THEATRE

What is theatre? Theatre is a living art. Theatre is storytelling at its most magical. Theatre is reality. Theatre is fantasy. Theatre is the expression of the human condition in its myriad forms throughout history. Theatre is experimentation. Theatre is problem-solving, and Theatre is fun. Theatrical presentations are events involving a collaborative process between playwrights, actors, directors, scenic designers, costume designers, lighting designers, sound designers, technicians, dramaturgs, historians and audiences. The theatrical event can be entertaining, evocative, provocative and/or educational. But whatever its form or substance, theatre is always a living, dynamic collaboration between artists and audiences.

Career Opportunities in theatre The theatre world is an ever changing playground of ideas and art in motion. Careers in this field, though challenging at times, are never dull. The typical image of a career in theatre is one in which the actor moves to New York and embarks on a Broadway stage career, but this is only one option for one aspect of theatre.

There are many positions in Theatre. Actor, Director, Set Designer, Costume Designer, Lighting Designer, Sound Designer, Technical Director, Producer, Choreographer, Dancer, Singer, Musical Director, Dialect Coach, Fight Choreographer, Stage Manager, General Manager, Playwright, Dramaturg, Artistic Director, Managing Director, Production Manager, Special Effects Designer, Makeup and Hair Designer, Technician/Artisan (sets, lights, costumes, sound, props), Marketing Director, Development Director, Company Manager, Box Office, Patron Services, Casting Agent, and many others.

There are many cultural centers of traditional Theatre: Los Angeles, Chicago, Boston, Minneapolis, Seattle, Atlanta, and Louisville to name a few. Non-traditional outlets for Theatre are found in the more encompassing arena of film, television, theme parks, industrial/trade shows, computer Animation, themed entertainment, and education. This is a large and growing industry that can be found in every city. From Las Vegas to Buffalo, Portland Maine to Portland Oregon, there are excellent opportunities in theatre-related fields.

Many companies across the United States have internship and apprentice programs for the beginning Theatre artist. Placement in the field for designers, technicians, artisans, and managers is almost 100 percent. There is in fact currently a shortage of trained people to fill these positions. The placement numbers for performers is less than that of most of the other areas. Many actors do not find “steady work” in their chosen field. Many actors may work in theatre management or production and perform when opportunities arise. However a motivated actor will almost always find a way to create a career in the business. Whether on stage or behind the scenes, a career in Theatre brings an exciting life of problem solving, exploration and creativity.
Overview of Theatre at UT  The Department of Theatre at the University of Tennessee consists of a full-time faculty of thirteen and several adjunct and part-time instructors who are local or guest artists. The Theatre Department offers a Bachelor of Arts Degree in Theatre and Master of Fine Arts Degrees in Acting, Costume Design, Lighting Design and Scenic Design. All faculty members are not only dedicated teachers, they are also practicing professional artists. Additionally, the Department employs approximately 25 full-time management and production staff members.

Both faculty and staff hold dual appointments, one supporting the University and the second in support of the Clarence Brown Theatre Company, the professional producing arm of the department founded in 1974 by Sir Anthony Quayle and Dr. Ralph G. Allen. The University of Tennessee is one of only 17 universities nationwide to have a professional theatre that is a member of the League of Resident Theatres (LORT) and Theatre Communications Group (TCG).

The theatre was named in honor of University of Tennessee graduate, Clarence Brown, the distinguished director of such beloved movies as *The Yearling* and *National Velvet*. In addition to the 545-seat proscenium theatre, the CBT’s facilities house the box office, the costume shop, electrics department, scene shop, properties department, actors’ dressing quarters, offices, and a 99-seat Lab Theatre. The Lab Theatre is home to 2 Department shows each year, as well as many student-directed productions and performances sponsored by *All Campus Theatre* (ACT). It is also used as the primary classroom for undergraduate acting classes. The Department also produces shows in the Ula Love Doughty Carousel Theatre, an arena theatre with flexible seating for approximately 400, located next to the Clarence Brown Theatre.

The production season runs from August to May and features a primary series of eight productions – four are with the Clarence Brown Theatre Company (professional LORT productions) and four are University Theatre productions. In addition, there are several production and workshop opportunities sponsored by the department throughout the year.

Theatre on the campus of the University of Tennessee has provided the public with acclaimed performances that have enriched the cultural life of our region and the learning experiences of our students. This vital blend of professional and educational theatre presents us with a challenging obligation and affords us an exciting opportunity to produce a diverse range of dramatic material. Plays that are new or seldom produced are featured with well-known comedies, musicals, and dramas. Each year, our season is carefully selected to fulfill both our educational and professional missions. The result is a cultural treasure: a theatre rich and meaningful, a theatre that teaches and delights.
How to Major in Theatre at UT

The undergraduate major is declarable at any stage of the student’s tenure at UT. Students are strongly encouraged to declare their Theatre major as soon as possible – the sooner the department knows of your interest, the sooner you can start being involved in productions! There are no progression requirements prior to declaration, but there is a prerequisite course, (Theatre 100 or Theatre 107), without which the major cannot be fulfilled.

To declare a Major in Theatre, visit the Theatre Department office at 206 McClung tower and inform one of the staff members that you would like to formally declare the Major. You will then be assigned an advisor based on your area of interest.

BA MAJOR and MINOR

Major in Theatre  The theatre major consists of the following courses:

Prerequisite:  THEA 100, Introduction to Theatre*, OR THEA 107, Honors Introduction to Theatre*

Required classes:  THEA 220 – Acting I
THEA 300 – Play Analysis *
THEA 411 – Theatre History I
THEA 412 – Theatre History II
THEA 430 – Principles of Play Directing
THEA 490 – Professional Practices (1 credit)

Select Two Courses:  THEA 242 – Fundamentals of Costume Design and Technology
THEA 252 – Fundamentals of Scene Design and Technology
THEA 262 – Fundamentals of Lighting Design and Technology

Select One Course:  THEA 330 – Stage Management
THEA 340 – Costume Design I
THEA 345 – Costume Construction
THEA 355 – Scenic Design I
THEA 362 – Lighting Design I
THEA 373 – Sound Design I
THEA 475 – Projection and Media Design

12 additional hours of theatre courses, 6 of which must be 300-level or higher, and three of which may be in cognate areas approved by the department.

*Note: Theatre 100 can be used to satisfy the Humanities Part II Divisional Distribution. Theatre 300 can be used to satisfy the Basic Skills writing intensive. For more information on courses offered, please refer to the full course listings at the end of this document.
Honors Concentration

The Theatre Department offers an honors concentration. Candidates for the honors concentration must fulfill all of the requirements for the Bachelor of Arts degree as well as these requirements:

- Complete 12 credits of theatre honors or honors by contract including 3-6 credits of THEA 497.
- Maintain a 3.25 overall GPA.
- Maintain a GPA of 3.5 in courses applied to the Theatre major.

Minor in Theatre

Theatre 100 or Theatre 107 is a prerequisite to a minor which consists of 15 hours of Theatre courses, 6 of which must be upper division (300 level or above). 3 of which may be in cognate areas approved by the Department.

Undergraduate Program Opportunities

The Clarence Brown Theatre and the Ula Love Doughty Theatre have a rich history of providing fine classical and contemporary Theatre. Additionally, the Lab Theatre in the Clarence Brown houses productions selected for students. For the undergraduate major, the program and opportunities are unique. The major is a general Theatre major (BA, Theatre), based in the liberal arts curriculum. Our belief is that the best Theatre artist is one who is exposed to a broad range of disciplines. In addition to the undergraduate program, UT is home to a professional faculty and staff as well as a professional (MFA) training program in Acting, Costume Design, Lighting Design and Scene Design. Undergraduate students often perform alongside seasoned professionals, gaining unique insights into the workings of the national theatre community. The productions at UT are selected with great care in order to serve all students and resident professionals. Historically, undergrads have filled over 50% of acting roles on the stages of the UT Theatre and the opportunities for gaining technical production experience are even greater.

Theatre Ambassadors

Our ambassadors are a small group of students who help the Theatre Department by:

- Meeting with prospective students, taking them on tours of the Theatre facilities, and talking to them about our program and productions.
- Representing the Theatre Department at various recruitment fairs and activities on campus.
- Representing the Theatre Department at the South Eastern Theatre Conference.

The Ambassadors are here to help answer your questions about UT’s Theatre program. Please feel free to contact them directly through their e-mails, or through the Theatre Department.

Luke Atchley  latchle2@vols.utk.edu  Senior  Acting
Zachary Bennett  zbennet3@vols.utk.edu  Senior  Sound, Technical Direction
Lexie Gibson  aqibso39@vols.utk.edu  Senior  Lights, Directing
Maddie Poeta  mpoeta@vols.utk.edu  Junior  Acting, Stage Management
Ben Pratt  bpratt3@vols.utk.edu  Senior  Acting, Musical Theatre
Preston Raymer  vnr897@vols.utk.edu  Senior  Acting, Musical Theatre
Lauren Winder  lwinder@vols.utk.edu  Senior  Acting, Musical Theatre
PERFORMING at UT

For vital information about what is expected of ALL actors in the UT Theatre department, go to theatre.utk.edu/auditions/ and click on the link, “A Practical Guide for UT Actors in Rehearsal and Performance.”

Anyone may audition for CBT shows — you do not need to be an upperclassmen, or even be a theatre major. CBT Season Shows Auditions for most Clarence Brown shows will be held at the beginning of each semester. The requirements for every audition vary, and may require prepared monologues, prepared music, readings from the script, improv, or dance. The department encourages all actors to have at least 1 classic, 1 contemporary dramatic, and 1 contemporary comedic monologue prepared, as well as 16 – 32 bars of a song from the musical theatre repertoire.

You can find out about all departmental auditions by checking the Clarence Brown Theatre website (www.clarencebrowntheatre.com/auditions). The website will have a listing of all available roles for the shows as well as requirements for the audition. You will also find the forms you need to complete to register for an audition time. Only those people who register in advance are guaranteed to be seen at the auditions. Any questions about the auditioning process can be answered by our General Management Associate, Shelly Payne (974-6725).

All undergraduates who perform in a University production are eligible to receive one credit of Theatre 481 (Practicum) for each show in which they participate. A student can earn up to 6 credits in 481.

Student Directed Shows
There are many student directed shows every semester at UT. Each production may require different audition preparation, but most will ask for a cold reading from the play.

You can find out about these auditions by checking the ACT (All Campus Theatre) blackboard site or Facebook page, or the theatre department website (http://theatre.utk.edu/index.php/auditions/).

Outside Shows
Local theatre organizations and film production companies usually list auditions in the Knoxville Mercury. If they send information to the department we will only post it in the green room if the production meets specific department standards. We will not announce any audition if we cannot first verify the legitimacy and quality of the project.

Designing at UT

There are many opportunities for Undergraduate students to design sets, lights, costumes, or sound. The best thing to do if you are interested in design is to talk to the faculty who teaches in that area, and make friends with the Production Manager. If you want to design at UT, you could be very popular!
Working Backstage at UT

All undergraduate students are required to run shows or work in the shops for three semesters, as part of their workload for the 200-level design/technology classes. All students are welcome to work on more shows if they want to develop their skills in a particular area – or even if they just want to stay involved! Students usually receive 1 credit in Theatre 481 for working on a crew. Often students receiving 481 credits are given positions with more authority and responsibility. If you are interested in working backstage on a show, talk to your advisor and contact the Production Manager, Susan McMillan at smcmil9@utk.edu.

Directing at UT

Every spring semester a faculty committee select between 3 and 10 student directed projects to be performed in the Lab Theatre the following year. If you are interested in being considered for one of these slots, you can get the proposal requirements and deadline from the Production Manager, or from the Chair of the Lab Committee (Kenton Yeager, kyeager2@utk.edu, 974-2207).

Other University organizations may also use student directors including All Campus Theatre (ACT) and Strange Fruit.

Work Study Opportunities

Work Study positions are available in the Theatre department. Students who are eligible for work study and are interested in theatre are strongly encouraged to explore the possibilities of working for the Clarence Brown Theatre or the Theatre Department. When filling work study positions, preference is given to Theatre majors. For more information about work study contact Production Manager, Susan McMillan at smcmil9@utk.edu.

How do I Apply for Federal Work Study?

Students apply for Federal Work Study on the same form that they complete for Federal Aid. One of the questions on the form (#28) asks if the student will be interested in student employment, the answer should be “yes” if you would like to be awarded FWS. Of course, funds are limited; therefore, those submitting the FAFSA before the priority deadline will have the greatest chance of being awarded.

Once you have completed the form, notify the production manager and/or the area head for the department or shop where you are interested in working.

At the beginning of each term report to the Financial Aid Office with your social security card and UT ID to fill out the appropriate paperwork to be placed in a position. You will be paid bi-weekly, electronically deposited into your bank account. If you do not have a bank account, your paycheck will be mailed to your home address.

Please contact the financial aid office for additional information. 865-974-3131 finaid@utk.edu: http://web.utk.edu/~finaid/
Using your Theatre Department Advisor

As soon as you declare your Theatre Major, a departmental advisor is assigned to you. The University requires you to meet with that academic advisor once a semester until you have 30 credits, and once a year after that. Beyond that, how often you meet with your advisor is entirely up to you. Your advisor’s job is to help you make an academic plan - they are not there to make that plan for you. At the end of the day, YOU are responsible for making sure you are taking the courses you need to graduate, and that you are getting the most from your university experience. That being said, your advisor can be of great assistance to you in laying out your plan, addressing problems, identifying opportunities, and negotiating the complexities of the system.

To make the best use of your academic advisor, do the following:

• Schedule your required appointment with your advisor at least 1 week before your registration date. Don’t wait until the end of the semester, or the classes you want will be full. Come prepared with an idea of what you would like to do for the next several semesters, including thoughts about special projects or semesters abroad.

• Get familiar with your DARS (Degree Audit Reporting System) and visit it often. This is your best tool for avoiding a painful senior year ‘what-do-you-mean-I-need-3-more-social-science-credits’ surprises.

• You have a choice about how to use your advisor. You can choose to only go to your advisor when you need to be cleared for registration. In that case, your advisor will check your DARS, make sure there are no red flags for graduation, and send you on your way. Alternatively, you can choose to share your specific interests, dreams, and post-graduation goals with your advisor. In that case, s/he will be much better able to help you devise a unique path to meeting those interests and achieving those goals. If you give your advisor an opportunity to get to know you as an individual, the advice you will get from them will reflect it. In either case, remember that this University has a huge amount to offer you – if you look for it, and ask questions.
Mr. MacLean joined the faculty as Department Head and Artistic Director of the Clarence Brown Theatre Company in the summer of 2006. He has directed *A Flea in Her Ear* in 2007, *Galileo* and *The Secret Rapture* in 2008, *A Streetcar Named Desire* with Dale Dickey in 2009, *Amadeus* in 2010, and *Sweeney Todd* with Dale Dickey in 2012. Prior to his arrival at UT, Cal was Professor of Theatre and Head of Directing at Illinois State University for fifteen years. He was also Artistic Director of the Illinois Shakespeare Festival, a professional, summer classical theatre associated with Illinois State. Under his leadership, the Festival regularly brought in some of Chicago's finest professional actors and directors, built and opened a two million dollar state of the art theatre, and increased the Festival's audience and professional stature. With Chicago's Famous Door Theatre Company, he directed productions that have earned numerous awards, including: Martin McDonagh's *The Lonesome West* (Joseph Jefferson Award nominations for Outstanding Production of a Play, and Outstanding Direction), Anthony Clarvoe's *The Living* (Joseph Jefferson Awards for Production and Direction), Manfred Karge's *Conquest of the South Pole* (Jeff Citations for Production and Direction), John Godber's *Salt of the Earth* (Jeff Citations for Production and Direction), and most notably, Joshua Sobol's *Ghetto*, a production that ran for seven months. Critically acclaimed as one of the best productions in Chicago for 1999, *Ghetto* was nominated for six Joseph Jefferson Awards and honored with four including Outstanding Production of a Play and the first-ever Michael Maggio Award for Outstanding Direction of a Play. Other professional credits include Chicago’s Tony Award winning Victory Gardens Theatres, the Connecticut Repertory Theatre, the Asolo Theatre in Florida, Indiana Repertory, and the University of Illinois. Directing credits at the Illinois Shakespeare Festival include: *King Lear*, *Romeo and Juliet*, *King John*, *Measure for Measure*, *Cymbeline*, *The Two Gentlemen of Verona*, *As You Like It*, Tom Stoppard’s *Rosencrantz and Guildenstern are Dead*, John O’Keefe’s *Wild Oats*, and Marivaux’s *The Triumph of Love*. Cal was named by the Chicago Tribune in 2002 as one of the “ten most promising” theatre artists in Chicago. Married to Rebecca MacLean, they have two children, Rachael and Sam.

Mr. Black has been designing, teaching and directing the production of costumes for the Department of Theatre and the Clarence Brown Theatre Company for more than 30 years and has participated in the production of more than 150 plays, musicals and operas. Across the country his work has been seen at Tennessee Repertory Theatre, Three Rivers Shakespeare Festival, Alabama Shakespeare Festival, Madison Repertory Theatre, Pioneer Theatre Company, Skylight Opera Theatre and for more than twenty seasons at the Tony Award winning Utah Shakespearean Festival. His costume design work has been listed among “Pittsburgh’s Best”, “Best of the Season” by the Salt Lake Tribune, and he is a two-time winner of the Knoxville Area Theatre Coalition award for best costume design. He served two terms as President of the Tennessee Theatre Association and two terms as Tennessee state representative to the Board of the Southeastern Theatre Conference. In 1996 he was awarded the John F. Kennedy Medallion for his work as Region IV Design Chair and Selection Team Member for the Kennedy Center American College Theatre Festival program. Bill is a member of United Scenic Artists Local 829.
Ms. Buckley is a founding member of Chicago Shakespeare Theatre and served as the Artistic Director of The Next Theatre in Evanston Illinois. She has been a Guest Lecturer on Shakespeare at universities and arts organizations nationally and abroad, most notably at Charles University in Prague and Yale University. She has been an adjunct faculty member at Barat College, Roosevelt University, DePaul University and Northwestern University. She received four Best Director nominations from the Joseph Jefferson Committee, her productions have won four consecutive Jefferson Awards for Best Ensemble and she has won two After Dark Awards for Outstanding Direction. She is a committee member of the Michael Merritt Award for Design Excellence. In 2006 she received a Distinguished Alumni Award from Aurora University and a Creative Research Award from the University of TN.

Ms. Custer is the head of the MFA design program and resident designer for the Clarence Brown Theatre for more than 35 years. Her design credits include Broadway, regional theatre, the Municipal Theatre of Istanbul, and the National Theatres of Germany and Hungary. Her students have won numerous major awards in recognition of their design excellence. Her former students are working in regional theaters, regional opera companies, in New York, in film, and at universities across the country. Professor Custer has received numerous grants and traveled extensively researching costume designers in Central and Eastern Europe. UT has recognized her with a Thomas Jefferson Award for her research and creative accomplishments and the James R. and Neil W. Cunningham Outstanding Teaching Award. She has won the Triangle Award for Costume Design in North Carolina, the Helen Hayes Award for Costume Design in Washington D.C. and the Knoxville Coalition Award for Costume Design.

Professor Diamond is Head of Acting at UT. Roles at the CBT have included: Woyzeck in Woyzeck; Tiresias in Oedipus the King, The Doctor in A Streetcar Named Desire; Ebenezer Scrooge in A Christmas Carol (three times); Cardinal Inquisitor in The Life of Galileo; Ed Devery in Born Yesterday; and Jay Follett in All the Way Home. Prior to UT, Mr. Diamond was based in New York City, where he worked as an actor, teacher, and director for eighteen years. He was a member of the founding faculty of The Actors Center and of The Shakespeare Lab at the New York Shakespeare Festival. He also taught at New York University’s Tisch School of the Arts, The Stella Adler Studio, Fordham University, and Playwrights Horizons Theatre School. He maintained a thriving private teaching practice in acting and the Alexander Technique. As an actor Mr. Diamond worked at: The Roundabout Theatre, Signature Theatre, The New York Shakespeare Festival, at Arena Stage in Washington, D.C., with The Acting Company (touring classical repertory theatre), Syracuse Stage Company.

Dr. Gina M. Di Salvo teaches and writes about theatre history, dramatic criticism, Shakespeare, saints, and dramanurgy. She is currently writing a book, The Unexpected Saints of Shakespeare’s Stage: Hagiography and Early Modern Theatre, that examines saint plays in England across the Reformation divide, from the Middle Ages through the seventeenth century. She has published a book chapter, “The Framing of the Shrew,” and has an essay, “Saints’ Plays and Shoemakers’ Holidays,” forthcoming in the December 2016 volume of Early Theatre. She has received fellowships from the American Association of University Women, the Huntington Library, and the Chicago Humanities Festival, and has participated in scholarly programs at the Folger Institute. A professional dramanurgy, Dr. Di Salvo is an artistic associate of Sideshow Theatre Company in Chicago and has dramaturged for Sideshow as well as for other Chicago-area theatres. She received a Ph.D. from Northwestern University, an M.A. from The Ohio State University, and a B.A. from The Catholic University of America.
Abigail Langham  
Assistant Professor: Vocal Production  
109 McClung Tower  Ph: 865.974.8367  alangha2@utk.edu

Abigail trained as an actor at the Royal Conservatoire of Scotland (BA Acting) and on the Postgraduate Musical Theatre course at the Royal Academy of Music, London (PG Dip RAM). Abigail trained as a Voice/Dialect Coach at the Royal Central School of Speech and Drama, London and holds an MA in Voice Studies, she is also in the final stages of training to become a Certified Master Teacher of Estill Voice Craft™. Additionally she holds an MA in Learning and Teaching in Higher Education (LTHE) from Liverpool John Moores University. Abigail was Head of Voice at the Liverpool Institute for Performing Arts (LiPA) for four years and has taught the fundamentals of voice production, including work on text, at some of the UK’s leading drama schools including the Mountview Academy of Theatre Arts, the Birmingham School of Acting and ALRA. Abigail is also a Voice and Dialect Associate for the Old Vic Theatre, London and the Shaw Festival Theatre in Canada.

Joe Payne  
Assistant Professor: Sound and Media  
101 McClung Tower  Ph: 865.974.9385  jpayne32@utk.edu

Mr. Payne joined the Department of Theatre after ten years as resident sound designer for Pioneer Theatre Company and teaching sound and media design for The University of Utah and Illinois State University. He has designed sound, media, and/or composed music for more than 150 productions in theaters throughout the country, including twelve years at the Utah Shakespeare Festival, Indiana Repertory Theatre, Alabama Shakespeare Festival, The Repertory Theatre of St. Louis, four years at The Virginia Stage Company, Milwaukee Repertory Theatre, Utah Opera and Symphony, The Fulton Opera House, Utah Musical Theatre, and many others. He has taught master classes for various sections of the United States Institute for Theatre Technology, Southeastern Theatre Conference, Utah Theatre Association, and Illinois High School Theatre Festival. His sound design and composition of Julius Caesar was presented in the Prague Quadrennial design exhibition 2007 and USITT states tour 2008. Joe is a member of United Scenic Artist local 829, and the USITT Sound Commission.

Christopher Pickart  
Associate Professor: Scenic Design  
104 McClung Tower  Ph: 865.974.2202  cpickart@utk.edu

Chris has designed shows Off – Broadway (The End of the World Party, Always...Patsy Cline, Perfect Crime, The Bench, Between Daylight and Booneville, Washington Heights, Savage in Limbo, and Independence) and regionally. Chris has also designed shows for the Tony Award winning director/choreographer George Faison and the Emmy Award winning writer/director Aaron Sorkin. He has designed over 150 productions at theatres including the Utah Shakespeare Festival, Children’s Theatre in Minneapolis, the Arden Theatre in Philadelphia, the City Theatre in Pittsburgh, the Shakespeare Festival of St. Louis, the Coast Playhouse in Los Angeles, Virginia Stage Company, the Olney Theatre Centre in Washington, DC, among many others. In 1999, Chris received the Young Designer’s Fellowship from the National Endowment for the Arts and the Theatre Communications Group.

Casey Sams  
Associate Professor: Movement, Musical Theatre  
108 McClung Tower  Ph: 865.974.0806  jsams1@utk.edu

Casey Sams is the Director of Undergraduate Studies for Theatre, and teaches Movement, Acting and Musical Theatre to both undergraduate and graduate students. She received both her undergraduate and graduate degrees from Penn State, and completed the Certification program at the Laban/Bartenieff Institute for Movement Studies in Manhattan. She has served on the faculty at Penn State, Interlochen Arts Camp, The Contemporary Art Center of Virginia, and The Governor’s School for the Arts in Virginia. Prior to arriving in Tennessee, Casey served as the Education Director for Virginia Stage Company, where she created programming for students from pre-k to post-graduate. She has worked as a Director, Choreographer, or Movement Coach at theatres across the country including The CBT, The Roundhouse Theatre, Utah Shakespeare Festival, North Carolina Stage Company, PlayMakers Repertory, Virginia Stage Company, Pennsylvania Musical Theatre, The Knoxville Opera Company, and Vermont Stage Company.
Before joining the faculty at the University of Tennessee, John was a director and the resident movement director for the Oregon Shakespeare Festival for fifteen seasons. Prior to his residency at the Oregon Shakespeare Festival, John was a director and movement director for the Illinois Shakespeare Festival for twelve seasons, and served as the Festival’s artistic director for five seasons. Recent directing credits include Woyzeck, Oedipus the King, Love’s Labour’s Lost, All My Sons (Clarence Brown Theatre); Henry VIII, King John (Oregon Shakespeare Festival); Julius Caesar (Shakespeare Santa Cruz); The Year of Magical Thinking, The Hollow (Milwaukee Rep); and mr. lear (Usine-C, Montreal). John received his MFA in acting from Indiana University. He is a certified teacher of the Alexander Technique (AmSAT), and a certified actor/combatant with the Society of American Fight Directors. He also trained in corporeal mime with Étienne Decroux in Paris, and studied with Tadashi Suzuki in Japan.

Mr. Weber teaches voice/speech at the graduate and undergraduate levels. On occasion, he also teaches acting in the undergraduate curriculum. Terry’s acting career has taken him to theatres in New York, Seattle, Milwaukee, Louisville, Chicago, Kansas City, Montgomery, Knoxville, Toronto, Orlando, Charleston (SC), Asheville, and Avignon (France). Recent roles at the Clarence Brown Theatre: Scrooge in A Christmas Carol, Emperor Joseph II in Amadeus, Colonel Chesney in Charley’s Aunt, Hermocate in Triumph of Love, Barberini in The Life of Galileo, Peter Shirley in Major Barbara, Paul Verrall in Born Yesterday, Felix in The Odd Couple, Karenin in Anna Karenina, and Atticus in To Kill a Mockingbird. As a voice/text/dialects coach, Terry has worked regionally at the Round House Theatre (Charming Billy, The Picture of Dorian Gray), Great River Shakespeare festival (A Midsummer Night’s Dream, Othello, The Tempest), Utah Shakespearean Festival (Othello, Cyrano, Two Gentlemen of Verona), Illinois Shakespeare Festival (Comedy of Errors, Julius Caesar, Pericles), North Carolina Stage Company (The Dresser, The Syringa Tree), Alabama Shakespeare Festival (Merry Wives of Windsor), Clarence Brown Theatre (The Secret Rapture, A Christmas Carol, Assassins, The Secret Garden, Arsenic and Old Lace, The Country Wife, Oliver!), and the Vermont Stage Company (A Child’s Christmas in Wales).

Kenton heads the Masters Program in Entertainment Lighting Design and Technology. Being busy over the past 30 years, Kenton has designed or produced more than 600 events for the Corporate World, Theatre, Dance, Music, Weddings, Industrials, Festivals, and Tours both nationally and internationally. He is also the owner and creator of Yeagerlabs, a classroom theater system used in teaching theatre (yeagerlabs.com). His theatre design credits include work for: Milwaukee Rep, St Louis Rep, Pioneer Theatre, Round House Theatre, Folger Shakespeare, The Clarence Brown Theatre, Virginia Stage Co, Arden Theatre, Syracuse Stage, Asolo Theatre, PlayMakers Rep, Great River Shakespeare Festival, Arkansas Rep, Theatre by the Sea, Pennsylvania Stage, National Shakespeare Co, Camden Shakespeare Co, The Flynn Theater for the Performing Arts, and American Music Theatre Festival. Kenton has designed cooperate events for IBM, AIG International, The Olympic Ski Team, University of Tennessee, Vermont Fine Wine and Food Festival, and ESPN. Kenton has also designed concerts for Suzanne Vega, Dave Matthews, John Prine, They Might Be Giants, George Winston, The Kronos Quartet, Bobby McFerrin, The Roches Charles Mingus Big Band, Ladysmith Black Mambazo, George Winston, Slide Hampton, Canadian Brass, Jonny Clegg, James Carter, Sweet Honey in the Rock and, Stephane Grappelli. As an educator, he has taught design master classes at more than 40 Universities, taught lighting design at the Penn State, and was Chair/Artistic Director of Interlochen Arts Camps’ Department of Theater. He has taught lighting workshops in Berlin, Munich, Salzburg, Prague, Mexico City, Avignon, and Amsterdam.
Terry Silver-Alford
Senior Lecturer, Music Theatre
215 McClung Tower
Ph: 865.974.8504
tsilvera@utk.edu

Terry is a member of the UT Theatre faculty and teaches Musical Theatre Performance, Introduction to the Theatre and Acting. Prior to joining the UT faculty Mr. Silver-Alford held the positions of Director of Musical Theatre at The University of Tulsa, and Director of Musical Theatre at The University of Wisconsin at Stevens Point. He has worked professionally as a performer, director, musical director and composer at theaters across the country, including the California Theatre Center, Madison Repertory, Omaha Playhouse, Augusta Barn, Fireside Theatre, Light Opera of Oklahoma, and the Clarence Brown Theatre. Terry has directed or musically directed over 100 productions and has created the scores for four original musicals and a variety of chamber and vocal music pieces. He earned his MFA from The University of Tennessee. Terry regularly directs and or musically directs shows for the CBT. Favorite CBT directing credits include *The 25th Annual Putnam County Spelling Bee*, *Assassins*, *Into the Woods*, and *Guys and Dolls*. Favorite Musical Direction credits include *Kiss Me Kate*, *The Who’s Tommy*, and *Man of La Mancha*. In addition, Terry regularly composes incidental music for CBT productions and is the director of the CBT Summer Acting Workshop and also serves as co-facilitator of Outreach and Education hosting Theatre Talkbacks and writing preview articles for CBT shows.

Katie Wolfe
Lecturer, Voice
215 McClung Tower
Ph: 865.386.5289
kwolfeza@utk.edu

Ms. Wolfe has spent the past 16 years as a professional performer fluent in both opera and musical theater. She is the vocal instructor for the MFA acting students for the UT Theatre Department. She holds a Bachelor of Music Education/Vocal Performance from Belmont University and a Master of Music in Opera Performance from the University of Tennessee. Katy has kept an active private voice studio of both performing professionals and developing students while also teaching for area colleges. She has served as musical director, conductor, choreographer and vocal coach for many professional and collegiate productions including *The Threepenny Opera*, *Guys and Dolls*, *High Society* and *West Side Story*. As a professional singer her credits include Sally in *Cabaret*, Lalume in *Kismet*, Mercedes in *Carmen*, the title role in *Suor Angelica*, Mrs. Walker in *The Who’s Tommy* and as the Beggar Woman in *Sweeney Todd* at CBT. She sang the Haydn Lord Nelson Mass throughout England with the Cathedral Music Festival as well as stateside with both Oak Ridge Symphony and Symphony of the Mountains. She is the vocal soloist for the Family Concert Series for Knoxville Symphony and has appeared extensively throughout the region including singing for the 75th Anniversary of the Smoky Mountain National Park, Knoxville 4th of July Celebration and in symphony pops, chamber and master works concert series.
ARTISTS IN RESIDENCE

David Brian Alley
Acting
215 McClung Tower
Ph: 865.974.8373
dalley@utk.edu

David has been a professional actor for more than 24 years, and a member of the UT Theatre faculty for 15 full seasons as an Artist-in-Residence. He teaches Acting and Play Analysis in the Undergraduate program, performs regularly with the Clarence Brown Theatre Company, and also coaches dialect. He serves as Co-Coordinator of Outreach and Education and handles grant-writing for the CBT. David holds an MFA in Theatre-Performance and a BA in Theatre from UT, as well as an AA in Acting from the American Academy of Dramatic Arts in Los Angeles. He also studied at South Coast Repertory’s Professional Conservatory in Costa Mesa, CA. David earned his Actor’s Equity Card at the Mark Taper Forum in Los Angeles in 1990, where he worked with the Taper’s Improvisational Theatre Project, and also appeared as an Attendant in the West Coast Premiere of Miss Evers’ Boys. In Chicago, he appeared with House Team Faulty Wiring at the Improv Olympic for a two-year run, where he played, on occasion, with Tina Fey and Amy Poehler. David has performed in more than 36 productions at the CBT, The Glass Menagerie, Art, Stones in His Pockets, Copenhagen, It’s a Wonderful Life: A Live Radio Play, and Moonlight & Magnolias being among his favorites. David has also performed at PlayMakers Repertory in Chapel Hill, NC. Film and TV Credits include It’s a Miracle, Unsolved Mysteries, The Heart is Deceitful, Gina: An Actress Age 29 which won the 2001 Short Film Jury Award at the Sundance Film Festival, and Something, Anything. David is a proud father to two fabulous children, Devin and Caroline.

Carol Mayo Jenkins
Acting
Ph: 865.974.8373
circemae@gmail.com

Carol trained for three years at the Central School of Speech and Drama in London and was one of the founders of the Drama Centre London, now considered one of the leading theatre schools in England. Returning to America, she joined the American Conservatory Theatre in San Francisco. She made her Broadway debut as Natasha in William Ball’s production of Chekhov’s Three Sisters. Other Broadway appearances include Oedipus Rex with John Cullum, First Monday in October with Jane Alexander and Henry Fonda, and The Suicide with Derek Jacobi. Off-Broadway she appeared in The Lady’s Not for Burning, Little Eyolf, and The Old Ones, among many others. Carol then went to Los Angeles with the award-winning television series, Fame, in which she played English teacher, Elizabeth Sherwood, for five years. She was asked by playwright Edward Albee to play Martha in his production of Who’s Afraid of Virginia Woolf, with which she toured the United States, Lithuania and Russia. Ms. Jenkins has worked extensively in Regional Theatre since her years in television. She played Mary Tyrone at the Denver Center Theatre, Marquise de Merteuil at the Cleveland Playhouse, Circe in Circe And Bravo at Wisdom Bridge Theatre in Chicago, Mrs. Higgins in Pygmalion at Seattle Rep., and various selections in Albee’s Women at the Old Globe Theatre. She has done four plays at San Jose Rep; Amy’s View, By the Bog of Cats (with Holly Hunter), Las Meninas, and Enchanted April. In Northern California she has played Arkadina in The Sea Gull, another Mrs. Graves in Enchanted April, and directed Private Lives.
TEACHING STAFF

Melissa Caldwell-Weddig  
Costume Shop Manager

Don Conard  
Technical Director

Christy Fogarty  
Properties Master

Travis Gaboda  
Electrics Shop Manager

Susan McMillan  
Production Manager

Mike Ponder  
Sound Engineer
UNDERGRADUATE COURSE DESCRIPTION

Course offerings vary by semester, refer to online listings and/or consult your department advisor for current offerings. Catalog descriptions may vary, in the case of discrepancies, the most current online catalog wins:  [http://diglib.lib.utk.edu/dlc/catalog/index.html](http://diglib.lib.utk.edu/dlc/catalog/index.html)

100 Introduction to Theatre (3) Understanding theatre: thought, philosophy, aesthetics, and production practices. Writing-emphasis course. (AH)

107 - Honors: Introduction to Theatre (3) Honors introduction to understanding theatre thought, philosophy, aesthetics and production practices. Writing-emphasis course. Satisfies General Education Requirement: (AH)
Credit Restriction: Students may not receive credit for both Theatre 100 and Theatre 107.
Comment(s): Same as Theatre 100, but designed for high-achieving students.

220 Acting I (3) Basic Acting Techniques.

221 Acting II (3) Further exploration and development of acting techniques through exercises and beginning scene work. Prereq: 220.

242 Fundamentals of Costume Design and Technology (3) Introduce the elements of Costume design, technology and the design process. Hands on and lab intensive.

252 Fundamentals of Scene Design and Technology (3) Introduce the elements of scene design, basic scenic technology and the design process. Hands on and lab intensive.

262 Fundamentals of Lighting Design and Technology (3) Introduce the elements of theater lighting design, basic technology and the design process. Hands on and lab intensive.

300 Play Analysis (3) Study of methods and tools used in script analysis for the purpose of play production. Prereq: 100 or consent of instructor. (WC)

320 Advanced Acting I (3) Character study and scene study in 20th century American plays. Prereq: 221.


323 Stage Movement (3) Introduction to movement/kinesthetic awareness techniques and their application to performance. Prereq: 221 or consent of instructor.

325 Fundamentals of Musical Theatre (3) Introduction to musical theatre, including reading music, singing techniques, basic dance, and an overview of musical theatre styles. Prereq: 220

326 Advanced Voice and Speech (3) Breath-centered voice production; exploration and control of shaping sound; IPA; text work; geared toward acting for the stage. Prereq: 221 or consent of instructor.

330 Stage Management (3) The role of the stage manager in theatrical production: organization, communication, basic tools and theory. Prerequisite(s): 252 and 242 or 262.
340 **Costume Design I (3)** Development of research, rendering, and conceptualization skills.

345 **Costume Construction (3)** Techniques in the construction of costumes for the theatre. Prereq: 242 or consent of instructor.

355 **Scenic Design I (3)** Designing a set by combining the elements and principles of design composition with dramaturgical research.

362 **Lighting Design I (3)** In depth lighting design practice and principals. Project and lab intensive. Prereq: 262 or consent of instructor.

373 **Introduction to Sound Design (3)** Developing a basic understanding of the properties and perceptions of sound, audio technologies, and the theatrical sound design process.

410 **Special Studies in History, Literature, and Criticism (3)** Content varies. Concentrated study in a given period or area of theatre history, literature or criticism. May be repeated.

411 **Theatre History I (3)** Antiquity to 1700. Major historical periods and diverse cultural traditions in world theatre history. Prereq: 300 or consent of instructor.

412 **Theatre History II (3)** 1700 to contemporary theatre. Major historical periods and diverse cultural traditions in world theatre history. Prereq: 300 or consent of instructor.

420 **Special Studies in Acting (3)** Content varies. Exercises in selected concentrated areas such as styles, techniques, approaches, e.g., Shakespeare, movement, humor. Prereq: 320 and consent of instructor. May be repeated. Maximum 9 hours.

422 **Ensemble (4)** Intensive studio work for students interested in the performance aspect of the major. Content varies. Repeatability: May be repeated. Maximum 12 hours. Prereq. 320. Comments: an audition or consent of the instructor is required.

424 **Shakespearean Text for the Actor (3)** Tools for the analysis and performance of Shakespearean texts. Acting monologues and scenes required. (RE) Prerequisite(s): 320.

425 **Advanced Musical Theatre** Study and practice of musical theatre material including both dance and vocal work. Prerequisite 325.

430 **Principles of Play Directing (3)** Problems in composition, picturization, rhythm and movement. Prerequisite 220 and 300.

446 **Costume Patterning (3)** Techniques in making patterns for theatrical costume. Prerequisite 345.

450 **Special Studies in Design and Technology (1-3)** Content varies. May be repeated. Maximum 9 hours. Prereq: consent of instructor.

464 **Computer Aided Drafting for the Theatre (3)** Introduction to entertainment drafting. Emphasis on 2D graphical standards, drafting techniques, drawing layout and presentation.
473 **Advanced Sound Design (3)** Advanced application of theatrical sound design practice, principles and technology. Prerequisite 373.

475 **Projection and Media Design (3)** The creation and execution of digital media for theatrical projection and multimedia/performance integration.

481 **Applied Theatre (1-2)** Laboratory in applied theatre techniques for departmental productions. Prereq: Consent of instructor. May be repeated. Maximum 6 hours.

484 **Photography for the Theatre (3)** Digital photography techniques for shooting live performance events under challenging lighting environments. Registration Permission: Consent of instructor.

490 **Professional Practices (1)** Course will focus on the integration of knowledge and skills acquired in the program, culminating in a Senior Creative Synthesis project. Students will present work that demonstrates preparedness for the profession and/or further professional training. Registration Restriction(s): Theatre major, minimum student level – senior.

491 **Foreign Study (1-15)**

492 **Off-Campus Study (1-15)**

493 **Independent Study (1-15)**

497 - **Honors: Senior Project (3)** Substantial endeavor in design, performance, directing and/or playwriting representing the capstone of a student’s undergraduate education. Repeatability: May be repeated. Maximum 6 hours. Registration Permission: Consent of instructor.
GENERAL INFORMATION

Degrees offered:  BA and MFA

Disciplines:  BA – General Theatre Major;  
MFA – Acting, Costume Design, Scene Design, and 
Lighting Design

School admission requirements:  For current information, 
please contact the office of admissions: 
http://admissions.utk.edu/undergraduate/admissions.shtml

Costs:  For current information, please contact the office of admissions: 
http://admissions.utk.edu/undergraduate/finance.shtml

Merit scholarship information:  Scholarships are available to 
declared theatre majors and incoming students.

For more information about the Brakebill Scholarship for incoming students, please go 
to: http://theatre.utk.edu/index.php/student-resources/scholarships/brakebill-scholarship/

For more information about scholarships for continuing theatre majors, 
please go to: http://theatre.utk.edu/index.php/student-resources/scholarships/

Contact
Casey Sams
UTK Theatre Department  
Director of Undergraduate Studies 
jsams1@utk.edu

Department of Theatre  
206 McClung Tower  
Knoxville, TN 37996-0420  
Office: (865) 974-6011  
Fax: (865) 974-4867