

—	—	—	THE 3400: Directing or THE 3500: Studies in Theatre or THE 3600: Acting for the Camera or THE 4500: Performance Studio or Dance Class:
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*A total of 8 credits from the following:*

Completed   Grade   In Progress

—	—	—	THE 1100: Theatre Practicum
—	—	—	THE 2100: Play Writing
—	—	—	THE 2600: Contemporary Dance
—	—	—	THE 2700: Jazz Dance
—	—	—	THE 2800: Ballet
—	—	—	THE 2900: Dance Composition
—	—	—	THE 3100: Play Writing II
—	—	—	THE 3400: Directing
—	—	—	THE 3500: Studies in Performance
—	—	—	THE 3600: Acting for the Camera
—	—	—	THE 4000: Creative Dramatics
—	—	—	THE 4111: Independent Study (2 – 6 credits)
—	—	—	THE 4500: Performance Studio
—	—	—	THE 4600: Theatre Arts Administration
—	—	—	THE 4800: Internship _____

\*\*THE 1300, 2200, 2300, 3200, 3300, and Special Topics also meet this requirement.

**TECHNICAL MAJOR REQUIREMENTS = 48 Credits**

<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
_____	_____	_____	THE 1000: Foundations of Theatre
_____	_____	_____	THE 1500: Fundamentals of Acting
_____	_____	_____	THE 2400: Fundamentals of Design & Architecture
_____	_____	_____	THE 3000: Studies in Theatre
_____	_____	_____	THE 2200: CAD & Technology

<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
_____	_____	_____	THE 1300: Theatre Crafts
_____	_____	_____	THE 2300: Costume & Makeup Crafts

<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
_____	_____	_____	THE 1100: Theatre Practicum (8 Semesters)
			FALL                  FALL                  FALL                  FALL
			SPRING              SPRING              SPRING              SPRING

<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
_____	_____	_____	Design Course
			THE 3200: Costume Design or
			THE 3300: Scenic & Lighting Design or
			THE 2888: Special Topics _____ or
			THE 3888: Special Topics _____ or
			THE 4888: Special Topics _____

*A total of 8 credits from the following:*

<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
_____	_____	_____	THE 1100: Theatre Practicum
_____	_____	_____	THE 2100: Play Writing
_____	_____	_____	THE 3100: Play Writing II
_____	_____	_____	THE 3200: Costume Design
_____	_____	_____	THE 3300: Scenic & Lighting Design
_____	_____	_____	THE 3400: Directing
_____	_____	_____	THE 3500: Studies in Performance
_____	_____	_____	THE 3600: Acting for the Camera
_____	_____	_____	THE 4000: Creative Dramatics
_____	_____	_____	THE 4111: Independent Study (2 – 6 credits)
_____	_____	_____	THE 4500: Performance Studio
_____	_____	_____	THE 4600: Theatre Arts Administration
_____	_____	_____	THE 4800: Internship _____
_____	_____	_____	THE 2888: Special Topics _____
_____	_____	_____	THE 3888: Special Topics _____
_____	_____	_____	THE 4888: Special Topics _____

\*\*Dance Classes can meet this requirement as well

**DRAMATIC WRITING MAJOR REQUIREMENTS = 48 Credits**

<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
—	—	_____	THE 1000: Foundations of Theatre
—	—	_____	THE 1500: Fundamentals of Acting
—	—	_____	THE 2400: Fundamentals of Design & Architecture
—	—	_____	THE 3000: Studies in Theatre
—	—	_____	THE 2100: Play Writing
—	—	_____	THE 3100: Play Writing II

<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
—	—	_____	THE 1300: Theatre Crafts or THE 2300: Costume & Makeup Crafts

<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
—	—	_____	THE 1100: Theatre Practicum (8 Semesters)

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<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
—	—	_____	Writing for Film/Elect. Media: _____ or ENG Creative Writing: _____

*A total of 8 credits from the following:*

<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
—	—	_____	THE 1100: Theatre Practicum
—	—	_____	THE 1300: Theatre Crafts
—	—	_____	THE 2200: CAD & Technology
—	—	_____	THE 2300: Costume & Makeup Crafts
—	—	_____	THE 2600: Contemporary Dance
—	—	_____	THE 2700: Jazz Dance
—	—	_____	THE 2800: Ballet
—	—	_____	THE 2900: Dance Composition
—	—	_____	THE 3200: Costume Design
—	—	_____	THE 3300: Scenic & Lighting Design
—	—	_____	THE 3400: Directing
—	—	_____	THE 3500: Studies in Performance
—	—	_____	THE 3600: Acting for the Camera
—	—	_____	THE 4000: Creative Dramatics
—	—	_____	THE 4111: Independent Study (2 – 6 credits)
—	—	_____	THE 4500: Performance Studio
—	—	_____	THE 4600: Theatre Arts Administration
—	—	_____	THE 4800: Internship _____
—	—	_____	THE *888: Special Topics _____



**COLLABORATIVE MAJOR REQUIREMENTS = 48 Credits**

<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
—	—	—	THE 1000: Foundations of Theatre
—	—	—	THE 1500: Fundamentals of Acting
—	—	—	THE 2400: Fundamentals of Design & Architecture
—	—	—	THE 3000: Studies in Theatre
—	—	—	THE 2100: Play Writing
—	—	—	THE 3400: Directing

<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
—	—	—	THE 1300: Theatre Crafts or THE 2300: Costume & Makeup Crafts

<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
—	—	—	THE 1100: Theatre Practicum (8 Semesters)
—	—	—	_____
—	—	—	_____

<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
—	—	—	THE 4600: Theatre Arts Administration or THE 4500: Performance Studio or THE 1300: Theatre Crafts or THE 2300: Costume & Makeup Crafts or Entrepreneur/Grant Writing:
—	—	—	_____

*A total of 12 credits from the following:*

<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
—	—	—	THE 1100: Theatre Practicum
—	—	—	THE 2100: Play Writing
—	—	—	THE 2600: Contemporary Dance
—	—	—	THE 2700: Jazz Dance
—	—	—	THE 2800: Ballet
—	—	—	THE 2900: Dance Composition
—	—	—	THE 3100: Play Writing II
—	—	—	THE 3400: Directing
—	—	—	THE 3500: Studies in Performance
—	—	—	THE 3600: Acting for the Camera
—	—	—	THE 4000: Creative Dramatics
—	—	—	THE 4111: Independent Study (2 – 6 credits)
—	—	—	THE 4500: Performance Studio
—	—	—	THE 4600: Theatre Arts Administration
—	—	—	THE 4800: Internship _____

\*\*THE 1300, 2200, 2300, 3200, 3300, and Special Topics also meet this requirement.

**THEATRE MINOR REQUIREMENTS = 21 Credits**

<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
—	—	_____	THE 1000: Foundations of Theatre
—	—	_____	THE 1500: Fundamentals of Acting
—	—	_____	THE 1300: Theatre Crafts or THE 2300: Costume & Makeup Crafts
—	—	_____	THE 1100: Theatre Practicum (4 Semesters)
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<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
—	—	_____	<i>A total of 8 credits from 2000-level or higher courses</i>
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**DANCE MINOR REQUIREMENTS = 23 Credits**

<u>Completed</u>	<u>Grade</u>	<u>In Progress</u>	
—	—	_____	THE 2800: Ballet
—	—	_____	THE 2600: Contemporary
—	—	_____	THE 2900: Composition
—	—	_____	THE 2700: Jazz or THE 2750: Tap
—	—	_____	2 Credits from Studio Courses: THE 2810: Ballet Studio and/or THE 2610: Contemporary Studio
—	—	_____	THE 2850: Dance and New Media or THE 2950: Dance and Community Concepts