



THE UNIVERSITY OF
TENNESSEE
KNOXVILLE

DEPARTMENT OF THEATRE



College of Arts and Sciences

Department of Theatre

Undergraduate Student Handbook
2021-2022

Department Head Welcome Statement

YOU BELONG!

If you are interested in the process or practice of making theatre, this department is your community. Regardless of your previous training, amount of experience, talent, health, physical capacity, linguistic background, race, ethnicity, gender, age, or sexual orientation, if theatre is what you love then you belong here.

The UT Theatre Department is one of a handful of programs that partners with a fully professional theatre to train student actors, designers, stage managers, and technicians. When you work on a show in the Clarence Brown Theatre you are completing your college education AND you are working in a nationally recognized regional theatre. On a daily basis you will be surrounded by working theatre professionals and have unique opportunities to learn from them.

The theatre faculty and staff strive to create a community in which artists of all backgrounds can thrive, one in which all persons know they belong, and their contributions are valued. We enthusiastically embrace our role as a professional theatre that trains and encourages the next generation of theatre artists. We believe in our dual educational and professional mission; we believe in the distinction the CBT brings to our community; we believe in the quality of our work; and we believe that your experience here will bring you closer to your aspirations.

We are committed to creating a diverse community rooted in inclusive and equitable practices in the classroom, the rehearsal hall, and the theatre. We hope that you will come to trust us enough to speak up if you see problematic attitudes or behaviors. The faculty and staff will hold each other accountable as we create as safe and welcoming a theatre as possible.

We cannot promise that each of you will get to play the role of your dreams... but we can commit to making sure that each of you has a role to play in our department whether on stage, backstage, behind the scenes, or in the classroom. And we commit to making sure the time you spend here at UT will be a time of growth, discovery, and artistic development.

Welcome to UT Theatre and the Clarence Brown!

Casey Sams
Interim Department Head



DEPARTMENT OF THEATRE

Overview of Theatre at UT

The Department of Theatre at the University of Tennessee offers a Bachelor of Arts Degree in Theatre with optional concentrations in Acting, Design and Production, or Honors. We also offer Master of Fine Arts Degrees in Acting, Costume Design, Lighting Design, Sound and Media Design, and Scenic Design.

The department consists of 19 faculty and 28 staff members. All faculty members are not only dedicated teachers, they are also practicing professional artists. Several of our production staff teach in the undergraduate program as well.

The University of Tennessee is one of only 13 universities nationwide to have a professional theatre that is a member of the League of Resident Theatres (LORT) and Theatre Communications Group (TCG). The Clarence Brown Theatre Company was founded in 1974 by Sir Anthony Quayle and Dr. Ralph G. Allen. It was named in honor of UT alum, 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 theatre's production facilities and a 125-seat Lab theatre.

Diversity, Equity and Inclusion

We believe inclusivity and diversity in our workplace should reflect the multicultural and global society in which we live. We seek to foster excellent creative research, scholarship, and professional practice, by creating a welcoming and equitable environment for all. We strive to impart empathy and self-knowledge to our students, and values of life-long learning and engagement. We seek to provide them with the knowledge and experiential foundations for a rich, fulfilled, engaged life and career as informed citizens.

We will promote diversity and inclusion because these values reflect a basic human right to justice and equality of opportunity for all, as well as engender the most effective environment to foster creative citizens and to prepare our students for the world.

For information on UTK Diversity, Equity and Inclusion Resources, go to:

<https://diversity.utk.edu/campus-resources/>

Theatre Ambassadors

Theatre Ambassadors are a small group of students who assist the theatre's recruiting efforts by:

- Meeting with prospective students, taking them on tours of the theatre facilities, and talking to them about our program and productions.
- Representing the department at various recruitment fairs and activities on campus.
- Representing the department at off campus conferences and events such as the Tennessee Theatre Association Conference and the South Eastern Theatre Conference.

The Ambassadors are also here to be an informational resource to currently enrolled students. They also help to improve communication between theatre students and the administration by hosting a RoundTable discussion once every semester.

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.

Amberlin McCormick	amccor15@vols.utk.edu	Grad student	Acting
Rachel Darden	rdarden1@vols.utk.edu	Grad student	Acting
Liv Jin	aye@vols.utk.edu	Senior	Honors - Lighting
Matthew Boshears	mboshea1@vols.utk.edu	Senior	Acting
Linzy Monks	lmonks@vols.utk.edu	Sophomore	Acting
Leigh Shields	lshield4@vols.utk.edu	Sophomore	Acting
Alan Toney	atoney2@vols.utk.edu	Senior	Acting/Directing
Erin Perry	eperry18@vols.utk.edu	Senior	Acting

The 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*

*** students who have completed their General Education requirement with a different class prior to declaring their theatre major may petition to waive this requirement*

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 Scenic 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 – Voice and Speech for the Stage Actor

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

Declaring a Theatre Major or Minor

Students can use the following form to add Theatre as a second major, change your first major to theatre, or declare a Theatre minor. Students can make these changes at any time, but we encourage you to speak with your academic advisor whenever you make changes to your degree program.

<https://theatre.utk.edu/wp-content/uploads/2020/07/Revised-Theatre-Major-and-Minor-Add-form-002.pdf>

Advising and Mentoring

Theatre majors receive academic advising from the Arts and Sciences Advising Center. Most theatre majors are advised by Melinda Crecelius-Langham. She can be reached at mcreceli@utk.edu.

Theatre majors are also assigned a faculty mentor who can help the students in career planning and also inform them about special opportunities in the department, on campus, or in the community. If you do not know who your faculty mentor is, you can ask the Head of Undergraduate Studies, Kenton Yeager, at kyeager2@utk.edu.

Scholarships and Other Forms of Financial Aid

Both the Department of Theatre and the University have forms of financial aid available.

Incoming students, whether recent high-school graduates or transfer students, may apply for the Joyce Brakebill Scholarship. There are a number of scholarships for returning students. All scholarships are determined in the spring for the following academic year. Information and application forms can be found at: <https://theatre.utk.edu/student-resources/scholarships/>.

For loans and other forms of aid from the University, students should contact the UTK Financial Aid Office at: <https://finaid.utk.edu/>.

Work Study

Students who are eligible for work study and are interested in theatre are strongly encouraged to consider working for the Clarence Brown Theatre. Opportunities may be available in production shops, the box office, marketing or outreach. Preference is given to theatre majors for all work study positions. For information about work study contact the Production Manager, Susan McMillan at smcmil9@utk.edu.

The Clarence Brown Theatre

Run Crew Opportunities

Students will work backstage on a Clarence Brown production when they take the 200-level design and technology fundamentals courses (THEA 242/252/262). They have the opportunity to continue to work backstage, often in positions of greater responsibility, by enrolling in the 1-credit Applied Theatre course. Students can get up to 6 credits of THEA 481. Contact the CBT Production Stage Manager Patrick Lanczki for more information (planczki@utk.edu).

Stage Management Opportunities

Student stage managers usually start by taking the Stage Management class (THEA 330), offered every spring. They can then move on to assist on a show and eventually stage manage a full CBT production. Contact the CBT Production Manager Susan McMillian (smcmill9@utk.edu) or Production Stage Manager Patrick Lanczki (planczki@utk.edu) for more information.

Design Opportunities

Undergraduate students in their junior or senior years may have the opportunity to assist design or even design for the Clarence Brown Theatre. The best thing to do if you are interested in design is talk to the faculty in that area. Their contact information and specialty are listed on the department website.

Acting Opportunities

Anyone may audition for CBT shows - you do not need to be a junior or senior, 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 (shellypayne@utk.edu, 974-6725).

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

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.

Fall 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 Fall General Auditions. All callback auditions throughout the fall are by invitation only and based upon these General Auditions, usually held 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.

Winter 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 Winter General Auditions, usually held in January. Callbacks in spring shows often happen the same weekend as the Winter General Auditions. All further callback auditions throughout the spring are by invitation only and based upon these General Auditions.

Spring 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 Winter 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.

Other Theatre Opportunities

On Campus

Honors Projects—Students in the honors program develop an honors project in their Senior year. Often times these projects develop into productions that require student directors, actors, designers, and crew. These will be announced by email and social media.

All Campus Theatre - <https://utk.campuslabs.com/engage/organization/allcampustheatre/>

InVOLuntary Sports Party (ISP) - Find them on Facebook!

BOSS Dance - dance@utk.edu - <https://utkdancesociety.wordpress.com/boss-dance-company/>

Off Campus

Theatre companies

Carpetbag Theatre Company - <https://www.carpetbagtheatre.org>

Flying Anvil Theatre - <https://www.flyinganviltheatre.com>

Oak Ridge Community Theatre - <https://www.orplayhouse.com>

River and Rail Theatre - <https://www.riverandrailtheatre.com>

Word Players - <https://www.wordplayers.org>

Other performing groups

Momentum Dance Lab - <https://www.momentumdancelab.org/>

Circle Modern Dance - <https://www.circlemoderndance.com/>

Dragonfly Aerial Arts Studio - <https://www.dragonflyaerialartsstudio.com/>

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, Projection Designer, Technical Director, Producer, Choreographer, Dancer, Singer, Musical Director, Dialect Coach, Movement Coach, Intimacy 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.

FACULTY

KATE BUCKLEY

Interim Artistic Director
Clarence Brown Theatre
Professor: Directing
207 McClung Tower
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kbuckley@utk.edu

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.

KATHRYN CUNNINGHAM

Assistant Professor:
Voice & Speech
107 McClung Tower
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kcunni12@utk.edu

Kathryn Cunningham has been acting at Clarence Brown Theatre since 2013 and teaching at UTK since 2018. She joined the full-time faculty in 2020, and specializes in voice, speech, and dialects. As an actor, she has appeared on a host of stages in New York and across the country as well as in film and television. Her credits in the acting company at the Tony Award-winning Utah Shakespeare Festival include *Macbeth* (Lady Macbeth); *Twelfth Night* (Maria); and *Othello* (Emilia) among others. Select stage credits include the Resident Acting Company (NYC), TACT/The Actors' Company Theatre (NYC); NY International Fringe Festival; many productions at Clarence Brown Theatre; multiple seasons at Asolo Rep; and a long list of regional theaters across the country. Recent voice, text, and dialect coaching includes River & Rail Theatre; Southwest Shakespeare Company; and several productions at Clarence Brown Theatre. Her work has been published in the Voice and Speech Review, The Conversation, and the International Dialects of English Archive. Kathryn studied with Patsy Rodenburg in London, completed the full training sequence of Knight-Thompson Speechwork, and has extensive experience in Fitzmaurice Voicework. She is currently pursuing a graduate Certificate in Vocology from Lamar University and earned a Distinguished Certificate in Vocal Pedagogy from Boston Conservatory at Berklee. She holds an M.F.A. in Acting from Florida State University/Asolo Conservatory for Actor Training and a B.A. in Dramatic Art & Political Science from the University of North Carolina at Chapel Hill. She is a proud member of Actors' Equity Association, SAG-AFTRA, VASTA, and PAVA (Pan-American Vocology Association).

FACULTY

JED DIAMOND

Associate Professor:
Acting
106 McClung Tower
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jdiamond@utk.edu

Associate Professor Jed Diamond is Head of Acting. He came to UT in January of 2005. Before then, he worked in New York City as a teacher and actor for 18 years. He received his MFA in Acting in 1989 from the NYU/Tisch School of the Arts Graduate Acting Program. He is a certified teacher of the Alexander Technique, in which he trained at the Mathews School in New York and at The Constructive Teaching Centre in London. Prof. Diamond has taught at the Actors Center (NY), NYU Graduate Acting, Stella Adler Studio of Acting, the New York Shakespeare Festival, Playwrights Horizons School, and other schools. He has acted at the Roundabout Theatre, Signature Theatre, Arena Stage, with the Acting Company, Syracuse Stage, and other companies. At the Clarence Brown Theatre, Prof. Diamond has appeared in *A Christmas Carol*, *Of Mice and Men*, *A Shayna Maidel*, *Noises Off*, *Woyzeck*, *A Streetcar Named Desire*, *Oedipus Rex*, *A Flea in Her Ear*, *The Life of Galileo*, *Born Yesterday*, and *All the Way Home*. He has directed a number of graduate studio productions, at UT and in prior years at the Actors Center, NYU Graduate Acting, and Stella Adler Studio of Acting. He teaches Alexander Technique each summer at Chautauqua Theatre Company, and has taught acting and Alexander Technique as a guest artist at Yale School of Drama, Playmaker's Repertory Theatre at UNC Chapel Hill, Great River Shakespeare Festival, Oregon Shakespeare Festival, and with other companies.

GINA DI SALVO, Ph.D.

Assistant Professor:
Theatre History & Dramaturgy
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gdisalvo@utk.edu

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.

FACULTY

SHINNERRIE JACKSON

Assistant Professor:
Acting
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Shinnerrie Jackson has been acting on the American Regional Theater circuit for the past twelve years. Numerous roles include Susan in *Race* (Weathervane Theatre), Headmistress Francis in *School Girls: or the African Mean Girls Play* (Pittsburgh Public Theater), *A Night with Janis Joplin* (Cleveland Playhouse/Arena Stage), and *Ain't I a Woman*: a one woman show about the heroines of African American history. She has been seen on *30 Rock* and in Whit Stillmans' *Damsels in Distress*. Shinnerrie earned her Bachelors of Music in vocal performance at Oberlin Conservatory and her M.F.A at The University of Tennessee.

JOE PAYNE

Associate Professor:
Sound & Media
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Joe Payne joined the Department of Theatre after ten years as resident sound designer for Pioneer Theatre Company and teaching sound and projection design for The University of Utah and Illinois State University. He has designed sound, projections, and/or composed music for more than 250 productions in theaters throughout the country, including twenty years at the Utah Shakespeare Festival, Cincinnati Playhouse in the Park, Riverside Theatre (Vero Beach, FL), Berkeley Rep, Syracuse Stage, Imagination Stage and Round House Theatre (Bethesda, MD), 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 (Lancaster, PA), Utah Musical Theatre, and others. Internationally, he has designed projections for the London-based pop band WRENNE, and their international I Said Yes to Everything tour. Throughout each of these experiences, he has mentored and taught countless assistants and technicians the art and technology of sound and projection design. 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 work has been internationally recognized at the two most prestigious of juried theatrical design exhibitions, the Prague Quadrennial, and World Stage Design. Mr. Payne also has the distinction of being the first Commissioner for the United States Institute for Theatre Technology (USITT) Digital Media Commission. He is a member of United Scenic Artists Local 829, and the Theatrical Sound Designers and Composers Association (TSDCA).

FACULTY

CHRIS PICKART

Associate Professor:
Scenic Design
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cpickart@utk.edu

Chris was a freelance designer located in New York City for many years and a professor at Washington University in St. Louis before coming to the University of Tennessee in 2005. He has designed numerous Off-Broadway shows including the critically acclaimed *End of the World Party* at the 47th Street Theatre, and *Always...Patsy Cline* at the Variety Arts Theatre. Other Off-Broadway shows include the long running *Perfect Crime*, *The Bench*, *Between Daylight and Booneville*, *Washington Heights*, *Savage in Limbo*, and *Independence* by Lee Blessing. Chris has designed the NY premieres of *Hidden in this Picture* and *What is this Thing*, by Emmy Award winning writer/director Aaron Sorkin. He has also designed the world premiere of *Heaven and the Homeboy*, directed by Tony Award winning director /choreographer George Faison. Regionally, Chris has designed over 150 shows at theatres across the country. Recent designs include productions at the Tony Award winning Utah Shakespearean Festival, the Tony Award winning Children's Theatre in Minneapolis, Arden Theatre in Philadelphia, Repertory Theatre of St. Louis, Great Lakes Theatre Festival in Cleveland, Shakespeare Festival of St. Louis, City Theatre in Pittsburgh, Virginia Stage Company, Olney Theatre Centre in DC, Coast Playhouse in Los Angeles; among many others. In 1997-1999 Chris was the recipient of the prestigious National Endowment for the Arts/Theatre Communications Group's Young Designers' Fellowship. Chris has been nominated in the Outstanding Scenic Design category twice for the Barrymore Awards in Philadelphia and twice for the Kevin Kline Awards in St. Louis.

LAUREN T. ROARK

Assistant Professor:
Costume Design
104A McClung Tower
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lroark2@utk.edu

Lauren T. Roark received her MFA in Costume Design and Technology from the University of Missouri-Kansas City and a BA in Theatre-Design and Production from Illinois State University. As a freelance costume designer, maker, and teaching artist, she's been truly honored to work in an industry she is passionate about and that has afforded her the opportunity to work on four continents – including South America, Europe, and Asia. Past credits include productions with the Tony-Award winning Utah Shakespeare Festival and Cincinnati Playhouse in the Park, Repertory Theatre of St. Louis, Milwaukee Repertory Theater, Kansas City Repertory Theatre, and the Illinois Shakespeare Festival. Her work has been featured in the United States Institute for Theatre Technology Young Designers' Forum Exhibition and she received the Barbizon Award for Theatrical Design Excellence. Lauren is a proud member of United Scenic Artists, Local 829. To view her work, please visit:

www.laurentroark.com.

FACULTY

NENO RUSSELL

Assistant Professor:
Costume Technology
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Neno Russell is a professional pattern maker and costume designer. Neno's academic career includes teaching at Virginia Commonwealth University for 11 years and 8 summers of teaching at The Tennessee Governor's School for the Arts before coming to The University of Tennessee in the fall of 2021. His Broadway Credits include *Paradise Square*, *Flying over Sunset*, *Amazing Grace*, *Finian's Rainbow*, *Chita Rivera: The Dancer's Life*, *Footloose*, *Bring in da' Noise Bring in da' Funk*, and *The Rose Tattoo*. National and International Tours: *Footloose*, 4 companies of *Come from Away*. Film, TV, and Commercials: *Rustin*, *The Black Phone*, *Tomb of Joseph*, *Good Lord Bird*, *Loving*, 2 seasons of *Mercy Street*, 4 seasons of *Turn: Washington's Spies*, more than 70 national commercials for brands such as MTV, VH1, Journeys, Thomasville, Petsmart, NFL Films, The History Channel and Old Navy, and designed 7 documentaries for the History Channel.

During Neno's 12 years in New York he worked at many Off-Broadway theatres including The Public Theater/New York Shakespeare Festival, Lincoln Center Theatre and Playwrights Horizons. Regional Work includes Ford's Theatre- *Guys and Dolls*, *Christmas Carol*, and *Into the Woods*. Cleveland Playhouse- *The Royale*.

He received an MFA in costume technology from Florida State University, and a BS in speech and theatre from Middle Tennessee State University.

CASEY SAMS

Interim Head:
The Department of Theatre
204 McClung Tower
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jsams1@utk.edu

Casey Sams is the Interim Department Head and a Professor of Theatre specializing in movement. She teaches movement, acting, period dance and musical theatre to both undergraduate and graduate students. She received her undergraduate and graduate degrees from Penn State and completed the Certification in Laban Movement Analysis at the Laban/Bartenieff Institute for Movement Studies. 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, Movement Coach, and Intimacy Choreographer at theatres across the country including The Clarence Brown Theatre, Cincinnati Playhouse in the Park, The Roundhouse Theatre, St. Louis Repertory Theatre, Milwaukee Repertory, North Carolina Stage Company, PlayMakers Repertory, Virginia Stage Company, Pennsylvania Musical Theatre, The Knoxville Opera Company, and Vermont Stage Company. She is also a certified meditation instructor with The American Meditation Society and Koru Mindfulness.

FACULTY

JOHN SIPES

Professor:

Acting

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jsipes1@utk.edu

John is a Professor in the Department of Theatre at the University of Tennessee. Before joining the UT faculty, he 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. Directing credits include productions at the Clarence Brown Theatre, the Oregon Shakespeare Festival, the Milwaukee Rep, Shakespeare Santa Cruz, the Illinois Shakespeare Festival, and others.

KENTON YEAGER

Professor:

Lighting Design

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865.974.2207

kyeager2@utk.edu

Kenton heads the Master's Program in Entertainment Lighting Design and Technology and is Head of Undergraduate Studies. Being busy over the past 40 years, Kenton has designed or produced more than 700 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: Walnut Street Theatre, Cincinnati Playhouse in the Park, Milwaukee Rep, St Louis Rep, Arizona Theatre Company, Riverside Theatre, 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 corporate 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, Johnny 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 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

DAVID ALLEY

Senior Lecturer:
Acting
F-407 Walter's
Academic Building
865.974.8373
dalley@utk.edu

David Brian Ally has been a professional actor since 1990 and joined the UT Theatre faculty as an Artist-in-Residence in 2001. He teaches Acting and Play Analysis in the Undergraduate program, and performs regularly with the Clarence Brown Theatre Company. He serves as Co-Coordinator of Outreach and Education for the CBT, administrating Tours and Workshops, and teaching each summer for the CBT Summer Acting Camp for High School students.

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 iO Theatre for a two-year run, where he played, on occasion, with Tina Fey and Amy Poehler. David has performed in over 55 productions at the CBT with *King Charles III*, *The 39 Steps*, *The Santaland Diaries*, *Titus Andronicus*, *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. Regionally, David has also performed at PlayMakers Repertory in Chapel Hill, NC. Film: *Light from Light*; *Something, Anything*; *Prison Break-In*; *The Heart is Deceitful*; *Gina: An Actress Age 29* (which won the 2001 Short Film Jury Award at the Sundance Film Festival); TV: *Women of the Movement* (ABC); *Snapped*; *Storm of Suspicion*; *Vengeance*; *It's a Miracle*; *Unsolved Mysteries*. David is a proud member of Actor's Equity Association, SAG-AFTRA, and The National Alliance of Acting Teachers.

STEVE SHERMAN

Lecturer:
Acting
F-409 Walter's
Academic Building
ssherma4@utk.edu

Steve Sherman is an actor and writer originally from Olympia, WA. His play *Brian and Joe* won the Davey Marlin Jones Award for Outstanding Production of a One-Act play, given by the Kennedy Center. He has received Regional and New York productions of his plays as well as a fellowship to the Tony Award winning Eugene O'Neill Theatre Center. He is currently in Knoxville working on new plays and screenplays. He received his MFA in Acting from the University of Tennessee; and his BA in Theatre from Western Washington University.

www.SteveMSherman.com

LECTURERS

TERRY SILVER-ALFORD

Distinguished Lecturer:
Music Theatre
F-415 Walter's
Academic Building
865.974.8504
tsilvera@utk.edu

Terry is a Distinguished Lecturer in Theatre and teaches Musical Theatre Performance and Honor's Introduction to the Theatre and Acting. Prior to joining the UT faculty Mr. 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 numerous productions and has created the scores for four original musicals and a variety of chamber and vocal music pieces. Terry also directs or musically directs shows locally with the Flying Anvil Theatre and the Knoxville Children's Theatre. He earned his BA and MFA in theatre from The University of Tennessee. Terry is a member of the Clarence Brown Professional Company and regularly directs and musically directs for the Clarence Brown Theatre. Favorite CBT directing credits include *South Pacific*, *A Shayna Maidel*, *The Real Inspector Hound*, *The 25 th Annual Putnam County Spelling Bee*, *Assassins*, and *Into the Woods*. Favorite CBT Musical Direction credits include *Urinetown*, *Spamalot*, *Kiss Me Kate*, *The Who's Tommy*, and *Man of La Mancha*. In addition, Terry composes incidental music for CBT productions and is the director of the CBT Summer Acting Workshop and serves as co-facilitator of Outreach and Education hosting Theatre Tours and Talkbacks.

TRACEY COPELAND-HALTER

Lecturer:
Acting
F-411 Walter's
Academic Building
865.974.2188
tcopela2@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 Theatre 100, Acting 220 and 221 and co teaches a special topics class, in diverse acting methods. 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*, *The Miracle Worker Violet*, and *Candide* (Clarence Brown Theatre). She has directed at Ball State University, The Word Players and Clarence Brown Theatre.

LECTURERS

KATY WOLFE

Lecturer:

Voice

43 Alumni Memorial Building

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 Three Penny 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.

ARTIST IN RESIDENCE

CAROL MAYO JENKINS

Artist in Residence:

Acting

207 Alumni Memorial Building

865.974.7697

cjenkin7@utk.edu

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

Jason Fogarty
Technical Director

Jillie Eves
Scenic Artist

Travis Gaboda
Electrics Shop Manager

Susan McMillan
Production Manager

Christy Fogarty
Properties Master

Mike Ponder
Sound Engineer

UNDERGRADUATE COURSE DESCRIPTIONS

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:

<https://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.

210 Acting I (3) Basic Acting Techniques for Majors

Exploration and development of acting techniques. Registration Restriction: Students with credit for THEA 220 may not receive credit for THEA 210.

220 Acting I (3) Introduction to Acting

Exploring and freeing the actor through Stanislavski-based exercises in order to form a solid foundation for playing a scene. Registration Restriction: Students with credit for THEA 210 may not receive credit for THEA 220.

221 Acting II (3) Beginning Scene Study

Further exploration and development of acting techniques through exercises and beginning scene work. Prerequisite: 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 theatre 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. Prerequisite: 100 or consent of instructor. (WC)

320 Advanced Acting I (3)

Character study and scene study in 20th century American plays. Prerequisite: 221

321 Advanced Acting II (3)

Scene study. Analysis and performance of late 19th and early 20th century plays. Prerequisite: 320

323 Stage Movement (3)

Introduction to movement/kinesthetic awareness techniques and their application to performance. Prerequisite: 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. Prerequisite 220

326 Voice and Speech for the Actor (3)

Breath-centered voice production; exploration and control of shaping sound; IPA; text work; geared toward acting for the stage. Prerequisite: 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): 242 and 252, or 262

340 Costume Design (3)

Development of research, rendering, and conceptualization skills.

345 Costume Construction (3)

Techniques in the construction of costumes for the theatre.
Prerequisite: 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 principles. Project and lab intensive. Prerequisite: 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. Prerequisite: 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.
Prerequisite: 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. Prerequisite: 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. May be repeated. Maximum 12 hours. Prerequisite: 320. Comment(s): an audition or consent of the instructor is required.

425 Advanced Musical Theatre (3)

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

462 Dance Concert Lighting (3)

Lighting techniques for specific dance styles including Ballet, Modern, Jazz, and Hip-Hop.

463 Programming for Lighting Consoles (3)

Programming techniques for various lighting consoles used in theatre and live entertainment.

450 Special Topics in Design and Technology (1-3)

Content Varies. May be repeated. Maximum of 9 hours.
Prerequisite: 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. Prerequisite: consent of instructor. May be repeated. Maximum 6 hours.

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 Restrictions: 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. May be repeated. Maximum 6 hours. Registration Permission: consent of instructor.

Degrees offered: BA and MFA

Disciplines:

BA – General Theatre Major with optional concentrations in Acting or Design and Technology as well as an Honors concentration.

MFA – Acting, Costume Design, Scenic Design, Lighting Design and Sound Design.

School admission requirements: For current information, please contact the office of admissions:

<https://admissions.utk.edu/undergraduate/admissions.shtml>

Costs: For current information, please contact the office of admissions:

<https://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:

<https://theatre.utk.edu/index.php/student-resources/scholarships/brakebill-scholarship/>

For more information about scholarships for continuing theatre majors,

please go to: <https://theatre.utk.edu/index.php/student-resources/scholarships/>

Contact

Kenton Yeager

UTK Theatre Department

Director of Undergraduate Studies

kyeager2@utk.edu

Department of Theatre

206 McClung Tower

Knoxville, TN 37996-0420

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Fall 2021 Semester

Classes Begin	Wednesday	August 18
Labor Day	Monday	September 6
Fall Break	Thursday-Friday	September 30-October 1
1 st Session Ends	Friday	October 8
2 nd Session Begins	Monday	October 11
No Class Day	Wednesday	November 24
Thanksgiving Holiday	Thursday-Friday	November 25-26
Classes End	Wednesday	December 1
Study Day	Thursday	December 2
Exams	Friday-Thursday	December 3-9
Graduate Hooding	Thursday	December 9
Commencement Ceremony	Friday	December 10
Official Graduation Date	Saturday	December 11

Winter Mini-Term 2022

Classes Begin	Monday	January 3
Martin Luther King, Jr. Day	Monday	January 17
Classes End	Friday	January 21

There is no commencement ceremony for the winter term.

Spring 2022 Semester

Classes Begin	Monday	January 24
1 st Session Ends	Friday	March 11
Spring Break	Monday-Friday	March 14-18
2 nd Session Begins	Monday	March 21
No Class Day	Thursday	April 14
Spring Recess	Friday	April 15
Classes End.....	Tuesday	May 10
Study Day.....	Wednesday	May 11
Exams	Thursday-Wednesday	May 12-18
Graduate Hooding		TBD
University College Commencement Ceremonies		TBD
Official Graduation Date	Saturday	May 21

(Appears on all student records)

Mini and Summer Terms 2022

Mini-Session Begins	Thursday	May 19
Memorial Day Holiday	Monday	May 30
Mini-Session Ends	Wednesday	June 8
Full and 1 st Sessions Begin	Thursday	June 9
Independence Day Holiday	Monday	July 4
1 st Session Ends	Friday	July 8
2 nd Session Begins	Monday	July 11
Full and 2 nd Sessions End	Tuesday	August 9
Official Summer Graduation Date*	Saturday	August 13

(Appears on all student records)

**There is no commencement ceremony for the summer term. This is the official graduate date that will appear on the transcript.*

IMPORTANT & EMERGENCY RESOURCES at UTK

UT POLICE: <https://utpolice.utk.edu/>

- Life-Threatening Emergency: 911
- Campus Police Emergency: 865-974-3111
- Campus Police Non-Emergency/Security Escort: 865-974-3114

UT ALERT Notifications: <https://www.utk.edu/utalert/>

- All students should sign up for UT Alert for phone and email notifications and updates.

Distressed Student Protocol: 865-974-4357 (HELP)

- See also: <https://dos.utk.edu/distressed-student-protocol/>

Distressed Employee Hotline (Faculty & Staff): 865-946-2273 (CARE)

The LiveSafe App: <https://prepare.utk.edu/app/>

- This app simplifies communication within the University and has many safety features such as walking virtually with someone when alone.

T-Link: (Late Night Shuttle): 865-974-4080

Student Health Services: <https://studenthealth.utk.edu/>; 865-974-3135

Student Health Insurance: <https://studenthealth.utk.edu/student-health-insurance/>

Counseling Center: <https://counselingcenter.utk.edu/>

Student Disability Services: <https://sds.utk.edu/>

Title IX Office: <https://titleix.utk.edu/>; 865-974-9600

Office of Equity and Diversity (OED): <https://oed.utk.edu/>; 865-974-2498

Division of Diversity Resources: <https://diversity.utk.edu/campus-resources/>



THE UNIVERSITY OF
TENNESSEE
KNOXVILLE

DEPARTMENT OF THEATRE

206 McClung Tower
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theatre.utk.edu