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Dear Theatre Majors, Minors, and Colleagues,

Welcome to the Department of Performing Arts at Clemson University. We are a community of artists who are passionate about our work and the development of future theatre professionals.

You are encouraged to explore all of the opportunities the Theatre concentration and the Department of Performing Arts has to offer. The students who take ownership of their education and take initiative typically get the most out of their years at Clemson University. Don’t sit by and wait for an invitation: attend every audition, ask how you can help, volunteer for run crews, GET INVOLVED!

Get to know all of the theatre faculty and your fellow Performing Arts majors; they are your collaborators for the next few years and will be your professional colleagues after you graduate.

Sincerely,

The Clemson University Theatre Faculty and Staff…

Carol Collins
David Hartmann
Kendra Johnson
Matt Leckenbusch
Woody Moore
Tony Penna
Shannon Robert
Kerrie Seymour
Rick St. Peter
1. FACULTY

Carol Collins  
*Playwriting, Creative Drama, Improvisation*  
BA Eckerd College  
MA Eastern Michigan University  
MFA Yale School of Drama  
Hometown Conway, SC  
Fun fact I used to be a professional puppeteer.

David Hartmann, Department Chair  
*Scenic Designer*  
BFA University of Wisconsin, Whitewater  
MFA University of Minnesota  
Hometown Chicago, IL  
Fun fact I cannot snap my fingers.

Kendra Johnson  
*Costume Designer*  
BA James Madison University  
MFA University of Tennessee, Knoxville  
Hometown Takoma Park, MD  
Fun fact Although I did not participate in my high school theatre productions, I chose my profession by picking it out of the World Book Encyclopedia at the age of 16. I never changed my mind or major. I am doing exactly what I said I would be doing.

Matt Leckenbusch  
*Technical Director*  
BA Elon University  
MA Winthrop University  
Hometown Franklinville, NJ  
Fun fact I am a certified scuba diver and while in Belize I went as deep as 130 feet under water.

Woody Moore  
*Brooks Center Production Supervisor*  
BA Lander University  
Hometown Greenville SC  
Fun fact I am a member of a barbecue competition team, and I am vegan.

Tony Penna, Director of Theatre  
*Lighting Designer*  
BA Hanover College  
MFA Boston University  
Hometown Indianapolis, IN  
Fun fact My wife and I were married on the Greek island Santorini. Our marriage license is in Greek.

Shannon Robert  
*Scenic Designer*  
BA & BFA William Carey College  
MFA Florida State University  
Design Certification Moscow Art Theatre  
Hometown New Orleans, LA  
Fun fact I can make the sound of a crying baby.
Kerrie Seymour
Actor
BA St. Bonaventure University (journalism/mass communication)
MFA Trinity Rep Conservatory/Rhode Island College (now Trinity/Brown Consortium)
Hometown Mechanicsville, MD
Fun fact I know just about everything there is to know about NKOTB.

Rick St. Peter
Director
BA Christopher Newport University
MFA Virginia Commonwealth University
PhD Texas Tech University
Hometown Newport News, VA
Fun fact I'm a former college and semi-pro baseball player and a current frustrated golfer.

2. MISSION STATEMENT

The mission of the theatre concentration in Clemson University's Department of Performing Arts is to prepare students for lifelong careers in the theatre profession. Through our curriculum, productions, and professional development training, we educate and inspire future theatre artists and audiences to enrich theatre arts in our community, state, and nation.

The strength of the theatre concentration is its people - the students who demonstrate a passion for learning and creative discovery, as well as the faculty and staff who maintain professional careers at regional, national, and international levels and bring that experience to the students. Our program resides in the Brooks Center for the Performing Arts, an award-winning, state-of-the-art facility that also houses concentrations in music and audio technology.

3. WEB SITES

Here are some relevant web sites that you should visit often for information and schedule updates…

Department of Performing Arts  www.clemson.edu/PerfArts

Clemson Players  www.clemson.edu/PerfArts>Ensembles>Theatre>Clemson Players  www.facebook.com/theclemsonplayers

Brooks Center for the Performing Arts  www.clemson.edu/Brooks  www.facebook.com/

Theatre Unhinged  www.clemson.edu/PerfArts>Ensembles>Theatre>Theatre Unhinged  www.facebook.com/UnhingedTheatre

Southeastern Theatre Conference  www.setc.org

US Institute for Theatre Technology  www.usitt.org

South Carolina Theatre Association  www.southcarolinatheatre.org

ARTSEARCH  www.tcg.org/artsearch

The Performing Arts Department has a paid subscription to ARTSEARCH. For login information, contact Tony Penna.
4. BUILDING INFO

The Brooks Center for the Performing Arts is your building and we hope you take full advantage of the facility during your years at Clemson. In addition to the Brooks Theatre and Bellamy Theatre, the building has a dance studio, a piano lab, a Pro Tools studio, piano practice rooms, and “the hinge” that are all available to you. Some of these require a reservation; see Beth Anne Johnson in the main office (221 Brooks) for more information.

Hours
The building hours are Mon-Fri 6am-2am, Sat-Sun 10am-2am. If you come to the building on a weekend and find the doors locked during these times, try the doors in the loading dock.

Safety
Safety is an important matter in our building. Thefts have occurred in places such as classrooms, the hinge, and the loading dock. Be aware of your surroundings, especially if you are in the building at night. Never leave your valuables unsupervised. If you need help, find a faculty member or call campus security at 864-656-2222.

OSHA requires that hard hats be worn on stage whenever there is work being done overhead. Steel toe boots and safety glasses are also required when working. Closed toe shoes are absolutely required when working in the theatres.

Home Football
Home football games are scheduled on certain Thursdays and Saturdays in the fall semester. As a general rule, the Brooks Center will be closed and locked on game days and classes are usually cancelled at noon when there is a home football game on Thursdays (an email will be sent to you from the university with class cancellation notices).

On days of home football games nearly 100,000 people come to campus, making Clemson the third-largest city in South Carolina for a day. This many people makes driving on campus and parking nearly impossible, so plan ahead!

Rehearsal spaces
Rehearsals for Clemson Players productions are normally held in the Bellamy Theatre or in room 108. Your stage manager will inform you of rehearsal times and locations. If you need rehearsal space for a class, consider using the dance studio, classrooms (rooms 205, 206, and 218), or the music rooms (rooms 115 and 117). You can also reserve rooms next door in the Academic Success Center.

Place of business
Keep in mind that while the Brooks Center has classrooms, theatres, recital rooms, and rehearsal spaces, it is also a place of business. Arts professionals, prospective students, and university administrators occasionally walk through the building for meetings and other business. Remember that you are a representative of the department at all times.

Use of Bellamy Theatre
The Bellamy Theatre is where we produce three of our four productions and serves as a laboratory for a number of classes. Use of the Bellamy Theatre is coordinated by the Technical Director. If you need to hold a class, rehearsal, presentation, showcase, recital, etc. in the Bellamy Theatre, please see the Technical Director as early as possible and again closer to the event. Keep in mind that use of the theatre may not be possible during certain times of the semester.

The Bellamy Theatre, along with staging, seating, risers, lighting, sound, and video equipment may be rented if you are using the theatre for a non-departmental event (such as Theatre Unhinged productions). For rental information, see the Brooks Center Production Supervisor. There might also be charges for use of the box office for ticketing and a house manager. See the Brooks Center web site for pricing information (www.clemson.edu/Brooks).

Generally, classes can use the Bellamy Theatre for free, but you should still coordinate this with the Technical Director.
5. ACADEMICS

YOUR ACADEMIC SUCCESS IS OUR TOP PRIORITY. If you are struggling academically, you are encouraged to speak with any theatre faculty member to strategize ways to help. You should also consider cutting back on production work until your grades improve.

Advisors and Registration
You have been assigned an academic advisor to help guide you through the curriculum (note that I said help guide you; ultimately you are solely responsible for your academic success). You will meet with this advisor part way through the semester to discuss the classes you should take the following semester. It is a good idea to come to this meeting with an idea of the classes you want/need to take. After this meeting, your advisor will go online and check a box so you can register. Advisors will not check this box if you don’t meet with them.

Applied Lessons
As a Performing Arts major, you get $100 toward applied lessons, such as voice lessons or a musical instrument. See Beth Anne Johnson, Student Services Coordinator, in 221 Brooks for more information.

Curriculum Maps
A curriculum map for the Theatre concentration can be found in the Undergraduate Announcements (http://www.registrar.clemson.edu/html/catalog.htm). It shows an example of how you can take all courses required for graduation in four years.

Alternate curriculum maps for students wishing to…
- Graduate in 3 years
- Minor in Communication Studies' Disney program (described in the next section)
- Study abroad at Rose Bruford College in London (described on page 8)
- Work in The Warehouse Theatre Conservatory program (described on page 9)

Minors
You are required to have a minor unless you pursue a double major. A list of minors and their requirements can be found in the Undergraduate Announcements. Do not wait too long to declare your minor; it is recommended that you declare a minor by the second semester of your sophomore year.

Theatre concentration students are able to declare Music as a minor, but there is no Audio Technology minor.

Another popular minor is Communication Studies' Disney program; here you can complete the entire minor in one semester. No application is necessary. This minor includes one class and a semester spent in Orlando, Florida working at Disney theme park. Several current students have done the Disney program; seek them out for more information. If you are interested in beginning “the Disney minor,” please see the Director of Theatre.

Blackboard
Blackboard is the university’s official portal for course management. Most professors (not all) use Blackboard to post syllabi and assignments, send emails, etc. Blackboard also contains a gradebook to help you keep track of your grades in each class. If you need help learning how to use Blackboard, contact CCIT or, better yet, ask another student.

Excused absences
Absences and make-up work is a matter of negotiation between the student and the professor. If you will be absent from a class, you should notify the professor immediately and make arrangements to make up any missed work.

The Director of Theatre can provide you with a memo for your professors if your absence from class is due to a Clemson Players production, attendance at a conference, or professional theatre work. If you need this memo, you must let the Director of Theatre know as soon as possible. This memo is not a get-out-of-jail-free card; it only verifies that your absence is due to official university activities and does not guarantee
that your professor will allow you to make up missed work. You are still responsible for negotiating absences with your professors.

You are encouraged to use the Notification of Absence (NOA) link in Blackboard to officially notify your professors of any absences due to illness, class trip, etc.

THEA 2790

There are several sections of THEA 2790, the theatre practicum course. PA majors with a concentration in Theatre are required to complete three sections of THEA 2790; one of them must be section 1. Theatre minors must complete any two sections. THEA 2790 can be repeated a maximum of 4 times.

Section 1 – Shop Hours
Here you work a total of 45 hours in technical areas: scene shop, costume shop, lighting, audio, etc. See the Technical Director for more information.

Section 2 and 3 – Cast
These sections are credit for being cast in one of the Clemson Players productions.

Sections 4 and 5 – Crew
These sections are credit for working on one of the Clemson Players productions as a director, designer, stage manager, or crew member.

Other sections of THEA 2790 will be offered as needed/requested. Check to see if these sections are “by permission of instructor” or have a prerequisite.

“Specialty Prop” Policy - Classes
Whenever a prop is required for a class project (such as an acting scene or directing scene) that simulates a weapon, illegal drug, drug paraphernalia, or alcohol, prior notice must be given to the Director of Theatre (Tony Penna, tpenna@clemson.edu) and the Building Security Coordinator (Woody Moore, kmoore2@clemson.edu). This documentation should come from the course instructor and must include the following information:

- The course name and number;
- The name(s) of the students using the prop;
- The nature of the project;
- A description of the item being simulated;
- What the prop is actually made of;
- The date(s) that the prop will be in the building;
- Where the prop will be stored;
- A personal assurance that the prop will be removed from the building upon completion of the project.

This is to be done to protect the department in the event that Clemson police or campus police conduct a random search of the building and discover an item that appears to be illegal.

Study Abroad At Rose Bruford College

Our department has entered into an exchange agreement with Rose Bruford College of Theatre and Performance in London, England (www.bruford.ac.uk) Rose Bruford is annually regarded as one of the top drama colleges in the United Kingdom with a range of alumni from Gary Oldman to Lake Bell. Students from Rose Bruford’s American Theatre Arts program attend Clemson during the Fall semester and an equal number of Clemson students attend Rose Bruford in the Spring semester.

Applications for the program are made via letter of intent to Rick St. Peter. This letter should detail the student’s academic history at Clemson, their theatrical experience at Clemson and beyond, what they expect to get from a semester abroad in London, and the student’s intention to explore a life in theatre beyond Clemson. Selection will be made based on academic standing, theatrical experience and a considered future. It will be expected that successful candidates will have completed their sophomore year of theatre classes and have been active in the Clemson Players or Theatre Unhinged.
All decisions will be made by the Theatre faculty and all decisions are final.

The Warehouse Theatre Conservatory
The Warehouse Theatre's Conservatory Program gives emerging theatre artists (recent college graduates, current college upperclassmen, and young professionals) the opportunity to Bridge the Gap between the educational and professional world by helping them build a professional network, gaining EMC points, expanding and polishing their portfolios, and learning the ins and outs of the business of theatre.

For more information, visit www.warehousetheatre.com.

6. THE THEATRE MINOR

The Director of Theatre serves as academic advisor to all Theatre minors. You should make an appointment as soon as you declare the minor to review the course requirements.

Check your degreeworks report to make sure the Theatre minor appears as part of your record. If it doesn't, go to Enrolled Student Services in Sikes Hall to officially declare your minor. If you know of anyone who thinks they are a Theatre minor but have not officially declared, please tell them to do so and to make an appointment to see the Director of Theatre.

7. ACADEMIC HONORS

Students are encouraged to consider joining the Calhoun Honors College. Benefits of the program and criteria for acceptance can be found at http://www.clemson.edu/cuhonors/.

All Performing Arts majors may pursue departmental honors by doing a thesis project. For policies and project options, see Tony Penna.

8. KEEP THE DRAMA OUT OF THE DRAMA DEPARTMENT

When you come to class, rehearsal, or a crew call, it is imperative that you leave your personal stress outside. Negative attitudes inevitably have an impact on the task at hand and are detrimental to the creation of art. You could also be distracted while working in one of the shops, leading to personal injury (or worse). Gossip is very damaging to our ability to collaborate in and out of the classroom. If you hear gossip, do not pass it on.

Students are also advised not to enter into a romantic relationship with non-students, such as university employees and anyone who might hold a position of authority over you.

9. THE CLEMSON PLAYERS

Who Are the Clemson Players?
The Clemson Players is the department’s theatre ensemble. Members include theatre majors, theatre minors, and anyone who works on a Clemson Players production. We produce four shows each year including plays and musicals. A list of our past productions (going all the way back to 1964!) can be found on the department web site. You can also see images of recent productions on our Facebook page. Please take a few minutes to like our Facebook page.

The Clemson Players began as an extracurricular student-led organization in 1964 as part of the English and Communications department. Since then the university added the Department of Performing Arts which now houses the Clemson Players. In order to maintain funding from the university and to help with alumni relations, we retain the name Clemson Players.

Our constitution can be found in Appendix A of this policy manual.
Officers
The Clemson Players officers are President, Vice President, Secretary, Financial Chair, and Publicity Chair. For the officers’ duties and other information, refer to the Clemson Players’ constitution in Appendix A of this policy manual.

Hazing
Students are encouraged to consider how we can make our university, the Brooks Center, and our theatre ensembles a safe and nurturing environment. One of the strengths of any theatre company lies in its collaborative nature: artists of all disciplines working together to create a unified artistic vision. “Traditions” or rituals that aim at humiliation cannot and will not be tolerated.

We are confident that hazing does not take place in our theatre program. However, if you know of any such activities, it is imperative that you say something. You can speak with any member of the theatre faculty at any time and we will keep your identity confidential. You can also contact the Office of Community and Ethical Standards (OCES) or the Dean of Students’ office or report an incident of hazing at http://www.clemson.edu/campus-life/campus-services/student-conduct/incidentreport.html. Most importantly, in any situation where there is an immediate concern for physical/life safety, you should call the Clemson University Police Department at 864-656-2222. Add this number to your phone’s contacts so it is easy to find in an emergency.

Season Selection
Shows are selected by the theatre faculty in conjunction with the student members of the Clemson Players. Factors to consider include our casting pool, production costs, the rehearsal and performance schedule, and rights availability. If you would like to formally suggest a play or musical for one of our productions, first discuss its feasibility with a member of the faculty, then fill out a Play or Musical Suggestion Form, which can be found on the Performing Arts Department website and Appendices F and G of this policy manual.

Comp Ticket Policy
As a Performing Arts major you get a total of two complimentary tickets to any Brooks Center calendar event. As a member of the cast or crew of a Clemson Players production, you get an additional two comp tickets to that production. To get your comp tickets, visit the Brooks Center box office (open M-F 1pm-5pm). Get your tickets early; once a show is sold out, you’re out of luck.

Marketing Strategies
Marketing for Clemson Players productions is an ever-changing process. We rely on students’ familiarity with technology and social media to assist in the promotion of our productions. These efforts are coordinated by the Director of Theatre, the Players’ Publicity Chair, and the Brooks Center’s PR team. If you would like to get involved, make an appointment to see the Director of Theatre.

10. POLICIES AND EXPECTATIONS OF THE VARIOUS PHASES OF PRODUCTION

Audition Notices
Audition notices for Clemson Players productions will be posted in the Brooks Center, on monitor displays in AAH buildings, on the Clemson Players’ facebook page, and will be sent out through email. Directors will let you know in these notices what sort of monologues and/or songs you should prepare.

Audition Policies and Expectations
For most productions an audition sign-up sheet will be posted in the hinge a few days before auditions. Walk-ups are welcome, but will have to wait for an open slot. A form will be provided at auditions where you will be asked some basic questions such as contact information and whether or not you are willing to change your appearance for the show (e.g. cutting or dying your hair).

Audition forms will ask you to list your class schedule and any other schedule conflicts. Any conflicts not listed at the time of audition must be accommodated so that you do not miss rehearsal. Remember that theatre is a collaborative art and requires the commitment of every member of the company. You are encouraged to ask about the rehearsal schedule before auditioning.
Theatre concentrations students are expected to provide a head shot and resume at the audition. All others may bring a head shot and/or resume, or may write out their theatre experience on the audition form that will be provided at auditions.

Rehearsal Schedules
The general rehearsal schedule for Clemson Players productions is 5 or 6 days per week from approximately 6pm to 9pm. A show-specific rehearsal schedule will be provided to you at the beginning of the rehearsal period. Depending on the needs of the show, this schedule may vary, but you will be informed in advance. You can expect rehearsals to last longer toward the end of the rehearsal period.

Rehearsal Policies and Expectations
For a complete description/explanation of what is expected of you during rehearsals, see the Clemson University Actor Handbook on the department web site. In a nutshell...

• Anyone attending a rehearsal is expected to arrive early so that work can begin at the scheduled start time. **If you're early, you're on time. If you're on time, you're late.**
• If you are running late, call the stage manager ASAP to let him or her know.
• Always come prepared for the work of the day.
• The rehearsal room is a sacred place. Treat each other with respect and do your best work. Leave the room cleaner than it was when you arrived.

If you are called for a rehearsal, your attendance is mandatory. **The theatre faculty reserve the right to remove students from Clemson Players productions if the students demonstrate a pattern of tardiness, lack of preparation, or disregard of respect for the production and the company.** Tardiness and unexcused absences will also have a significant impact on future casting and scholarship decisions.

Home football games are scheduled on certain Thursdays and Saturdays in the fall semester. As a general rule, rehearsals and performances will not be held on game days and classes are usually cancelled at noon when there is a home football game on Thursdays (an email will be sent to you from the university with class cancellation notices).

Paper Tech
Stage managers, designers, and directors are expected to complete a paper tech before the first technical rehearsal. In a paper tech designers give cue placement and numbers/letters to the stage manager, who marks cues in a calling script. Precise placement of some cues may be determined during the technical rehearsal.

Technical Rehearsal Policies and Expectations
Technical rehearsals are primarily for the stage managers, director, designers, and crew to implement their work into the production. As with any rehearsal, it is vital that everyone arrive early so that work can start on time.

Here are some best practices for stage managers, designers, and technicians in a technical rehearsal...

• Know the goals of that day's technical rehearsal.
• Come to rehearsal well-rested, well-fed, and drink plenty of water.
• You may do school work during your down time, but stay alert and do not miss your cues.
• Take good notes. Always have a pencil and paper with you. Keep your checklist up to date and organized.
• Backstage crew must wear all black clothes unless specified otherwise. This includes shoes, socks, and belts. T-shirts with large, light-colored logos or images must be turned inside out.
• Know your job and be safe. If you are instructed to do something that you are not familiar with or don't feel safe doing, let your supervisor know.

Here are some best practices for actors in a technical rehearsal...

• There will be stopping and starting; when you hear the Stage Manager or Director call “Hold!” we need you to stay in place on stage (the lighting designer is probably adjusting levels to make you look good!).
- While holding, you may speak to others, but do so quietly so that the crew can communicate with each other.
- You may read or do school work while not on stage, but stay alert and do not miss your cues.
- Unless you are doing a quick costume change, don't go far when you exit. We might need to go back and run your exit again.
- Absolutely no eating or drinking (except water) while you are in costume.

Dress Rehearsal Policies and Expectations
- During dress rehearsals, all actors should stay backstage and not in the audience when not performing a scene.
- If your costume needs attention, speak directly with the costume designer.
- You may discuss your own costume with the costume designer, but never make disparaging comments about any costumes to anyone else.

Performance Policies and Expectations
The company is expected to arrive by their call time prepared to perform their duties. Cast and crew are expected to perform the play as rehearsed and in a professional manner. Some productions evolve after the opening performance, but the director or stage manager must approve any changes to the performance before they are incorporated.

Actors are welcome to meet friends and family in the lobby following a performance, but please get out of costume first so that the wardrobe crew can begin their post-show duties. Please ask friends and family to wait for you in the lobby; they should not try to find you backstage or in the dressing rooms.

Photo Calls
At some point during the run of each production, we hold a photo call to document the set, costume, and lighting designs. Photo calls can take 30 to 90 minutes depending on the number of shots and the set up time between shots. The day and time of the photo call will be announced as early as possible, with at least 24 hours’ notice.

Stage managers and run crew are required to attend the photo call to facilitate changes between scenes (scenery, props, costumes, etc.). Photos are posted in the Clemson Players’ google drive account. Contact the Director of Theatre for access.

Here are some best practices for photo calls…
- Patience is appreciated; photo calls can be long and boring, but remember that the purpose is to document our work and to take photos that can be used in brochures, web sites, and advertisements.
- Pay attention to instructions from the stage manager. In order to expedite the photo call, he or she will announce the next shot while each photo is being taken so that crew can begin to prepare and actors know where they need to go next.
- The photographer might adjust the actors’ positions in order to compose a photo. DO NOT incorporate these adjustments into the performance; they are just for the sake of taking the photo.
- Move quickly to set up each shot. If the crew needs help moving scenery or props, please help out.

Kennedy Center American College Theatre Festival (KCACTF)
Almost all of our productions are entered into KCACTF. This means that respondents from peer colleges and universities attend a performance and give feedback immediately after. This is an opportunity for us to receive feedback about our production from an external reviewer, which can help our program and our productions grow.

You will be notified in advance with the performance that the KCACTF respondent will attend. Plan to stay after the performance for the feedback session, which usually takes 30 to 60 minutes. During this session, you are expected to listen to the respondent's comments and answer their questions honestly and respectfully. If you receive negative feedback about your work, do not engage in an argument with the respondent. Simply take the comment; you can discuss it with a faculty member later.
Strike
We pride ourselves on being a community of artists. When one person in the community needs help, we should all pitch in. To this end, all theatre concentration students (especially tech students) are expected to help strike Clemson Players productions. Strikes usually begin immediately following the final performance. The Technical Director will assign you to a crew. Check in with your supervisor and do not leave strike until he or she releases you.

“Specialty Prop” Policy – Production
Whenever a prop is required for a Clemson Players production that simulates a weapon, illegal drug, drug paraphernalia, or alcohol, prior notice must be given to the Director of Theatre (Tony Penna, tpenna@clemson.edu) and the Building Security Coordinator (Woody Moore, kmoore2@clemson.edu). This documentation should come from the production’s director (or the director’s faculty mentor, if the director is a student) and must include the following information...

- The title of the production;
- The name of the prop master/mistress;
- A brief description of how the prop will be used in the production;
- A description of the item being simulated;
- What the prop is actually made of;
- The date(s) that the prop will be in the building;
- Where the prop will be stored;
- A brief explanation of how the prop will be stored or disposed of upon the closing of the production.

This is to be done to protect the department in the event that Clemson police or campus police conduct a random search of the building and discover an item that appears to be illegal.

11. PRODUCTION POSITIONS

Directors
Directors for Clemson Players productions are typically theatre faculty or professional guest artists. Students who have passed Stage Directing II (THEA 4760) and have proven themselves to be talented and reliable will be invited to direct by the theatre faculty. If you have an interest in directing and meet these criteria, you should first speak with our professor of directing, Rick St. Peter. An official application for students who want to direct a Clemson Players production can be found on the department web site.

Actors
All Clemson students are welcome to audition for Clemson Players productions. You do not need to be a Performing Arts major or a current member of the Clemson Players student organization.

Stage Managers
Students wishing to serve as Stage Manager or Assistant Stage Manager on a Clemson Players production should first speak with Tony Penna. It is recommended, but not required, that you first pass the stage management class (THEA 3880). You should plan on working as an ASM on at least one show before serving as Stage Manager. Working as an ASM will give you a chance to learn about our production process and facilities. Check the production schedule in advance to make sure you are available for every rehearsal and performance.

Designers
Students wishing to serve as a designer on a Clemson Players production should first speak with the faculty member who teaches in that discipline. Sound designers should speak with the Director of Theatre or the Technical Director. It is expected, but not required, that you first pass a course in that discipline. Handbooks for the scene shop, costume shop, and lighting crew can be found on the Performing Arts Department web site.

Run Crew
Students wishing to work on the run crew for a Clemson Players production should first speak with the Technical Director. Be sure to check the production schedule and make sure you are available for every
rehearsal and performance that you are required to attend. You must wear all black clothing with long sleeves for every technical rehearsal and performance (unless specified otherwise). Shirts with bright logos or images should be turned inside out.

House Managers
House managers are employees of the Brooks Center. They are responsible for front of house operations, including patrons and ushers. If a patron is causing a disruption in the theatre, please let the house manager know; students should not attempt to approach the patron.

Ushers
Ushers are volunteers who take tickets, hand out programs, and guide patrons to various locations in the building. Students are able to sign up to serve as an usher; see Nancy Martin in the box office. There is a strict dress code for ushers and a certain amount of training/orientation. Ushers are allowed free admission to the performance that they work.

Audience
The audience is ultimately who we work for. Some of our audience members have been to many theatre productions, and some are coming to the theatre for the first time. Regardless, it is our job to perform shows as they were rehearsed in a professional manner.

12. COMMUNICATIONS

Email
Your Clemson email is the official means of communication concerning classes, productions, and other official business. Check your Clemson email each day. If you have multiple email accounts, consider having your messages automatically forwarded to just one in order to consolidate your communications.

Facebook (www.facebook.com)
Facebook and other forms of social media are used for purposes of promoting our shows and other events, but you should never send official messages (such as absence notifications) through these channels.

Twitter
A Clemson Players twitter account is coming soon!

Dropbox (www.dropbox.com)
Dropbox is a common means of storing and sharing files. An application for desktop computers, smart phones, and tablets can be installed so that your Dropbox folder functions exactly like any other folder on your hard drive, but it also automatically updates the file in the cloud.

Clemson Box (www.clemson.box.com)
Similar to Dropbox, Clemson box is a cloud service for storing and sharing files. Applications for desktop computers, smart phones, and tablets are also available.

Virtual Callboard (www.virtualcallboard.com)
VCB is an internet subscription service that facilitates communication between stage managers, performers, and technical departments. Tony Penna is very interested in using VCB for Clemson Players productions. Talk with Tony if you would like to help explore the features of VCB!

13. PROFESSIONAL DEVELOPMENT OPPORTUNITIES

Clemson faculty and students regularly participate in the following organizations and their annual conferences. If attending any of these conferences means you will miss a class, contact the Director of Theatre for a memo to your professors explaining your absence. This memo will not automatically excuse you from the class; it merely verifies that your absence is due to a university-sponsored event. Making up classwork is a matter of negotiation between you and your teachers.
South Carolina Theatre Association (SCTA)
From the SCTA web site…

The purpose of the South Carolina Theatre Association is to bring together theatre groups – Educational Theatre, Community Theatre, Professional Theatre, and High School Theatre – to improve and further the cultural growth of theatrical art by mutual aid and advancement and stimulation of public interest. SCTA believes that arts education is integral to educational excellence. We are represented on the Arts in Basic Curriculum Committee to ensure the voice of theatre artists in education is heard. We know that the arts are essential in learning and they enliven learning in all subject areas. Education in the arts provides significant opportunities for critical thinking, creative problem solving, skill development, collaborative learning, autonomous judgment, and meaningful community involvement. The arts provide knowledge of our own cultural heritage and enlighten us about other cultures, past and present. Moreover, the arts enable students of all ages to address fundamental human issues such as values, feelings, ethics, standards, and social or environmental concerns.

The SCTA conference (held in November) Actors who want to audition for jobs at SETC must first pass the auditions at SCTA.

Southeastern Theatre Conference (SETC)
From the SETC web site…

"SETC is the strongest and broadest network of theatre practitioners in the United States. We provide extensive resources and year-round opportunities for our constituents. Our services, publications, and products contribute significantly to the careers of emerging artists, seasoned professionals and academicians. SETC energizes the practical, intellectual and creative profile of theatre in America."

The SETC conference (held in March) is an excellent opportunity for all students to audition and interview for summer stock work, display your design work and receive feedback from industry professionals, participate in theatre competitions, and speak with representatives from graduate programs across the country. Students wishing to travel to the SETC conference should contact any member of the faculty early in the fall semester so we can help you prepare for the conference.

Kennedy Center/American College Theatre Festival (KCACTF)
KCACTF Region IV provides:

- opportunities for students to receive external feedback on their work,
- paths to scholarships in performance, design/technology and directing/dramaturgy
- networking opportunities to industry professionals

A brief explanation on how KCACTF works:
Clemson University will register productions as an associate or participating entry with KCACTF. If the production is an associate entry, we may receive up to two Irene Ryan acting nominations (see additional information outlining this on www.kcactf4.org) and any student designers, directors, stage managers, and dramaturgs can be nominated to enter their work or participate in the regional festival held annually in early February. If the production is participating, Clemson may receive up to three Irene Ryan nominations and the show is eligible for selection to participate in the regional festival (if chosen, the show could tour to the festival). Irene Ryan nominees may audition with a partner at the regional festival. Specifics on material, time limits, and attaining rights are also available on the kcactf.org site.

Designers and technicians may enter their work to receive additional critical response from industry professionals. The design competitions are the gateway to participation in the national festival and masterclasses in DC, to the Stagecraft Institute of Las Vegas, to scholarships with a number of professional companies and to cash awards. Students may enter design class and unrealized projects into the regional David Weiss competition. For more information on how to participate and deadlines to enter, please see Shannon Robert.
US Institute for Theatre Technology (USITT)
From the USITT web site...

“For nearly 50 years, USITT has been serving the needs of design, production, and technology professionals in the performing arts and entertainment industry. USITT is the only association that brings together all the "behind the scenes" disciplines of theatre and live performance under one roof, so practitioners, educators, related businesses and organizations, and students can exchange ideas and share knowledge.

Our members represent a broad spectrum of specialties and disciplines that include:
- scenery, costume, sound, and lighting designers & technicians
- properties, makeup, and special effects craft persons
- stage managers and technical directors
- architects, acousticians, and theatrical consultants
- performing arts instructors, professors, and students

Organizations that present performances or provide products and services to the industry also have a home here:
- manufacturers, suppliers, and distributors
- colleges, universities, and high schools
- performing arts centers and theatres

Members advance their knowledge and skills through networking opportunities, information in the form of a variety of publications, the Annual Conference & Stage Expo, and training workshops.”

14. LOCAL THEATRES

In addition to the opportunities available to you in the Brooks Center, there are some great opportunities in the Clemson area as well. These theatres often need actors, crew members, ushers, etc. Some of these theatres include...

**The Warehouse Theatre** – [www.warehousetheatre.com](http://www.warehousetheatre.com)
Located in Greenville’s West End, the Warehouse produces cutting-edge plays and musicals. Nearly all theatre faculty are artists-in-residence at the Warehouse and several of our students work there regularly as actors, stage managers, and crew members. See any theatre faculty member to find out how to get involved!

**Centre Stage South Carolina** – [www.centrestage.org](http://www.centrestage.org)
Centre Stage is a 285-seat regional theatre that offers a range of entertainment including plays, musicals, and a new play festival.

**Clemson Little Theatre** – [www.clemsonlittletheatre.com](http://www.clemsonlittletheatre.com)
The Clemson Little Theatre (CLT) is the theatre company in residence at the Pendleton Playhouse in Pendleton. This theatre is a short drive from campus and produces, plays, musicals, and children's theatre. CLT regularly needs directors, actors, designers, and technicians to help mount their shows. While CLT is a community theatre, some positions are paid.

See your advisor about other opportunities to see or work in theatres in our area.

15. THEATRE UNHINGED

Theatre Unhinged (TU) is a student-led theatre organization that operates in conjunction with the Theatre program. TU has its own constitution and board of directors. Programming includes fully-staged productions, staged readings, fundraisers, and social events. To get involved, go to their facebook page or speak with one of the members.
16. GRANT-IN-AID

Grant-in-aid is a stipend awarded each semester to students who work in the theatre shops. Grant-in-aid is awarded at the discretion of the theatre faculty and staff. Money is awarded at the end of the semester minus any university fines or outstanding balances. Recipients are expected to send a card or letter to Mrs. Harder and the Friends of the Brooks Center thanking them for their support of Performing Arts students through Grant-in-aid.

17. SCHOLARSHIPS, HONORS, AND AWARDS

The theatre program has a number of scholarships, honors, and awards that are presented at the end of each school year. The criteria for these awards include active participation in the theatre program, GPA, and class standing. Applications and criteria are posted in the hinge early in the spring semester.

Some of the awards are presented at the AAH Honors Ceremony in April. This is the college’s only public celebration of all scholarships, honors, and awards. All theatre awards are presented at the Theatre Honors Banquet, which is held at the end of each spring semester, typically on the Wednesday of the last week of classes. All theatre majors, minors, and friends of the Clemson Players are welcome to attend.

If you are a student employee of the university, funds from these awards will go directly into your account. If you are not, you will receive a check either at the AAH Honors Ceremony or at the Theatre Honors Banquet. If you owe the university money (library fines, parking tickets, etc.), the money will go to pay your outstanding balance first.
APPENDIX A

Constitution of the Clemson Players
Constitution of the Clemson Players
Revised October 22, 2013

Article I. Name
Section 1
A. The name of this organization shall be the Clemson Players.

Article II. Purpose
Section 1
A. The Clemson Players student organization serves as a theatrical community in which members may participate in various productions, professional development, social, and fundraising events.

B. It is the organization's responsibility to inform the community of their events and provide a supportive artistic network to all members, past and present.

C. The Clemson Players collaborates with the Performing Arts department’s theatre faculty on theatre productions.

D. Members of the Clemson Players are responsible for selecting the recipient of the Arthur and Myra Fear Theatre Arts Award.

Article III. Membership
Section 1
A. Membership in this organization shall be open to all Clemson University students, faculty, and members of their families free from any restriction based on age, color, disability, gender, national origin, race, religion, sexual orientation, or veteran's status.

Article IV. Officers
Section 1
A. The officers of the Clemson Players shall consist of a President, Vice President, Secretary, Financial Chair, and Publicity Chair.

B. Officers shall serve a term of one calendar year. Re-electons are permitted.

Section 2
A. The duties of the President shall be...
   1. Organize and lead meetings.
   2. Keep other officers up to date on any necessary information.
   3. Attend all Clemson Player events and meetings.
   4. Delegate duties and making sure all assigned duties are complete.

B. The duties of the Vice President shall be...
   1. Assist president as needed.
   2. Maintain relations with Clemson Players alumni.
   3. Organize selection process for Arthur and Myra Fear Theatre Arts Award.
   4. Maintain a roll of current members.
C. The duties of the Secretary shall be...
   1. Send emails to members to remind them about meetings and events.
   2. Keep meeting minutes.
   3. E-mail meeting minutes to members/officers.
   4. Tally votes during officer elections. If the Secretary is a nominee, any officer who is not nominated shall tally the votes. If all officers are nominees, the faculty advisor shall tally the votes.
   5. Tally the votes for the Scholarship. If the Secretary is a nominee, any officer who is not nominated shall tally the votes. If all officers are nominees, the faculty advisor shall tally the votes.

D. The duties of the Financial Chair shall be...
   1. Work with faculty advisor to prepare annual theatre budget, including ticket pricing.
   2. Maintain current information regarding off-campus financial accounts (if any) on OrgSync.
   3. Make no less than one formal report each semester to the other officers and members of the organization detailing income/expenses.
   4. Work with faculty advisor to comply with any request for an audit and submit complete records in a timely manner.

D. The duties of the Publicity Chair shall be...
   1. Create posters for Clemson Player events.
   2. Advertise upcoming auditions, shows, other theatre related events (on-campus and off).
   3. Talk to classes or groups about theatre events.
   4. Update and maintain the Clemson Players’ website.

E. The duties of all officers shall be...
   1. Choose the final candidate to direct the Alpha Psi show.
   2. Attend all officer and non-officer meetings.
   3. Collaborate with the Performing Arts department’s theatre faculty on season selection, production support, and advertising.
   4. Advise and train their successors to prepare them for their roles as officers in the organization.

Section 3
A. Officers shall be elected at the next to last regular meeting of the academic year.

B. If an officer resigns or is otherwise unavailable to serve, a special election may be held at any time.

C. Officers must be full-time students in good standing with the organization.

D. Candidates shall be nominated by other members of the organization. Self-nominations are also allowed.

E. Voting shall occur over e-mail one week after nominations are closed.
Article V. Advisor

Section 1
A. The faculty advisor is the Performing Arts department’s Director of Theatre.

B. The advisor must be a full-time university employee.

Article VI. Meetings

Section 1
A. The Clemson Players shall meet once a month or as deemed necessary by the officers

Article VII. Quorum

Section 1
A. A quorum shall consist of two-thirds of currently enrolled students who are members of the Clemson Players

Article VIII. Amendments

Section 1
A. Proposed amendments shall be submitted in writing and read at a regular meeting and shall be acted on at the following meeting

B. This constitution may be amended by a quorum of members of the Clemson Players

Article IX. Ratification

Section 1
A. A quorum of members of the Clemson Players will be necessary to ratify this constitution
APPENDIX B

Three-year curriculum maps

These curriculum maps are a proof-of-concept that students can graduate in three years. This plan requires 12 credit hours each summer in addition to full loads each fall and spring. You might have to take some online courses and courses at other institutions. Check Clemson University's Transfer Course Equivalency Lookup (http://virtual.clemson.edu/groups/tcel/) to see what credits automatically transfer to Clemson.

Two options are offered in this curriculum map, one with a traditional minor (15-21 credit hours) and one for the Communication Studies “Disney minor.”
### Scenario 1: Minor with 15-21 Credits

**Three-Year Plan – Students Starting in an Even-Numbered Year**

<table>
<thead>
<tr>
<th>Fall Year One</th>
<th>17 Hours</th>
<th>Spring Year One</th>
<th>17 Hours</th>
<th>Summer Year One</th>
<th>12 Hours</th>
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<tbody>
<tr>
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<td>Minor requirement 1</td>
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<td>Language 2010</td>
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<td>PA 2010: Career Planning &amp; Professional Dev.</td>
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<td>COMM 2500: Public Speaking</td>
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<td>THEA 2780: Acting I</td>
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<td>MUSC 2100: Music Appreciation</td>
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<tr>
<td>Math requirement</td>
<td>3</td>
<td>THEA 3770: Stagecraft</td>
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<tr>
<td>ENGL 1030: Accelerated Composition</td>
<td>3</td>
<td>THEA 2790: Theatre Practicum (production)</td>
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<td></td>
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<tr>
<td>THEA 2790: Theatre Practicum (shop hours)</td>
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<th>16 Hours</th>
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<th>12 Hours</th>
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<td>PA 3010: Principles of Arts Administration</td>
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<td>THEA 3xxx or 4xxx</td>
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<td>PA 2800: Performing Arts Practicum II</td>
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<th>Spring Year Three</th>
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<tr>
<td>THEA 3xxx or 4xxx</td>
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<td>THEA 4xxx</td>
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<tr>
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**Total 121 Hours**

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### Scenario 2: Comm. Studies Disney Minor

**Three-Year Plan – Students Starting in an Even-Numbered Year**

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<th>17 Hours</th>
<th>Summer Year One</th>
<th>12 Hours</th>
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<td>THEA 3xxx or 4xxx</td>
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<td>COMM 2500: Public Speaking</td>
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<td>THEA 2780: Acting I</td>
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<td>MUSC 2100: Music Appreciation</td>
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**Total 121 Hours**

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1. Choice of either ENGL 4290: Dramatic Lit. 1 or THEA/ENGL 4300: Dramatic Lit. II or ENGL 4100: Drama of English Restoration or ENGL 4110: Shakespeare
2. Theatre History II must be taken in a summer session or as an Independent Study in a Fall or Spring semester.
## Scenario 1: Minor with 15-21 Credits

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<th>Fall Year One</th>
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<th>16 Hours</th>
<th>Summer Year Two</th>
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<td>Minor requirement 5</td>
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<td>THEA 3xx or 4xxx</td>
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<td>PA 2800: Performing Arts Practicum II</td>
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<td>Minor requirement 6 or elective</td>
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<td>Theatre History II</td>
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<td>PA 4010: Capstone Project</td>
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<td>PA 4030: Portfolio II</td>
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## Scenario 2: Comm. Studies Disney Minor

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<tbody>
<tr>
<td>THEA 3470: Structure of Drama</td>
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<td>THEA 3xx or 4xxx</td>
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<td>Language 2010</td>
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<td>PA 1010: Intro. to Performing Arts</td>
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<td>Math or Natural Science requirement</td>
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<td>PA 1030: Portfolio I</td>
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<td>PA 2010: Career Planning &amp; Professional Dev.</td>
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<td>COMM 2500: Public Speaking</td>
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<td>Math requirement</td>
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<td>THEA 3770: Stagecraft</td>
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<tr>
<td>THEA 3170: African American Theatre I</td>
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<td>COMM 3560: Corporate Communication</td>
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<td>THEA 3760: Directing I</td>
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<td>COMM 3660: ST Marketing Me</td>
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<td>Arts &amp; Humanities – Literature requirement</td>
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<td>COMM 3900: Internship</td>
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<tr>
<td>PA 3010: Principles of Arts Administration</td>
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<td>COMM 3660: ST Disney Experience</td>
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<td>COMM 1500: Intro. to Human Communication (sub for COMM 2010)</td>
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<th>Spring Year Three</th>
<th>16 Hours</th>
<th>TOTAL 121 Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 3xxx or 4xxx</td>
<td>3</td>
<td>THEA 3160: Theatre History II</td>
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<tr>
<td>THEA 3150: Theatre History I</td>
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<td>Dramatic Lit requirement</td>
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<td>Elective</td>
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<td>Social Science 2 of 2</td>
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<td>PA 4010: Capstone Project</td>
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<tr>
<td>PA 4030: Portfolio II</td>
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<td>PA 2800: Performing Arts Practicum II</td>
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<td>THEA 2790: Theatre Practicum (production)</td>
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</table>

1 Choice of either ENGL 4290: Dramatic Lit. I or THEA/ENGL 4300: Dramatic Lit. II or ENGL 4100: Drama of English Restoration or ENGL 4110: Shakespeare
APPENDIX C

The Warehouse Theatre Conservatory
Curriculum Map
# Production Studies in Performing Arts

## Theatre Concentration (THEA)

**The Warehouse Theatre Conservatory Curriculum Map**

Effective August 2014

121 Hours Required for Graduation

<table>
<thead>
<tr>
<th>Freshmen Year</th>
<th>Spring Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fall Semester</strong></td>
<td><strong>Spring Semester</strong></td>
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</tbody>
</table>
| 3 – PA 1010: Introduction to Performing Arts | 3 – Foreign Language requirement¹ 
| 1 – PA 1030: Portfolio 1 | 3 – Mathematics Requirement¹ |
| 1 – PA 2790: Performing Arts Practicum I | 3 – THEA 2770: Production Studies in Theatre³ |
| 3 – ENGL 1030: Accelerated Composition | 3 – COMM 2500: Public Speaking |
| 3 – MUSC 2100: Music Appreciation (Humanities req.) | 1 – THEA 2790 (Ensemble participation) |
| 3 – Foreign Language requirement² | 4 – Elective |
| 2 – THEA 2780: Acting I (for majors) | 17 Credit Hours |
| **Sophomore Year** | **Junior Year** |
| **Fall Semester** | **Spring Semester** |
| 3 – PA 2010: Career Planning & Prof. Development | 3 – THEA 3160: Theatre History II |
| 3 – THEA/ENGL 3470: The Structure of Drama | 1 – THEA 2790: Theatre Practicum |
| 3 – Math or Natural Science requirement¹ | 4 – Natural Science Requirement¹ |
| 3 – THEA 3150: Theatre History I | 3 – Social Science Requirement¹ |
| 3 – Elective | 4 – Electives |
| **Senior Year** | **Junior Year** |
| **Fall Semester** | **Spring Semester** |
| 3 – PA 3010: Principles of Arts Administration | 3 – ENGL 4290: Dramatic Lit. 1¹ |
| 3 – Social Science Requirement¹ | 3 – THEA 3xxx or 4xxx |
| 3 – THEA 3760: Stage Directing I | 6 – Electives |
| 3 – THEA 3170: African American Theatre I⁴ | 3 – Minor Requirement |
| 3 – Minor Requirement | 15 Credit Hours |
| 2 – Electives | **Senior Year** |
| 17 Credit Hours | **Spring Semester** |
| **Senior Year** | **Spring Semester** |
| **Fall Semester** | **Spring Semester** |
| 3 – THEA 3xxx or 4xxx | 4 – PA 4010: Senior Project* |
| 3 – THEA 4xxx | 1 – PA 4030: Portfolio II* |
| 3 – Arts and Humanities (Literature) Requirement¹ | 3 – PA 3990: Internship* |
| 3 – Minor Requirement | 3 – PA 4990: Independent Study* |
| 3 – Minor Requirement | 1 – PA 2800: Performing Arts Practicum II* |
| 1 – THEA 2790 (Ensemble participation) | 3 – Minor Requirement |
| 16 Credit Hours | 3 – Elective |
| | 18 Credit Hours |

---

* These 12 credits are satisfied by The Warehouse Theatre's Conservatory program through course substitution forms.

**NOTES:**

¹ See General Education Requirements

²The foreign language requirement is a proficiency requirement, so students must complete through 2020 in a language

³Choice of either THEA 2770: Production Studies in Theatre or THEA 3770: Stagecraft

⁴Choice of either THEA 3170: African American Theatre I or THEA 3180: African American Theatre II

¹Choice of either ENGL 4290: Dramatic Lit. I or THEA/ENGL 4300: Dramatic Lit. II or ENGL 4100: Drama of English Restoration or ENGL 4110: Shakespeare

New - A minimum of two credits from “electives” must fulfill the General Education Area I requirement to reach 33 hours
APPENDIX D

Play suggestion form
# CAST REQUIREMENTS

<table>
<thead>
<tr>
<th>NAME</th>
<th>DESCRIPTION (AGE, RACE, CHARACTER TYPE)</th>
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</table>

**LIST ALL MALE CHARACTERS (TOTAL NUMBER ___________)

**LIST ALL FEMALE CHARACTERS (TOTAL NUMBER ___________)

<table>
<thead>
<tr>
<th>NAME</th>
<th>DESCRIPTION (AGE, RACE, CHARACTER TYPE)</th>
</tr>
</thead>
</table>
LIST ALL SETTINGS

LIST ANY UNUSUAL PROPS
COSTUME DESIGN REQUIREMENTS

LIST ANY UNUSUAL COSTUME PIECES OR SPECIAL MAKEUP NEEDS

LIGHTING DESIGN REQUIREMENTS

LIGHTING NEEDS (INCLUDING PRACTICALS, SPECIAL EFFECTS, HAZE, AND FOG)
SOUND DESIGN REQUIREMENTS

SOUND NEEDS (INCLUDING MICROPHONES AND SPECIAL EFFECTS)

VIDEO/PROJECTIONS DESIGN REQUIREMENTS

VIDEO/PROJECTIONS NEEDS
APPENDIX E

Musical suggestion form

(coming soon)