



THE UNIVERSITY OF
TENNESSEE
KNOXVILLE

DEPARTMENT OF THEATRE



Celeste Pelletier, Emily Helton, Meg Sutherland, Danielle Pressley, and Gracie Belt in *Top Girls*, 2017; photo by Brynn Yeager

Undergraduate Student Handbook 2017/2018

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

Theatre Major

The theatre major has two prerequisite requirements: Introduction to Theatre (Theatre 100 or Theatre 107, the Honors version of the course), and a dramatic literature class through the English department. Both of these courses fulfill General Education requirements in the College of Arts and Sciences. Students are encouraged to begin taking theatre classes as soon as they arrive on campus. All theatre majors take courses in multiple aspects of theatre, including performance, design and technology, play analysis, history and directing. Students may elect to pursue the traditional theatre major, which allows for 12 credits of elective courses, or they may pursue a concentration in either Acting or Design and Technology. Students concentrating in Acting are required to complete two additional scene study classes and a class in either voice or movement for the actor along with one 1 elective. Students concentrating in Design and Technology are required to take 2 additional classes in design and technology, 3 credits of Applied Theatre (Theatre 481), and one upper-level elective. In addition, any theatre major may elect to pursue an Honors concentration in theatre, combining it with the traditional major, the acting concentration, or the design and technology concentration. Students in the Honors concentration must complete 9 hours of honors or honors-by-contract course work and a senior honors project, as well as maintaining a 3.25 overall GPA and a 3.5 major GPA.

Required classes for all BA Theater Majors:

Prerequisites: (6 credits)

Select One Course:

THEA 100 – Introduction to Theatre*

THEA 107 – Honors Introduction to Theatre*

Select One Course:

ENGL 206 – Introduction to Shakespeare*

ENGL 248 – Honors Introduction to Drama*

ENGL 252 – Introduction to Drama*

* all courses meet A&S General Education Requirements for Arts and Humanities

General Major Requirements (25 credits)

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

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

Additional classes for Traditional Theatre Major (12 credits)

12 additional hours of theatre courses numbered 200 and above, three of which may be in cognate areas approved by the department.

Additional Classes for Acting Concentration (12 credits)

THEA 221 – Acting 2
THEA 320 – Advanced Acting

Select One Course: THEA 323 – Stage Movement
THEA 326 – Advanced Voice and Speech

3 additional hours of theatre courses, numbered 300 and above, which may be in cognate areas approved by the department.

Additional Classes for Design and Technology Concentration (12 credits)

Select Two Courses: 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 446 – Costume Patterning
THEA 450 – Special Studies in Design and Technology
THEA 464 – Computer Aided Drafting for the Theatre
THEA 473 – Advanced Sound Design
THEA 475 – Projection and Media Design*
THEA 484 – Photography for the Theatre
THEA 542 – Social History of Costume
THEA 547 – Painting and Dyeing for the Theatre

3 hours of THEA 481 – Applied Theatre (1-2 credits)

Three additional hours in courses numbered 200 and above which may be in cognate areas approved by the department.

* These classes cannot be applied towards both the general theatre requirement and the concentration.

Honors Concentration

Candidates for the honors concentration in Theatre must fulfill all of the requirements for the Bachelor of Arts degree (the traditional program, the acting concentration, or the design and technology concentration) 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.

Theatre Minor

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.

Crystal Marie Alberson	calberso@vols.utk.edu	Junior	<i>Acting</i>
Luke Atchley	latchle2@vols.utk.edu	Senior	<i>Acting</i>
Trevor Goble	tgoble@vols.utk.edu	Senior	<i>Acting, Stage Management</i>
Collin Hall	kws427@vols.utk.edu	Junior	<i>Lighting Design, Stage management</i>
Maddie Poeta	mpoeta@vols.utk.edu	Senior	<i>Acting, Stage Management</i>
Ben Pratt	bpratt3@vols.utk.edu	Senior	<i>Acting, Musical Theatre</i>
Delaynie Rizer	drizer@vols.utk.edu	Junior	<i>Stage Management</i>

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.”

Clarence Brown Theatre Shows

Anyone may audition for CBT shows - you do not need to be an upperclassmen, or even be a theatre major. 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.

Audition announcements are posted on the Clarence Brown Theatre website (www.clarencebrowntheatre.com/auditions). There you will find 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.

Annual Schedule for CBT Auditions

Auditions for the shows in the CBT season, in general, follow an annual pattern. “General Auditions” are held in August and January soon after semester classes begin – often the first weekend after the start of classes. If needed, General Auditions are also sometimes held in late April for the first two shows of the following fall.

August General Auditions: All students and local actors interested in being considered for roles in CBT productions yet to be cast for the fall and for the first two shows of the winter season **MUST** be seen in the August General Auditions. All callback auditions throughout the autumn are by invitation only and based upon these General Auditions in August. *Callbacks* for roles not yet cast in the fall shows often happen the same weekend as the General Auditions, whereas callbacks for the first two shows in January and February typically happen in October or November. *But again, you must always first be seen at the General Auditions in August.*

January General Auditions: Similarly, all students and local actors interested in being considered for roles yet to be cast in CBT spring productions must attend the January General Auditions. Callbacks in spring shows often happen the same weekend as the January General Auditions. All further callback auditions throughout the spring are by invitation only and based upon these General Auditions in January.

April General Auditions and Callbacks: In late April there are often additional General Auditions and callbacks for the first two productions of the next fall season. However, these auditions are held on an as needed basis, and the fall shows *may be cast out of invited callbacks from the January auditions*. Therefore, actors should attend the January General Auditions, and of course also any that are offered in April, but should not rely upon the April auditions occurring and therefore skip the January auditions.

This annual pattern is subject to variations from year to year depending upon many factors – guest directors' schedules, etc. – but this is the basic cycle.

The most important thing for actors to understand is that if you do not attend General Auditions you will not have further audition opportunities without an invitation.

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.

FACULTY

Calvin MacLean

Department Head,
CBT Artistic Director,
Professor: Directing

206 McClung Tower
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cmaclean@utk.edu

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.

Bill Black

Assoc. Department
Head, Professor:
Costume Design
and Technology

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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.

Kate Buckley

Associate Professor:
Directing

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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.

Marianne Custer

Professor Emerita:
Costume Design

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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 Nell 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.

Jed Diamond

Associate Professor:
Acting

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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.

Gina Di Salvo

Assistant Professor:
Theatre History and
Dramaturgy

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Dr. Gina M. Di Salvo teaches and writes about theatre history, dramatic criticism, Shakespeare, saints, and dramaturgy. 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 dramaturg, 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

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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

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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

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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

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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.

John Sipes

Associate Professor:
Acting

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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. Jear* (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.

Terry Weber

Professor:
Acting, Voice

107 McClung Tower
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tweber@utk.edu

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 Yeager

Professor:
Lighting Design

102 McClung Tower
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kyeager2@utk.edu

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.

LECTURERS

**Tracey
Copeland Halter**
Acting

206 McClung Tower
Ph: 865.974.6011
mbrewe23@utk.edu

Tracey Copeland Halter has a BA in Theatre from the University of Michigan and an MFA in Acting from New York University. She teaches selected courses in the BA program, including Theatre 100, Acting 220 and 221. Her professional acting credits include *Seven Guitars*, (Broadway) *Richard III* and *Two Gentlemen of Verona*, (New York Shakespeare Festival); *Two Trains Running*, (Denver Center); *Once On This Island*, *Much Ado About Nothing*, and 4 productions of *A Christmas Carol*, (The Alliance Theatre); *Cymbeline*, *Much Ado about Nothing*, *School for Wives*, and *Midsummer Night's Dream*, (GA Shakespeare Festival.) *The Hot Mikado*, (Houston/Pittsburgh tour), and *Spunk and Jar the Floor*, (Jomandi Theatre); *Fences*, *Intimate Apparel*, *Ain't Misbehavin'*, *A Christmas Carol*, *Black Pearl Sings!*, and *The Miracle Worker* (Clarence Brown Theatre).

**Micah-Shane
Brewer**
Acting

206 McClung Tower
Ph: 865.974.6011
tcopela2@utk.edu

CBT credits: *Monty Python's Spamalot* (Sir Robin), *Sweeney Todd* (Tobias), *A Christmas Carol* (Bob Cratchit), *Our Country's Good* (Sideway), *On the Razzle*, *Kiss Me, Kate*, *The Trip to Bountiful*, and *It's A Wonderful Life: A Live Radio Play*. For the past two seasons, he was guest director for CBT's *A Christmas Carol*. Micah-Shane is the Artistic Director of Encore Theatrical Company in Morristown, where his directing credits include shows like *Follies*, *One Man Two Guvnors*, *Les Misérables*, *Into the Woods*, and many others. Other favorite acting credits include: *Doubt* (Father Flynn), *Sunday in the Park with George* (George), *Cabaret* (Emcee), *Three Days of Rain* (Walker/Ned), and *Our Town* (Stage Manager). Proud graduate of the University of Tennessee, Knoxville with an MFA in Acting and undergraduate degrees from the University of North Carolina at Greensboro.

Terry Silver-Alford
Senior Lecturer,
Music Theatre

215 McClung Tower
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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.

Katie Cunningham

Acting

206 McClung Tower
Ph: 865.974.6011
cunningkatie@gmail.com

Versatile actor, director, producer, and teacher with impeccable academic record. Eleven years of professional acting experience, playing a host of leading ladies and a broad range of supporting roles in major LORT regional theaters and Off-Broadway in NYC. Previously at the Clarence Brown Theatre: *Outside Mullingar*, *The 39 Steps*, *Monty Python's Spamalot*, and *Noises Off*. Katie played leading lady Hannah Jelkes in Tennessee Williams' *The Night of the Iguana* at Palm Beach Dramaworks and appeared in NYC with Off-Broadway's *TACT*, The Actors' Company Theatre, as Charlotte in Pinero's *The Magistrate* and a number of developmental readings. Other NYC: Fringe NYC; American Place Theatre; *The Night Shift* (co-founder); *Drunken Shakespeare* (co-founder). Katie is a lead teaching artist at McCarter Theatre Center in Princeton, NJ, where she teaches acting and directing. Katie holds a B.A. from UNC Chapel Hill; an M.F.A. in Acting from FSU/Asolo Conservatory; trained at the Gaiety School, the National Theatre School of Ireland; and is proud to be a union member (AEA & SAG-AFTRA). AHFOL to Patrick.

Brian Gligor

Acting

105A McClung Tower
Ph: 865.974.6011
bgligor@utk.edu

Brian graduated in 2016 with an M.F.A. in Acting Class from the University of Tennessee, Knoxville, TN. CBT credits include: "Lt. Cable" in *Rodgers and Hammerstein's South Pacific*, "Richard Hannay" in *The 39 Steps*, "Bassianus" in *Titus Andronicus*, "Matt" in *The Threepenny Opera*, "Demetrius" in *A Midsummer Night's Dream*, "Nephew Fred" in the 2014 & 2015 productions of *A Christmas Carol*, "Sir Galahad" in *Monty Python's Spamalot* and "Tim" in *Noises Off*. He produced and performed the one-man-show *I Am My Own Wife* at the CBT's Carousel Theatre ('15). Brian has worked professionally in New York City for over a decade, touring nationally and internationally as Mark in *RENT* and starring in regional productions from coast to coast with shows such as *Altar Boyz*, *The Full Monty* and *Jesus Christ Superstar*. His film and television credits include: *All My Children*, *Guiding Light*, *One Life to Live*, *30 Rock* and several independent features. Brian is a proud member of Actors' Equity and SAG-AFTRA. www.BrianGligor.com

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>

- 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.
- 321 Advanced Acting II (3)** Scene study. Analysis and performance of late 19th and early 20th century plays. Prereq: 320.
- 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 Directing for the Stage (3)** The stage director's craft: principles of staging, textual integrity, conceptualization, visualization, collaboration and process from pre-production to opening. (RE) Prerequisite(s): 220, 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

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THE UNIVERSITY OF
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