



NGU

Christ Makes the Difference

THEATRE

North Greenville University

Department of Theatre Handbook

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MISSION STATEMENT

The Department of Theatre aspires to glorify God by empowering students to develop in mind, body, and spirit to become culture-creators for Christ who serve others in ministry, educational and professional theatre, and transformational leaders in education who bring the value and beauty of the arts to a new generation of students.

In the fall of 2003, North Greenville College (now University) instituted the Bachelor of Arts in Theatre. In 2021, we added the Bachelor of Arts in Theatre Education.

A student in the BA in Theatre program will experience a rigorous course of study in Core Curriculum courses, Theatre Core courses, and track specific courses in Performance, Musical Theatre and Design/Tech courses. They will also attain production experience both onstage and backstage, participate in internships with local theatres, schools, and churches, and present a major Senior project as the culmination of their time at NGU.

A student in the BA in Theatre Education program will also experience a rigorous course of study in Core Curriculum and Theatre Core courses, as well as education courses through NGU's College of Education. Students will take the Praxis exam and spend their final semester at NGU in a student teacher placement.

STUDENT LEARNING OUTCOMES

1. BA Theatre

- A. **Safety:** Students will demonstrate the ability to function safely and effectively using contemporary theatre tools, technical skills, and theatre safety.
- B. **Written and Oral Communication:** Students will have the ability to demonstrate an understanding of theatre literature and performance through writing and discussion as a critically informed theatre practitioner or audience member.
- C. **Professional Skills, Production:** Students will produce professional quality resumes and/or portfolios that will make them competitive for entry level post-undergraduate theatre positions. Students will demonstrate mastery of performance, design or technical skills required for professional careers.
- D. **Professional Skills, Collaboration:** Students will demonstrate the ability to collaborate with and lead other theatre practitioners in order to develop conceptual ideas for productions.
- E. **Critical Thinking:** Students will demonstrate excellence in their ability to analyze and interpret plays and other theatrical events and to show proficiency in the skills needed to succeed post-graduation according to their respective tracks: Performance, Musical Theatre, Design/Technical.
- F. **Global Engagement:** Students will understand the playwriting and production process, aesthetic properties of style and the way these shape and are shaped by artistic and cultural forces.

2. BA Theatre Education

- A. **Safety:** Theatre Education students will demonstrate the ability to function safely and effectively using contemporary theatre tools, technical skills, and theatre safety.
- B. **Written and Oral Communication:** Students will demonstrate knowledge about the historical and cultural context of drama through a wide selection of theatre repertory.
- C. **Global Engagement:** Students will understand the playwriting and production process, aesthetic properties of style and the way this shape and are shaped by artistic and cultural forces.
- D. **Professional Skills, Production:** Students will be involved in the creation of a variety of dramatic works, from conceptualization through realized production, incorporating such

skills as textual analysis, acting coaching, directing, design and technical elements of production.

- E. Professional Skills, Child Development: Students should understand child development and principles of learning as these relate to Theatre Education
- F. Professional Skills, Curriculum: Students should have knowledge of principles and methods of developing curricula, assessing progress of students, and evaluating student performance.
- G. Community Engagement: Students will demonstrate the capability to inspire others and excite the imagination of students, thus engendering a respect for Theatre Arts and a desire for theatrical knowledge and experiences.

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FACILITIES

1. The School of Theatre (SOT) building hosts classrooms, a box office, acting studio, APO room, restrooms, faculty offices copy/file room, small kitchenette, and a 2500 square foot scene shop.
2. The Billingsley Theatre is a 250-seat black box with tension wire grid, costume shop, green room, restrooms with showers, dressing rooms, prop and lighting equipment storage, paint sink and long dock storage. This building is operated by the Technical Director.

SCHOOL OF THEATRE BUILDING POLICIES

1. Hours of operation

- A. The upper level of the SOT will be opened by security at 6 am Monday – Friday and locked by security at 6 pm Monday – Friday.
- B. After 6 pm and until 12 am Monday – Friday, only Theatre majors or students in theatre classes are permitted in the upper level of the SOT building. On Saturday from 9 am to 11pm theatre majors working on theatre class projects are permitted in the upper level of the SOT. Call Campus Security (864) 977-7777 for Saturday entrance and entrance M-F 6 pm to 12 am. Please inform them when you vacate the building as well.
- C. Students are not permitted in the School of Theatre buildings alone after hours. Students using the SOT building after hours must be in groups of three.
- D. The SOT is not a place for students to gather and socialize. Exceptions to this rule may be made if an event is organized, scheduled, and cleared with NGU Theatre Faculty/Staff.
- E. All buildings will be closed on Sunday.
- F. Students will not be allowed in the facilities during the times the University is officially closed: Fall Break, Thanksgiving, Christmas, Spring Break and Summer without previous arrangement with and presence of an NGU Faculty/Staff member.

2. Use of SOT building

- A. Food and beverages are not permitted in the classrooms at any time unless special permission is granted. This includes the acting studio. Water in a secure container is permitted.
- B. The SOT kitchen is for faculty use only.

- C. Theatre majors may use the refrigerator in the APO Room and Billingsley Green Room.
- D. No parties may be scheduled in the SOT without permission from NGU Theatre Faculty/Staff.
- E. Furniture may not be moved from the hallway or between rooms without permission from an NGU Theatre Faculty/Staff.
- F. Please turn off lights when you exit a room.
- G. The theatre library books may not be removed from the Alpha Psi Omega room without permission from NGU Faculty/Staff.
- H. The parking lot located next to the School of Theatre is for NGU Faculty/Staff only.

3. SOT Offices

- A. The Box Office will be kept secure at all times.
- B. The Box Office window is open from 9 am to 5 pm Monday through Thursday and from 9 am to 1 pm on Friday. It is closed on Saturday and Sunday.
- C. The front door will remain locked and closed.
- D. The back door may be left open if there is a staff person at the desk or a faculty/staff member in an office; otherwise, it should be closed and locked.
- E. Theatre majors are welcome to see the theatre faculty at any time from 9 am – 5 pm. You do not need to make an appointment or check at the box office.

4. SOT 210 (Acting Studio)

- A. There is a signup sheet outside the door of SOT 210. Please make use of this for scheduling rehearsal times. Please respect the room and restore it to its previous condition after use. Classes and mainstage production rehearsals take precedence over class scene rehearsals.

5. The Scene Shop – See Appendix C

BILLINGSLEY THEATRE POLICIES

The Billingsley Theatre is a \$1.5M facility and, as such, is a valuable resource to the NGU Theatre program. It is under the direct supervision of the Technical Director, and he/she has the final word on safety. The TD should be made aware of all work undertaken in the theatre.

1. The Theatre Space

- A. Priority for use of the theatre is given to major productions or by special arrangement with the Department Chair.
- B. Students working in the theatre must be accompanied by a faculty or staff member at all times.
- C. At no time will any two students or faculty/staff be in the theatre alone; if students are working in the theatre, at least three people must be present.
- D. At no time may students be on the wire tension grid without direct supervision of Theatre Faculty/Staff.
- E. The booth will be kept locked and is only accessible by permission of the Technical Director.

2. The Green Room

- A. The Green Room is primarily available to students backstage during the run of a show. Only actors and approved crew may remain in this area during this time.
- B. Theatre majors may utilize the Green Room when a show is not being rehearsed or running. Non-Theatre majors are welcome in the Green Room if accompanied by a Theatre major.
- C. Students are asked to keep the Green Room clean – it is frequently a part of prospective student tours. Clean up after yourselves and lend a helping hand to others as well.
- D. The Stage Manager will keep the exterior door to the Green Room locked during rehearsals and shows.
- E. The House Manager or Tech Director will lock the lobby doors during rehearsals and shows.

- F. Actors are encouraged to keep their valuables in the dressing rooms or, in the case of jewelry or money, to leave valuables with the Stage Manager during rehearsals and performances.
- G. NGU is not responsible for any valuables which are lost or stolen from the Billingsley Theatre

3. The Costume Shop – See Appendix B

GENERAL DEPARTMENT POLICES AND EXPECTATIONS

1. Students are to refrain from public displays of affection in all Theatre spaces. This includes classrooms, APO room, Green Room, and rehearsal spaces.
2. Theatre majors will attend ALL department meetings unless they receive prior permission from the Department Chair.
3. Students are expected to check their NGU email accounts at least twice a day. While the callboards in the main SOT hallway are an important communication tool in our department, electronic media have diminished their importance over the last several years. Please check your e-mail on a regular basis. It is the primary means of communication within the University, Department, and student body.
4. The SOT copier is for faculty use only. Students may not use it for personal projects. If copies are needed for a mainstage rehearsal or production, it should be emailed to the Theatre Assistant and will be printed and left in the Box Office or APO room after hours.
5. The prop room is to be kept neat and organized. ALL props not used for a mainstage production must be signed out with the Theatre Assistant and returned in a timely fashion. Failure to check out/return props will result in loss of borrowing privileges.
6. Props used for mainstage productions should be documented by the Prop Master and returned after each production.
7. All costume pieces must be signed out with the costume shop faculty/staff. Costumes may not be used for personal projects or academic purposes unless requested by NGU Faculty/Staff. The use of NGU Costumes are allowed only in mainstage productions. Costumes are to be returned in the same condition or better than when they were borrowed. Failure to check out/return costumes will result in loss of borrowing privileges.
8. At the beginning of each year, all theatre majors will submit headshots to the Theatre Assistant. If you do not have a headshot, one will be taken for you by the department.

HEALTH AND SAFETY

IN THE CASE OF AN EMERGENCY CALL 911 OR (864) 977-7777

The University uses the LiveSafe app for campus wide communication and reporting. This app, as well as campus-wide emails are used to inform the community about weather related hazards or other emergency situations. Each unit has been assigned a designated storm shelter area. The Scene Shop and the dressing rooms of the Theatre are designated storm shelters. Security escorts are available to all campus personnel upon request. Campus-wide safety plans can be found on the NGU website.

<https://ngu.edu/life-at-ngu/services/campus-security/campus-safety-instructions/>
<https://ngu.edu/life-at-ngu/services/campus-security/safety-instructions/>

1. General

A. Training

- All students who work in the Scene Shop and the Theatre are required to undergo safety protocol training under the supervision of the Technical Director. Students are instructed with and tested on the “Play It Safe” Theatre Safety video and receive additional in person training on tool usage and safety, locations of eyewash stations and first aid kits, and general safety issues found in theatre and classroom spaces.
- Students are not allowed to enter the Scene Shop or the Theatre without a Faculty or Staff member present.
- Faculty and Staff are not allowed to work alone with a single student in an unsupervised area, and students are to work in pairs or groups of three.
- Department Chair, Theatre Administrator and Technical Director have completed Active Threat training.
- All faculty, staff, and student ministry teams receive Title IX training annually, and the University publishes an annual Clery report.

B. Equipment

- UniFirst first aid system installed a permanent first aid kit in the Theatre and supplied three portable first aid kits for the SOT, the Costume Shop and the Scene Shop. They will restock each kit as needed on a monthly basis.
- Fire extinguishers located by front doors of theatre, in long dock, in scene shop entrance door, by tool room door and by mechanical room door, and in the costume shop
- Classrooms are equipped with emergency floor locking devices in the event of a campus-wide emergency.
- During COVID, portable Vollara air filters were purchased for the SOT and Theatre building.
- There are phones available in all buildings.

C. Procedures

- Fire inspectors visit regularly and must approve any live fire used in performances.
- Campus security does regular safety checks of buildings and makes sure buildings are locked at night.
- Stage Managers gather allergy information from cast and crew before each show, for props, costumes, hair, and makeup.
- Students are required to wear close-toed shoes in the Scene Shop and the Theatre.
- Faculty are cognizant of the need for students to feel safe in the classroom and are careful to employ best practices concerning consent and actor empowerment.

2. Theatre

A. Training

- Students in Practicum and Lighting Design class are trained in electric functions and safety.
- Technical Director has completed a rigging safety course.

B. Equipment

- There is a CPR machine located in the lobby of the Theatre, and the Theatre Administrator and Technical Director have been officially trained in its use.
- Lighted Exit signs are kept visible in the Theatre at all times.
- Blue running lights and glow tape are used for actor and crew safety during performances.
- Safety rails and glow tape are used in audience seating areas.
- Ice packs and hydration drinks are made available as needed.

C. Procedures

- During light hangs and productions, all lighting equipment is safety cabled to the pipes and the grid is dressed for the safety of audience, technicians, and actors for every performance. Preshow checks are run each tech rehearsal and performance.
- Emergency procedures are hung in the Stage Management booth and the long dock, and a copy is located in each Stage Manager's call book.
- The Technical Director or Stage Manager checks and locks exterior doors during rehearsals and performances.
- The Technical Director is available and on safety watch for every performance.
- The Stage Manager has all contact information of cast and crew and will contact them if late or missing for a rehearsal or performance.
- Sign in and sign out sheet is located in rehearsal space to signify location of actors.
- Building capacity is kept below the 266-person limit.
- Crescent wrenches are tied to body when working in the lighting grid.
- Foam coverings protect exposed beams in grid.
- Technical Director will ensure proper temperature regulation of the theatre space.
- Wheelchair accessible seating is available for every performance.

- Accommodations are made for hearing impaired audience members as needed, with the help of an ASL interpreter.

3. Scene Shop

- A. The scene shop has an air ventilation system to recycle air/sawdust collection for dust. MSDS (Material safety data sheets), which explain hazards of paints and chemicals, are located in a binder on the wall of the Scene shop. When spray paint or other potential hazardous aerosols are used, they move outside for ventilation purposes.
- B. All tools in the scene shop are visually inspected and repaired/replaced as needed on a regular basis by the Technical Director.
- C. The Scene shop is equipped with an eye wash station, safety glasses and ear protection, particle masks, rubber gloves and hard hats. For welding, the shop has helmets with tinted face shields, leather gloves and aprons.
- D. Paints and flammable materials stored in fireproof metal cabinet.
- E. Shop is equipped with saw-stop table saw.
- F. Safety Manual posted and available to all personnel.

4. Costume Shop

- A. The costume shop is equipped with hot and cold running water, fire extinguisher, first aid kit, eye wash station and a rolling ladder.
- B. Students are taught safety procedures regarding scissor usage, sewing machine usage, irons, and hot glue guns.
- C. Sewing machine instruction manuals are available to students at all times.
- D. Face masks and rubber gloves are used for dyeing fabric.
- E. Dyes and detergents are kept in a separate non-flammable storage container.
- F. Students are taught not to share makeup items and are required to purchase their own individual makeup kits.

Note: There are health services available on campus for all personnel. Information can be found on the NGU website. <https://ngu.edu/life-at-ngu/services/health-services/>

ACADEMICS

Refer to the [Academic Catalogue](#) for up-to-date curriculum worksheets, course requirements, and course by year suggestions. Course descriptions can be found on the North Greenville University website (www.ngu.edu).

1. [ATTENDANCE POLICY](#)

2. [ACADEMIC ACCOMMODATIONS POLICY](#)

3. HONORS – Please see the Alpha Psi Omega (National Theatre Honors Society) section under “Related Organizations”. In addition, two special awards are given at the conclusion of the Spring Semester.

- A. Student Leadership Award – in recognition of consistency in leadership, positive attitude, excellence of character, work ethic and Christian testimony. This is voted on and awarded by your peers in the North Greenville University School of Theatre.
- B. Theatre Excellence Award – in recognition of peer leadership, quality in the classroom and in production, a good record in internships with area theatres and the qualities necessary to succeed in graduate school or professional work in theatre. This is voted on and awarded by North Greenville University School of Theatre faculty and staff.

4. THEATRE SCHOLARSHIPS

- A. Applying for a scholarship
 - The NGU Theatre Department recognizes the need for outstanding students to receive monetary help with their education. The purpose of theatre scholarships is to 1) provide financial assistance to students majoring in theatre and 2) provide skilled workers in the theatre department.
 - Scholarships vary in amount and are evaluated and renewed, increased, or decreased each year in March/April for the next academic year.
 - Scholarship amounts are for one year and are applied to the student’s account (½ in the fall and ½ in the spring).
 - Students may apply for a scholarship as entering freshmen or in any spring semester as they progress through the degree program.
 - All scholarship students must join Alpha Psi Omega if eligible.
- B. Competing for a scholarship
 - View scholarship requirements in the paragraphs below this section. You can schedule a private audition time via email with Amy.Dunlap@ngu.edu. Scholarships are awarded in each of the 3 tracks in the Theatre degree: performance, musical theatre, design/tech, and in the Theatre Education.

- Requirements for your application are described in detail in the information that follows:
 - Performance/Musical Theatre:
 - Audition for the theatre faculty: any two contrasting monologues OR one monologue and one song of your choosing, 90 seconds maximum. Musical Theatre must perform a song. Professional dress required.
 - Submit your actor resume and a professional headshot.
 - Submit a one-page paper outlining your goals as an actor. Students who have declared performance as their track must also submit a list of the auditions they are attending over the year. The list of auditions must include due dates for applications & audition dates.
 - Be interviewed by members of the theatre faculty.
 - Production/Design:
 - Students in the production/design track will submit a portfolio and resume.
 - Indicate the show(s) or tech position(s) in which you would like to participate during the next year.
 - Be interviewed by members of the theatre faculty.
 - Theatre Education:
 - Submit a credo, a statement of your philosophy concerning the use of theatre to help people.
 - Submit a resume, with attention drawn to your experience (if any) with theatre in school, the community, or other applications.
 - Submit a description of how you intend to use theatre after you graduate in service to people: pursue graduate work, attain certification, work with specific groups, etc.
 - Be interviewed by members of the theatre faculty.

C. Maintaining a Scholarship

- Scholarships are awarded on a one-year contract. When you sign the contract and accept the scholarship you agree to this list of requirements. Some of these apply to all scholarships and some are particular to the track you are working under.
- General Requirements (applicable to all scholarships)
 - You remain a full-time (12 plus hours) theatre major and meet the requirements of your track.
 - You remain in good academic standing and receive no grades below a “C” in your theatre classes.
 - When eligible, you complete the testing and join Alpha Psi Omega, the Theatre Honor Society.
 - You remain available to work in the department as requested by the theatre faculty. For example, work calls on weekends, fundraising activities, etc. Students can expect to dedicate between 20-40 hours of work each semester for the theatre department corresponding to the amount of scholarship money awarded.
 - You attend all NGU theatre meetings and productions.

- Requirements for Specific Tracks
 - Performance/Musical Theatre:
 - You are expected to participate in main stage shows either on stage or on the production crew. Special circumstances may be excused by the faculty.
 - You are required to be at all work calls as well as working on the show either the week prior to or during the technical rehearsal week.
 - You are encouraged to attend theatre conferences as well as local auditions and actively seek a job in the theatre during the year you receive a scholarship.
 - Design/Tech:
 - You are expected to participate in the main stage shows either on stage or with the production crew. Special circumstances may be excused by the Professor of Design.
 - You are required to be at all work calls as well as working on the show either the week prior to or during the technical rehearsal week.
 - You are encouraged to attend a theatre conference and seek a job in the theatre (locally or regionally) during the year you receive a scholarship.
 - Theatre Education:
 - You are encouraged to participate in main stage shows either on stage or on the production crew.
 - You are required to be at all work calls, including strike, as well as working on the show either the week prior to or during the technical rehearsal week.
 - You will attend and are encouraged to adjudicate at a high school theatre conference.

5. REQUIREMENTS FOR A THEATRE MAJOR

Curricular Requirements for Theatre Majors are found in Appendix F, G, H, and I

A. Entrance/Exit Exam

- All incoming freshmen or transfer students will take an Entrance exam to establish basic theatre knowledge. Entrance exams and Scantrons can be obtained from the Theatre Administrator. This exam should be taken within the first three weeks of the semester.
- All graduating seniors will take an Exit exam to measure knowledge gained during their time in the department. Exit exams and Scantrons can be obtained from the Theatre Administrator. The exam should be taken within three weeks preceding graduation.

B. Sophomore Review

- During the student's second semester of their sophomore year (following midterms, prior to final exams), they will complete the following to be recommended for continuation in the specified track of their theatre degree. The student will meet and

interview with the theatre faculty, as well as prepare the following items to be presented in a single binder (design track students will **also** prepare a portfolio).

- Research paper (from Theatre History class)
- Performance of 60 second monologue
- 1 page statement of Christian worldview and how it affects you as a theatre artist.
- Resume, Portfolio (design), Headshot (performance)
- Purpose for Sophomore Review
 - Demonstrate student's progress in achieving Student Learning Objectives (See page 2)
 - Prerequisite for Junior/Senior Projects
 - Advisory to identify student needs.
 - Ensure student is on track for professional development.

Note: Students are encouraged to seek faculty assistance prior to the Sophomore review. Students must also seek to fulfill required courses prior to the review. The Sophomore review is subject to change to fit the needs of transfer students.

C. Senior Project (BA in Theatre Education) BA in Theatre Education are not required to complete a Senior Project as their semester Senior year will be spent student teaching.

D. Senior Project (BA in Theatre)

- Objective -Students will produce a major project in their track which incorporates the skills and knowledge attained through their university education. The project will serve as a catalyst for the student's preparation for graduate school and/or their career in the theatre. Students will be assigned a faculty mentor for the project who will offer advice and guidance throughout the process.
- Description - The Senior Project (THTR 4190) is undertaken in combination with THTR 4290, Senior Seminar. Senior Seminar includes several requirements not directly connected to the Senior Project, but a major component of the Seminar class is background work on the project. All theatre majors are required to enroll in Senior Seminar and to complete a Senior Project. All Senior Projects will include a Senior Project presentation at which the student will present and defend their project. All theatre majors are required to attend, and the public will be invited. The presentation will last 10 minutes and will be followed by a 5-minute question/answer period, moderated by the faculty mentor.
- Project Options and Guidelines – Please see descriptions on the following pages.
 - Performance Track/Musical Theatre Track - The student will present a theatrical performance that represents pre-professional level competence to the campus community at NGU. Some performance options include but are not limited to:
 - One-person Show: This is a complete production which the student would be able to reproduce after graduation. The student is his/her own theatre company and would be able to perform it anywhere (churches, schools,

public park, theatre etc.). The play may be original or may be from an existing script.

- Senior Show: Senior performers may get together to work on one play. There will be no budget given to you, you will have to be creative because space is limited, and undergrads will not be allowed to participate unless approved by the faculty in advance.
- Lead Role: Every theatre major will be required to audition for the mainstage productions. If a senior performer is cast in a lead role, he/she may be allowed to utilize that process for their Senior Project. The role must be significant and approved by the faculty at the time of casting.

Note: Performance projects will include the following written materials, which will support the project and be submitted in THTR 4290, Senior Seminar:

- A prompt copy of the play or scenes with detailed notes in the margins.
- A research paper on the play or scenes (history, biography, style, etc.).
- A journal documenting your experience.
- A detailed play and character analysis.
- Photos, programs, and other documentary materials compiled after the show.

○ Design Track –

- Scenic Designers (Main Stage Scenic Designer or Assistant Scenic Designer): You will know what the NGU productions will be by the preceding spring semester. If you have a passion for production, you may apply to be the Set Designer. Over the summer, you would begin preparing for an interview to become the Set Designer. If the show is the first of the Fall semester, the interview must be completed before the end of the prior Spring semester. An example of the interview packet may include, but is not limited to research, thumbnails, thoughts, and themes that are possibilities for this production as well as any previous drafting completed for any production or paper project. If a student is led to work on the preliminary work in another fashion, the faculty is willing to entertain new explorations of process. It is paramount that the student understands that this work may or may not affect the production. It is possible that the production team chooses to set the production in a completely different period or concept. The faculty is using this interview packet to gauge the student's research skills, their ability to translate those aesthetic qualities into potential designs, effective communication, and various other qualities to be dictated by the needs of the faculty and student body on a yearly basis. Either a Set Designer and/ or an Assistant Set Designer will be selected by the faculty- prior to the beginning of design meetings each fall.

Note: Scenic Designer/Assistant Scenic Designer duties for Main stage productions will include but are not limited to:

- Attendance and preparation for all design and production meetings.
 - Research, thumbnails, and either models or renderings to be submitted according to the departmental production calendar.
 - Ground plan and any front elevation needed by the technical director or scenic artist.
 - Work in the shops, approving or creating special needs of the production, usually assigned to a designer (carving, sculpting, painting, prop, set dressing, etc.).
 - Documenting your work- photographing the show, the design process, and your entire experience from start to finish. Include research, models, rendering and photos. This should be collected and secured in your portfolio.
 - If the show is the first one of the following fall semester, the research needs to be completed prior to the end of that current Spring semester.
 - Design is to be completed by July 15th to allow for set build over the summer in consultation with the production team/director.
- Scenic Designer (Design Showcase): Students not chosen for the Scenic Designer/Assistant Scenic Designer position and those not interested in having a design realized on stage will choose a full-length script to design. Students will showcase their work in the lobby, each giving a presentation and an oral/ written defense.

Note: Scenic Designer (Design Showcase) duties will include, but are not limited to:

- Attendance and preparation for all design meetings
 - Research, thumbnails, sketches, analysis, and either models or renderings to be submitted in a timely fashion.
 - Complete ground plan and all front elevations
 - Paint elevations- to be specified by faculty.
 - Documenting your work- photographing the model or copying the rendering (including research and process) for your portfolio.
 - Work on a mainstage production (carving, sculpting, painting, prop, set dressing, etc.)
- Costume Designers (Main Stage Costume Designer or Assistant Costume Designer): You will know what the NGU productions will be by the preceding spring semester. If you have a passion for production, you may apply to be a Costume Designer. Over the summer, you would begin preparing for an interview to become the Costume Designer. An example of the interview packet may include, but is not limited to research, thumbnails, thoughts, and

themes that are possibilities for this production as well as any previous renderings completed for any production or paper project. If a student is led to work on the preliminary work in another fashion, the faculty is willing to entertain new explorations of process. It is paramount that the student understands that this work may or may not affect the production. It is possible that the production team chooses to set the production in a completely different period or concept. The faculty is using this interview packet to gauge the student's research skills, their ability to translate those aesthetic qualities into potential designs, effective communication, and various other qualities to be dictated by the needs of the faculty and student body on a yearly basis. Either a Costume Designer and/ or an Assistant Costume Designer will be selected by the faculty- prior to the beginning of design meetings each fall.

Note: Designer/Assistant Costume Designer duties for Main stage productions will include but are not limited to:

- Attendance and preparation for all design and production meetings
- Research, thumbnails, color blocks, swatches, costume plots, and renderings to be submitted in a timely fashion.
- Work in the shops, approving or creating special needs of the production, usually assigned to a designer (measuring, buying, pulling, building, draping, dyeing, craftwork, fittings, etc.).
- Documenting your work- photographing and xeroxing the show (and the design process: research, renderings, etc.) for your portfolio.
- After one performance, all the seniors (actors and designers) will give an oral defense of their thesis project.

- Costume Designers (Design Showcase): Students not chosen for the Costume Designer/Assistant Costume Designer position and those not interested in having a design realized on stage will choose a full-length script to design. Students will showcase their work in the lobby, each giving a presentation and an oral/ written defense.

Note: Students will be required to, but not limited to:

- Attendance and preparation for all design meetings.
- Research, thumbnails, sketches, color blocks, swatches, renderings, analysis, costume plots, etc.- for all costumes- to be submitted according to the departmental production calendar.
- Documenting your work- Xeroxing the renderings, and research for your portfolio.
- Fully realize one costume from your design (with no theatre department budget and utilizing a NGU student to work as your cast actor), or work on one major costume for the Main Stage production, or any project offer by the student- subject to faculty approval.

- Lighting Designer (Main Stage Lighting Designer or Assistant Lighting Designer): You will know what the NGU productions will be by the preceding spring semester. If you have a passion for production, you may apply to be the Set Designer. Over the summer, you would begin preparing for an interview to become the Lighting Designer. An example of the interview packet may include, but is not limited to research, thumbnails, thoughts, and themes that are possibilities for this production as well as any previous drafting completed for any production or paper project. If a student is led to work on the preliminary work in another fashion, the faculty is willing to entertain new explorations of process. It is paramount that the student understands that this work may or may not affect the production. It is possible that the production team chooses to set the production in a completely different period or concept. The faculty is using this interview packet to gauge the student's research skills, their ability to translate those aesthetic qualities into potential designs, effective communication, and various other qualities to be dictated by the needs of the faculty and student body on a yearly basis. Either a Lighting Designer and/or an Assistant Lighting Designer will be selected by the faculty- prior to the beginning of design meetings each fall.

Note: Lighting Designer/Assistant Lighting Designer duties for Main stage productions will include but are not limited to:

- Attendance and preparation for all design and production meetings.
 - Attend designer run, dry tech and Q to Q.
 - Research, thumbnails, renderings or other modes of communication, all paperwork (cues, instrument schedule, and patching) and light plots with sections- to be submitted in according to the department production calendar.
 - Work in the shop- hanging, focusing, and creating/procuring any specialty needs for the production related to lighting design or special effects for the production.
 - Attendance to rehearsals for blocking and rough/final cueing of the show.
 - Documenting your work- photographing the show (and the design process: research, renderings, etc.) for your portfolio
- Lighting Designer (Design Showcase): Students not chosen for the Lighting Designer/Assistant Lighting Designer position and those not interested in having a design realized on stage will choose a full-length script to design. Students will showcase their work in the lobby, each giving a presentation and an oral/ written defense.

Note: Lighting Designer for Design Showcase Students will be required to, but not limited to:

- Attendance and preparation for all design meetings
- Research, thumbnails, renderings, all paperwork (instrument schedule, cues, patching) and the light plot with section- to be submitted according to the department production calendar.
- Documenting your work- Xeroxing the rendering (including research and process) for your portfolio.
- Work on a Main Stage production during hang and focus or assist in the completion of a special need of the production in lighting design or special effects or submit a proposal to the faculty for approval.

6. THEATRE EDUCATION DATES FOR DEGREE AND TEACHER CERTIFICATION - The provided information is designed to function as a comprehensive student guide for each semester. While the content is intended to serve as a general checklist applicable to all semesters, specific tasks and items are categorized based on their relevance to particular semesters for clarity and ease of reference.

A. Every Semester

- Reach NGU email at least twice every day.
- Be sure to attend all mainstage productions. Swipe your NGU ID at the end of each performance.
- You are highly encouraged to properly prepare for and participate in all mainstage auditions.
- Check the curriculum worksheet for your degree to be sure you are on schedule for completing your degree and graduating at the correct time. Double-check your progress with your advisor!
- You must complete 7 semesters of Chapel before graduation.
- Read your syllabus for every class, as it is a contract between you and the professor.
- Introduce yourself to your professors and your Academic Advisor during office hours.

B. Freshman

- If you scored 1100 on all three parts of SAT, or 22 on ACT, please give the score report to Jada Barr, Administrative Assistant in the College of Education. If you did not score 1100 SAT, or 22 on ACT, then arrange to take the three parts of Praxis I at Prometric Testing Center, 10 Enterprise Blvd, Greenville, SC, telephone 864 676-1506 by Thanksgiving of your freshman year. Praxis I is a basic skills test in reading, writing, and math. BE SURE TO REQUEST THAT SCORES BE SENT TO NGU COLLEGE OF EDUCATION, AND THE SOUTH CAROLINA STATE DEPARTMENT OF EDUCATION.
- Regarding taking your courses for the education core, EDUC 1310 Intro should be taken first (or concurrently with EDUC 2230 Foundations of Ed). Enroll in EDUC 1310 either first or second semester of your freshman year. Complete all forms for Admittance to the Teacher Education Program with your teacher, and submit forms to Jada Barr, Administrative Assistant in the College of Education. You will need a car to drive to your assigned school for observations.

- Coordinate with Marnie Daniel, Administrative Assistant in the School of Theatre, to establish a mutually convenient date and time in the first two weeks of the first semester of your freshman year to complete the Theatre Entrance Exam.
- Remember that you must earn at least a C in all theatre courses, since Theatre Education is your major.
- Coordinate with Marnie Daniel, Administrative Assistant in the School of Theatre, to complete the Theatre Scholarship Form at the beginning of the spring semester.

C. Sophomore Year

- Complete the courses that are still outstanding in the core curriculum.
- Coordinate with Marnie Daniel, Administrative Assistant in the School of Theatre, to complete the Theatre Scholarship Form at the beginning of the spring semester.

D. Junior Year

- Begin to study and prepare for Praxis II, Theatre Education assessment.
- Coordinate with Marnie Daniel, Administrative Assistant in the School of Theatre, to complete the Theatre Scholarship Form at the beginning of the spring semester.
- Sign up to take Praxis II, Theatre Education during the spring semester. (April date)
- During the summer, plan to take Praxis Principles of Learning and Teaching (PLT), it is a standardized teacher certification exam designed to evaluate the knowledge and skills of prospective educators in South Carolina.
- **YOU MUST BE ADMITTED TO THE COLLEGE OF EDUCATION'S TEACHER EDUCATION PROGRAM BEFORE THE BEGINNING OF SENIOR YEAR.**

E. Senior Year

- If you have stayed on task with General Education and Theatre Education requirements, you need to plan for 60 days of student teaching in the spring semester.
- If you plan to student teach in the 9th semester at NGU, you must have attended 80 cultural events.
- Before student teaching you must have a TB test at a local State Health Center.
- Order graduation materials from the Registrar's Office before student teaching.
- *****Special note: In planning your finances, you will need over the four years, about \$500+ to pay for the Praxis I, Praxis II, PLT, FBI Check, and SCSDE registration fee for student teaching. Plan wisely for these fees**

For any questions/concerns, please contact Mr. Joshua Scott, Coordinator of Theatre Education, School of Theatre. Info: (office) 864-977-2081 (email) joshua.scott@ngu.edu

Also for additional information about Theatre Education requirements, please access the Teacher Education Handbook at this link: [Teacher Education Handbook Spring 2024 - Google Docs](#)

7. Theatre Minor - Students who are interested in exploring the art of theatre are encouraged to pursue a Theatre minor. The goal of the Theatre minor program is to raise the level of overall proficiency in theatre and provide a comprehensive view of theatre performance, design, and history. The required credits for a Theatre Minor are below: (18 hours)

- A. THTR 1300 Engaging the Arts through Theatre (3 hours)
- B. Any THTR or THED courses (15 hours)

8. Theatre Component in Interdisciplinary Degree

- A. Students interested in an Interdisciplinary degree can find more information in the [Academic Catalog](#)
- B. 21-hour Theatre Concentration

THTR-1100	Theatre Practicum I (1 credit course taken 2 times)	2
THTR-1300	Engaging the Arts Through Theatre	3
THTR-1320	Acting I	3
THTR-1345	Design and Production	3
	Any other THTR or THED course (6 credits must be 3000 level or above)	10
	Total Credit Hours:	21

PRODUCTIONS

1. Casting

- A. Auditions will be held for each mainstage production. Requirements for the auditions will vary according to the needs of the production but will always be posted ahead of time. If a monologue is required, students are expected to have fully memorized the monologue and worked on the dramatic action and character arc of the piece.
- B. All performance/musical theatre majors are required to audition for all mainstage productions, and unless there are major scheduling conflicts, should accept any role in which they are cast. Auditioning for student-directed shows is optional.
- C. Auditions are open to all North Greenville students, faculty, staff, and community. However, all things being equal, preference in casting for mainstage theatre productions will be extended to theatre majors and/or minors.
- D. Rehearsal Conflicts - Unavoidable rehearsal conflicts (e.g., evening classes, travel commitments, work study, etc.) must be discussed with the production's director at the time of the audition. Whether a director chooses to work around scheduling conflicts or not is entirely at his/her discretion.
- E. Occasionally, professional Guest Artists may be pre-cast in mainstage productions (including members of the theatre faculty). It is a pedagogically sound experience for students to work, side-by-side, with working professionals from the industry.
- F. Changing Hair Color/Style for Productions - Student actors may be asked to alter the color, cut or style of their hair for productions. It is expected that an actor will refrain from any alterations to their hair after casting has occurred. If an alteration is requested by the director or costume designer, the theatre department may make the appropriate arrangements and cover all related expenses. In the case of changing hair color, the department will also make every effort to restore the actor's hair color to its original state, as close as possible, at the close of the production. If any student is unwilling to alter the appearance of their hair for a production, they have the right to refuse. However, they must make this preference known at the time they are auditioning, not after casting has occurred. The student must obtain permission from the director or costume designer for any adjustments to their hair after they have been cast in a production. Agreeing to a role signifies an actor's willingness to make requested alterations to their appearance for the sake of production.

2. Tech Positions

Tech positions are available for each show and students will either be appointed or registered for them in practicum courses (THTR 2100/3100). All tech positions MUST be approved by the faculty.

3. Rehearsal Procedures

- A. Students cast in any role are expected to be on time for all rehearsals and to be prepared to work with the director and fellow cast members in a professional manner.
- B. Scheduling is at the discretion of the director; however, most productions rehearse in the evenings, at least four days per week. No rehearsals will be scheduled for Sundays.
- C. Students are expected to obtain permission from the director and department chair if dire emergencies or unforeseen circumstances occur which will delay or prevent attendance at rehearsal. This permission should be obtained in advance of the absence.
- D. Appropriate footwear must be worn in rehearsals (no bare feet).

4. Strike Policy

- A. All cast and crew are required to stay after the last performance of their production and participate in strike. The Technical Director and/or Production Manager will determine when the strike is complete. Practicum students may use strike hours toward their required hours for class. Note: in a spirit of camaraderie and Christian fellowship, all students joining in strike is sincerely appreciated.
- B. Assignments for the strike will be determined by the Technical Director. All cast and crew are expected to report to area supervisors promptly after the final performance ends. (Note: Please have family and friends visit with you following other performances, if possible.)
- C. Appropriate attire must be worn for all set strikes. Under no circumstances should students wear flip-flops, sandals, or stocking feet during a strike.

RELATED ORGANIZATIONS

1. Act II

Act II is a drama ministry troupe sponsored by the Baptist Collegiate Ministry and the NGU Theatre Department. Working with churches, schools, and other organizations, the team's focus is presenting creative worship ideas and/or other creative programming through drama. Act II offers approximately one quarter tuition in scholarships to students selected to minister on the team. Act II travels to approximately 30 churches, schools, and other organizations during each semester.

Auditions for Act II are held during the months of January and February of each year. Interested students should send an application and contact Amy Dunlap to set up an audition. Auditions consist of two, one-minute monologues. Monologues should be contrasting, giving the student ample opportunity to show their flexibility, breadth, and depth. Monologues should be approximately one minute in length to allow the actor to spend a minimal amount of time learning lines and focus their attention on acting.

If you are interested in Act II, have any additional questions, or would like to set up an audition, please feel free to contact the office. Contact information and the Act II application is on the Baptist Collegiate Ministry page on the NGU website.

2. Alpha Psi Omega (National Theatre Honors Society)

NGU is proud to be a member of the National Theatre Honor Society. Students may be inducted into the society beginning in their sophomore year. NGU's Alpha Psi Omega chapter holds several benefits for its members including financial assistance for conventions, camaraderie with fellow members and resume credits.

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- A. Requirements to join APO checklist: (please complete in the order they appear)
- Complete two semesters of participation in theatre work at a college/university or be a transfer student who is currently a member of Alpha Psi Omega in good standing.
 - Provide a list of participation in a variety of production tasks, accumulating 75 or more points. See below for a list of tasks and point value:
 - Performance
 - Acting (15-30 pts)
 - Dance (15-30 pts)

- Singing (15-30 pts)
- Production
 - Design (20-30 pts)
 - Producing (20-30 pts)
 - Stage Management (20-30 pts)
 - Production Coach/Other (5-25 pts)
 - Crew Chiefs (10-20 pts)
 - Construction Crews (10-20 pts)
 - Running Crews (5-15 pts)
 - Front-of-House (1-15 pts)
 - Public Relations/Publicity/Marketing (5-20 pts)
- Directing
 - Stage Directing (25-40 pts)
 - Choreography (20-30 pts)
 - Musical Directing (20-30 pts)
- Playwriting
 - Play/Book for Musical (10-30 pts)
 - Musical Composition for Theatre Performance (10-30 pts)
- Dramaturgy (20-40 pts)
- Theatre Education (above and beyond class requirements)
 - Seminar leader or presenter (10-30 pts)
 - Workshop leader or presenter (10-30 pts)
 - Panel member or presenter (10-30 pts)
- Special
 - Officer in Drama/Theatre Organization/Club (5-10 pts)
 - Delta Psi Omega member (50 pts)
- Have a minimum GPA of 2.5 or better. Please provide an unofficial transcript.
- Earn a score of 70% or higher on the written Greek alphabet test that will be taken before or during membership acceptance audition.
- Schedule a membership acceptance audition with NGU APO President
- Memorize a selection from Shakespeare that is at least 12 lines long and perform it at the membership acceptance audition.
- Learn the names of the NGU APO Officers as well as NGU's chapter name (Alpha Epsilon Sigma) and recite during the membership acceptance audition.
- Pay dues of \$30 cash or check due no later than two weeks after the membership acceptance audition. Make checks payable to: North Greenville University Theatre. These are the lifetime dues, which will only be paid once.

3. Conventions and Conferences

- A. SCTA www.southcarolinatheatre.com
 South Carolina Theatre Association. Each fall Performance and Musical Theatre track students should attend state-wide screening auditions to be approved to audition at the Southeastern Theatre Conference.

- B. SETC www.setc.org
Southeastern Theatre Conference. This regional conference is held each spring and offers an opportunity for actors and designers to network in both professional and educational theatre across from across the region. Actors must be screened at SCTA prior to auditioning at SETC. Performance and design students who plan on presenting at SETC are REQUIRED to present and review submission at least 1 week prior to attending the conference.
- C. ATHE www.athe.org
Association for Theatre in Higher Education. An advocate for the field of theatre and performance in higher education, ATHE serves as an intellectual and artistic center for producing new knowledge about theatre and performance-related disciplines, cultivating vital alliances with other scholarly and creative disciplines, linking with professional and community-based theatres, and promoting access and equity.
- D. KCACTF www.kcactf.org
Started in 1969 by Roger L. Stevens, the Kennedy Center's founding chairman, the Kennedy Center American College Theater (KCACTF) is a national theater program involving 18,000 students from colleges and universities nationwide which has served as a catalyst in improving the quality of college theatre in the United States. The KCACTF has grown into a network of more than 600 academic institutions throughout the country, where theater departments and student artists showcase their work and receive outside assessment by KCACTF respondents.
The goals of the Kennedy Center American College Theater Festival are:
- To encourage, recognize, and celebrate the finest and most diverse work produced in university and college theater programs.
 - To provide opportunities for participants to develop their theater skills and insight; and achieve professionalism.
 - To improve the quality of college and university theater in America.
 - To encourage colleges and universities to give distinguished productions of new plays,
 - especially those written by students; the classics, revitalized or newly conceived; and experimental works.
- Through state, regional, and national festivals, KCACTF participants celebrate the creative process, see one another's work, and share experiences and insights within the community of theater artists. The KCACTF honors excellence of overall production and offers student artists individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design.
- E. USITT www.usitt.org
The United States Institute for Theatre Technology, Inc. connects performing arts design and technology communities to ensure a vibrant dialog among practitioners, educators, and students.

F. URTA www.urta.com

The University/Resident Theatre Association advances theatre by connecting theatre training programs with the professional performing arts industry, promoting professional practices and artistic excellence in higher education, and assisting students with their transition into the profession. Established in 1969, URTA is the nation's oldest and largest consortium of professional, graduate (MFA) theatre training programs and partnered professional theatre companies.

G. UPTA www.upta.org

United Professional Theatre Auditions. Mass professional theatre auditions held annually in Memphis, TN. Actors audition in front of professional theatre companies from across the U.S.

APPENDICES

Appendix A – Theatre Jobs and their Descriptions

1. STAGE DIRECTOR

The director is the artistic manager and inspirational leader of the production team. He/she creates an overall artistic concept of the show and coordinates with designers (set, lighting, costume, property, sound), choreographers, music directors, and technical staff to accurately express the production concept. The director is the leader that focuses everyone's efforts on a common goal. The director works closely with the stage management team to develop production paperwork, department production calendar, and rehearsal/production reports. The director also assumes all responsibility for the staging and rehearsal of all roles in the production including, but not limited to, script analysis, dialogue, acting, blocking, and character development and is ultimately responsible for the unified creative interpretation of the play as it is expressed in production. An assistant director may be selected and assigned duties commensurate with experience and educational goals.

2. PRODUCER

Producers assume ultimate responsibility for production. Producers take an active role in all decision-making and may be invited to attend production meetings. They hold the final say in the overall management of a production, including content, concept, budget, and marketing/audience development.

3. MUSIC DIRECTOR

Oversees the musical aspects of a production in cooperation and consistent with the director's production concept and the requirements of the choreographer. The music director rehearses choruses, ensembles, principals, and orchestra unless a separate orchestral conductor (conductor) is employed. Sectional leadership may be assigned to various cast members by the music director.

4. CHOREOGRAPHER

Working with the stage director, the choreographer creates movement and dances appropriate to the play or musical that is consistent with the directorial concept and further advances the storytelling or development of each character and his/her onstage relationships. The choreographer teaches and rehearses the choreography sometimes with the assistance of a dance captain; whose responsibilities are to run dance warmups, coach dancers and maintain the choreographic integrity of the show in rehearsals and performances.

5. STAGE MANAGER

Stage Manager responsibilities can be broken into two categories: 1) assisting the director during rehearsal and 2) being responsible for all backstage activity after the show opens. The SM (Stage Manager) helps the director by taking responsibility for the majority of

administrative details including, but not limited to, taping down the ground plan in the rehearsal space, arranging for rehearsal furniture and props (and important set pieces) table and chairs for production team, notating all blocking in prompt book, keeping the prompt script with all technical elements (sometimes two prompt books are required...one for actors and one for tech and calling the show). The SM assists the director by keeping rehearsals flowing and keeping information flowing among the entire design and production team. The SM sits beside the director in rehearsals to facilitate communication and to notate everything and to complete rehearsal reports that are sent out to the entire production team. SM's create all standbys and warnings and cues for lights, sound, set changes, property placement, actor backstage calls, as instructed by the director and the design team. Usually, the Stage Manager calls the show, and no crew member takes action until given a "go" by the SM, except in some occasions where shows might require Light Board Operators and Sound Board Operators, etc....to be located outside of the booth or in unique circumstances where the backstage crew and board ops must run cues because the SM can't see or hear the timing. When possible, the SM should call the show from a location that provides the best possible view of the action.

When the SM starts to call a show his/her responsibility shifts from administrative support for the director to the technical coordination of all production activities with the director, designers, and technical director. During the rehearsal process the designers and director will be adjusting and perfecting timings and action, so the Stage Manager must always be prepared to make all required adjustments. The SM creates production reports and disperses these nightly to the production team, especially if something needs repair or the attention of a technician. At the end of the run, the SM prompt book(s) should contain a complete and organized record of the entire production.

6. TECHNICAL DIRECTOR

The TD (Technical Director) is responsible for the upkeep of all NGU theatre equipment and spaces as well as the purchase of all materials and equipment for the theatre. The TD is responsible for making sure that all technical aspects of a show are carried out, including coordinating the design team and the production team. TDs oversee the construction and completion of all design aspects for a show with assistance from the Master Carpenter, Master Electrician, Property Manager, Costume Shop assistant, Stage Manager, and other required personnel. The TD: runs the scene shop; oversees all construction of scenery and props; organizes and oversees lighting designers hang, cable, color, focus, and patch; oversees all sound/video installations; organizes the audience configuration; and maintains all stock materials and equipment needed by the theatre department. Additionally, TDs maintain a safe and clean educational environment in which the students can work as he/she provides skilled instruction as to the proper use of all tech theatre equipment. The TD should attend all production meetings since he/she is the one who interprets, builds, and installs all tech/design elements. Unless otherwise specified, the TD is the "babysitter" for each performance of NGU shows. The TD oversees the strike of each show, which includes cleaning and organizing the theatre, the grid, the booth, and all the shops. Typically, the TD runs the theatre practicum classes, providing instruction and supportive student

assessment. Student TDs are under the supervision of the departmental TD and resident faculty designer.

7. MASTER CARPENTER

Under the Technical Director's guidance, the master carpenter assists the Technical Director in the scene shop and the theatre running the build/set/props crew for NGU productions. She/he may be called upon to make construction detail diagrams based upon existing stock scenic pieces, new materials, or specialty items. The master carpenter must have a solid working knowledge of how to use the materials and tools of the scene shop properly and safely. Additionally, the MC (Master Carpenter) must help the Technical Director teach industry standard tool usage and construction techniques ensuring everything is built correctly, safely, and according to the departmental production calendar. The set crew assists the MC and the Technical Director in the load in and strike of all productions.

8. SCENIC DESIGNER

The Scenic Designer is responsible for the visual appearance and function of the scenic elements used in the production. In collaborative partnership with the property director, the SD (Scenic Designer) shares responsibility for the design and function of the production's props. The SD translates the scenic design from concept to the stage by producing either hand drawn or computer-printed colored sketches or renderings of the sets and properties, scale models of the various sets, and scale mechanical drawings that fully describe the settings (some Technical Directors assist with completing extremely detailed working drawings for the master carpenter to build from). When appropriate, the SD may also produce computer animations to describe any scenic movement. When projections are utilized, a specialist is often brought in, and he/she works particularly closely with other members of the design team to ensure design unity and that all technical challenges are solved. Student scenic designers are under the direct supervision of the resident faculty designer.

9. SCENIC ARTIST

The Scenic Artist, under the supervision of the scenic designer, is responsible for the painting of the scenery and often props. He/she needs to be an excellent craftsman capable of working in a variety of media and styles and is typically employed to accurately realize the scenic designer's color renderings, sketches, and models. Some scenic designers act as their own scenic artists. Scenic artists are also the crew chief for the paint crew. Paint crew members are expected to attend all paint calls scheduled by the Technical Director and/or the scenic artist and are responsible for the cleaning up after all work calls, especially properly cleaning paint brushes and tools and sealing all paint receptacles.

10. PROPERTY MASTER

Also known as the property manager or director, must be adept at a variety of skills ranging from, but not limited to, design, painting, sculpting, furniture construction and upholstery, welding, and electronics. The property master is responsible for the supervision of the props shop in the acquisition and construction of the various decorative and functional props in a

collaborative design process with the scenic designer. Organizational skills are a must to run personnel, inventory, period research, and the ability to turn the prop design sketches/ideas into working drawings using appropriate construction techniques and materials. Usually, the property master works under the direction of the scenic designer, but also must coordinate with the scenic, lighting, sound, and costuming departments when any technical needs overlap. (Curtains, Rugs, Furniture, etc...each show is unique.)

11. LIGHTING DESIGNER

The Lighting Designer is responsible for the design, installation, and operation of the lighting and special electrical effects used in the production. The LD (Lighting Designer) develops a lighting design based on the directorial artistic concept and in collaboration with the scenic and costume designers. The lighting design is often the unifying design element that brings cohesiveness to the entire production. The LD is responsible for creating a scaled light plot, sectional, and all paperwork including but not limited to instrument schedule, dimmer schedule, channel hook up, and magic sheets. The LD must be present for writing compositions, light cues (looks) and support the Stage Manager at the Dry Tech. The LD and the director must coordinate with the sound and scenic designers to ensure the smooth and consistent running of the show. All student lighting designers are under the supervision of the resident faculty lighting designer.

12. MASTER ELECTRICIAN

The Master Electrician oversees the lighting crew under the assistance or guidance of the Lighting Designer and the Technical Director. The ME (Master Electrician) organizes the proper hang, cable, focus, gel, and patch of the light plot, including any specialty lighting needs. The ME is also responsible for the cleanliness of the grid and booth (in the case of a student lighting designer, the Lighting Designer is also responsible for this). The ME (and student Lighting Designer) typically runs the strike of the light plot under the direction of the Technical Director at the end of the run of a show.

13. PROGRAMMER

Often the Lighting Designer or the Master Electrician, the programmer is an individual who specializes in computer consoles used to control automated lighting fixtures and projectors. They may be freelance technicians or house programmers for a sophisticated and specialized theatrical lighting system. Typically, programmers run "on the fly" one-time concerts and corporate events or are used to train house electric crews to run their own specialized systems.

14. ELECTRICIAN

This job is separated into three parts: hanging, focusing, and running. The hang crew places the lighting instruments and associated equipment in the positions designated by the light plot, as they color, gobo, circuit and patch the instruments. With the lighting designer the focus crew assists in the aiming, shaping, and shuttering of the already hung and working light plot. The running crew is responsible for the operation of the lights during rehearsals

and performances. Depending on the complexity of the production there could be 1-5 electricians required for a typical production.

15. LIGHT BOARD OPERATOR

The LBO (Light Board Operator) is responsible for controlling the lights during technical rehearsals and performances. He/she is usually part of the lighting crew who helps the Master Electrician hang the light plot during tech week. The LBO must begin to attend rehearsals to become familiar with the show a minimum of 2 weeks prior to the opening of the production. During performances, he/she takes cues from the stage manager to run the lights in a consistent manner and in coordination with all other technical aspects of the show. The LBO runs light/dimmer check with the stage manager prior to each technical rehearsal and performance and must be able to address lamp and color replacement needs and should understand the basic design well enough that if an instrument is knocked out of focus, the LBO and stage manager (possibly the TD) can fix the problem. All LBO's should be fully trained on the operation of the lighting system.

16. COSTUME DESIGNER

The Costume Designer is responsible for the visual appearance of the actors, including what is seen and what is not seen on the actor. Visible costume elements include, but are not limited to clothes, accessories (shoes, hats, purses, canes, parasols), jewelry, wigs, and makeup work by the actors during the performances. Non-visible costume elements include undergarments, corsets, hoops, and boning or other padding for defining the silhouette of a character. The costume design can be created from stock (with or without alterations), can be rented/borrowed, or built from scratch. The CD (Costume Designer) must meet with the director and other designers to ensure that the costumes are consistent with the director's concept of the show. The CD may also be called upon to provide makeup assistance. The CD should provide renderings and/or color sketches (sometimes in multiple views to assist in the construction) and that reveals all accessories. Additional requirements include fabric and trimming swatches, construction notes, patterns, and all paperwork such as costume plots, patternmaking notes, measurement sheets, fitting schedules, build schedules, and finishing schedules according to the department production calendar. Assistant Costume Designers can be brought into the process to assist the designer as well as tailors, stitchers, first hands, cutters/drapers, milliners, and accessory application. Student costume designers are under the supervision of the resident design faculty.

17. COSTUME CREW

The costume crew/wardrobe crew can be divided into several specialty areas and the size of the costume operations. The costume crew sees the building, repair, and laundering of the costumes. In the case of a student costume designer, the student should be a part of the construction, repair and laundry crew at least overseeing the completion and strike of the project according to the department production calendar.

- A. Cutter/drafter (or the first hand): responsible for translating the designer's sketches into reality either draping or flat patterning.
- B. Stitchers: responsible for the actual sewing of the costumes

- C. Dyes/Painters/Accessories: responsible for the finishing touches and/or the dying and painting of the fabric sometimes before and sometimes after the work of the cutter/drafter and/or stitcher.
- D. Other specialty assignments specific to each show may require the costume and props crew to work closely together.

18. MAKEUP & HAIR DESIGNER

The Make-up and Hair Designer is responsible for the visual appearance of any makeup worn by the actors. They will work closely with the costume designer to create a look for each actor that will visually support the character. The Make-up and Hair Designer is responsible for securing and purchasing any specialty makeup/hair items in ample time to implement in the design and technical rehearsals. Attendance at all performances to assist with make-up application and hair execution is expected. The only exception to this is to spend an adequate amount of time teaching each actor how to successfully complete their own make-up and hair.

19. MAKEUP & HAIR CREW

Actors are generally responsible for executing their own makeup and hair during the run of a show. If the design is unusual (fantasy makeup, cuts, bites, bruises, prosthetics, elaborate hair pieces, or tattoos) a small crew might be needed to assist in the application. Actors are required to provide their own basic stage make-up kits. Specialty wigs, hair apparatus, prosthetics, blood, tattoos, and things of that nature will be provided by the department.

20. SOUND DESIGNER

The size of the sound team depends on the show's budget, venue, and whether the production is a musical or non-musical play. The sound designer is basically responsible for everything related to the sound for a given production. She/he provides the designs for all pre-recorded music, sound effects, and the reinforcement of live voices, musical instruments, and sound elements. The sound designer is also responsible for all sound-related technical drawings and the specifications for any sound equipment to be rented, leased, or purchased, as well as for overseeing the installation of the sound systems and setting of all sound cues. All sound should be integrated into rehearsals as specified by the department production calendar.

21. PRODUCTION SOUND ENGINEER/SOUND CREW

The production sound engineer runs the sound mixer during the show. She/he is responsible for mixing all the sound elements – music, effects, reinforcement – into a cohesive and aesthetically pleasing whole consistent with the production concept. The production sound engineer (or an assistant) makes sure backstage sound performs properly, including wireless mics, monitors, and headsets. The production sound engineer also functions as the supervisor for the crews who will install the sound system and the recording editing, and playback for sound during rehearsals and performances. The crew is also responsible for the running of any sound-reinforcement systems during production and handles sound checks with the stage manager during tech rehearsals and performances. In the case of student

sound designers, the student designer may also be required to act as the production sound engineer/sound crew.

22. ALL RUNNING CREWS

All run crew chiefs must have pre and postproduction check lists that are turned into the Stage Manager and Technical Director prior to the start of final tech/dress rehearsals. These check lists should be created by each tech department during production meetings and early tech rehearsals. These are fluid documents that reflect the organization of each technical aspect and should provide consistency and security for a well-run production. All run crews perform the technical set up, changes, and strike for each performance. Crew calls will be organized by the stage manager and technical director in collaboration. Production Designers may also be needed to help orchestrate the run of the show.

23. PUBLICITY MANAGER (Graphic Designer, Publicity Crew)

- A. The Publicity Manager's job is to advertise the show. This is a process that begins long before opening night. The Publicity Manager must obtain all relevant information from the producer and directors and find a graphic designer for posters and flyers, as well as handle public announcements and mailings. Publicity avenues include, but are not limited to:
- Press releases
 - Email blasts (campus wide and to contact list)
 - Online calendars
 - NGU Executive Council, faculty, staff, and students
 - Mailouts (patrons, churches, schools, universities)
 - Posters and flyer distribution
 - Social media exposure
- B. Sometimes a graphic designer will work under the publicity manager's direction to design artwork to be used in advertising the show. The publicity manager should be sure to coordinate with the webmaster and program designer to ensure a consistent look. The Publicity Crew assists the Publicity Manager in deploying the publicity materials.

24. PROGRAM DESIGNER

The Program Designer is responsible for assembling the program that will be available to all audience members. They must collect all necessary information from including cast, crew musicians, director's notes, thank you recognitions and senior project notes. The Program designer is also responsible for managing the sale of program ads and obtaining any other necessary information. The collected information will be forwarded over to the graphic designer who will produce the finished program. A QR code will also need to be generated and printed on lobby/auditorium posters for clear access to the program for each audience member.

25. HOUSE MANAGER

The House Manager handles all aspects of the show relating to the audience. This includes ticket sales, seating issues, and refreshments. The House Manager reports directly to the

Producer and receives reports from the Ticket Manager. Set up lobby before performances; tell stage manager when audience is seated so overture can begin; turn lobby lights off and on at beginning, intermission, and end of show; deal with seating problems, emergencies, and anything else that requires a "troubleshooter".

26. TICKET MANAGER

The Ticket Manager ensures that tickets are available to be sold, and coordinates reservations. He or she should coordinate with the webmaster to handle online ticket reservations.

Appendix B – NGU Costume Shop

1. Show Positions and Responsibilities (see job descriptions as well)

- A. Costume Shop Foreman – Responsible for the overall stock, organization, and cleanliness of the shop. Responsible for supervising/teaching the person(s) who will carry out each step and for making sure the product is satisfactory.
- B. Costume Designer (or CD) – Responsible for creating the look of the costumes. Costume Designer must provide renderings based on the department production calendar.
- C. Costume Designer Assistant (or CDA) – Attend design meetings: observe development ideas and take notes/represent designer if they are not able to attend. Do period & style research. Swatch and fabric shop. Other duties may or may not be required by the designer and will be laid out when assigned this show position.
- D. Costume Technicians – Creates some part of the actual costume as described/specified by the designer. The NGU Costume technician show positions are:
 - Cutter/Draper – Oversees step-by-step construction of costumes, supervises Stitchers, creates/develops patterns (if necessary), conducts fittings, pad dress forms and cover in muslin (if necessary), reports to CDA at regular intervals of progress/development/status of costumes. This job begins with designs and ends on opening night.
 - Every actor should be photographed (full-length next to hanging ruler) from the front, side and back.
 - Every actor should be photographed in full costume from the front, side and back. These should be archived in binders (and on computer?) for future reference.
- E. Stitcher – Stitches seams together (hand or machine)
- F. Costume Crafts – Responsible for creating/pull/ modify all 3-D costume pieces. These may include but are not limited to crowns, hats, jewelry, masks, shoes, wigs etc.
- G. Wardrobe – Responsible for all costume changes, laundry (both during and after the show), and repairs. This job begins when the show goes into performance (including dress rehearsals) and ends after all costumes are laundered and returned to their proper place.
 - Create a Master checklist of all actors as well as EVERY costume piece/accessory.
 - After every performance visually check as well as check off the Master list:
 - Each actor – make sure they're out of costume & makeup.
 - Their costumes – each piece on the list hung up properly.
 - Their accessories – put in the proper location.
 - Their make-up station – no personal items left, trash disposed of, counter neat and chair pushed in.
 - Wash ALL costumes (including wigs, shoes, socks, and underpinnings – if part of the Costume Shop stock)
 - Return all costumes to be restocked.
 - Return all rented (box and ship if necessary) or borrowed costumes (return in person)

2. Costume Shop Rules

- A. Students are permitted to work in the Costume Shop only with permission from NGU Faculty/Staff.
- B. The Costume Shop and its contents are to be used for mainstage productions only. No personal or class projects unless authorized by NGU Theatre Faculty/Staff.
- C. Costumes may not leave the costume shop without prior authorization from Costume Shop Manager or Costume Shop Faculty.
- D. Do not touch costumes or projects that do not belong to you.
- E. No loitering in the costume shop.
- F. No food/drink in the costume shop.
- G. Clean up after yourself. Failure to do so will result in the loss of costume shop privileges.
- H. There must be an NGU Faculty/Staff in the Billingsley Theatre at all times in order for students to use the Costume Shop.
- I. Students working in the Costume Shop after closing hours must be in groups of three. NGU Faculty/Staff counts as one and can be in the Billingsley Theatre.
- J. Training on sewing machines and serger machines is required prior to student use.
- K. No costumes or props should be taken at the end of the run of a show. The theatre invests in these items and expects to be able to use them in future productions. Exceptions may be made for students to purchase and keep items at the discretion of NGU Theatre Faculty/Staff.

Appendix C – NGU Scene Shop

1. Scene Shop Safety Guidelines

- A. Wear closed-toed shoes.
- B. Avoid wearing jewelry-especially long earrings and necklaces.
- C. Do not wear any loose-fitting clothes and tie long hair back.
- D. Always wear goggles or safety glasses when operating power tools.
- E. Be awake, alert, and think before you use any tool or perform any task.
- F. If you do not understand the operation of a tool, ASK.
- G. If you do not know how to do an assigned task, ASK.
- H. Use the proper tool for the proper job.
- I. Make sure power tools are switched “Off” before plugging them in.
- J. Make sure tools are in good operating condition and report any malfunctions to the Technical Director.
- K. If a tool begins to malfunction, turn it off immediately.
- L. Never use electrical tools around water or tools with faulty extension cords.
- M. Never leave any tool or other objects on the top or on the rungs of a ladder.
- N. Never talk to or distract anyone using any piece of power equipment.
- O. Do not run in the scene shop or in the surrounding area.
- P. Make sure that warnings to others in the shop are spoken clearly, distinctly and with sufficient volume (i.e., “Heads up!”).
- Q. Do not help anyone who has not asked for it.
- R. Know the location of the fire extinguisher and first aid kit.
- S. Report any injuries, no matter how small, to the T.D. immediately.

2. Scene Shop Procedures

- A. Pick up and throw away wood scraps when finished with a job.
- B. Put tools up when finished with a job.
- C. Never leave the scene shop without putting away any wood, tools, or other supplies.
- D. Mark all stock before cutting, drilling, or shaping.

3. Building Policy

- A. No one may be in the scene shop at any time without the permission of the Technical Director.
- B. Students working in the scene shop must be in groups of three. NGU Faculty/Staff counts as one.
- C. Training in safety is required for any student to use the Scene Shop.

Appendix D – Required and Suggested Materials

1. Theatre Students

- A. A personal makeup kit*(Ben Nye Student Theatrical Makeup Kit is suggested and is available at The Costume Curio or online: www.stagemakeuponline.com)
- B. A wig-cap for personal use*
- C. Any bobby pins or other necessary hair items*
- D. Dance belts or Spanx
- E. Character Shoes
- F. Long rehearsal skirt (girls)

2. Design/Tech Students

- A. Standard 11x17 Portfolio Case*
- B. Backstage handbook
- C. 9in. Crescent Wrench
- D. 25ft. Tape Measure
- E. Safety Glasses (as approved by ANSI)
- F. Steel-toed shoes
- G. Hand Drill
- H. Dressmaker Shears
- I. Pinking Shears
- J. Hand-sewing Needles
- K. Pins
- L. Seam Ripper
- M. Measuring Tape
- N. Architectural ruler*
- O. Watercolor Paints*
- P. Paint Brushes*
- Q. Watercolor Paper*

*Denotes a required material

Appendix E – Scholarship Application Samples



Scholarship Information for New & Transfer Students Guidelines and Requirements

The NGU Theatre Department recognizes the need for outstanding students to receive monetary help with their education. The **purpose of theatre scholarships** is to 1) provide financial assistance to students majoring in theatre and 2) provide skilled workers in the theatre department.

- Scholarships vary in amount and are evaluated and renewed, increased or decreased each year in March/April for the next academic year.
- Scholarship amounts are for one year and are applied to the student's account (½ in the fall and ½ in the spring).
- Students may apply for a scholarship as entering freshmen or in any spring semester as they progress through the degree program.

I. Competing for a scholarship

- A. Scholarships are awarded in each of the tracks in the department: performance, design, applied and musical theatre, as well as in Theatre Education.
- B. Requirements for your application:
 1. Applications must be submitted by February 25, 2022.
 2. Please answer each question thoroughly and thoughtfully. Additional space may but used to complete your answers.

II. Maintaining a scholarship

Scholarships are awarded on a one year contract. When you sign the contract and accept the scholarship you agree to this list of requirements. Some of these apply to all scholarships and some are particular to the track you are working under.

General Requirements (applicable to all scholarships):

- Remain a full-time (12 plus hours) theatre major and meet the requirements of your track.
- Maintain an overall average of at least a 2.5 grade point ratio, and receive no grades below a "C" in your theatre classes.
- Remain available to work in the department as requested by the theatre faculty. For example, work calls on weekends, fundraising activities, etc. Students will expect to dedicate between 20-40 hours of work each semester for the theatre department corresponding to the amount of scholarship money awarded.
- Attend all NGU theatre meetings and productions.
- Participate in main stage shows either on stage or on the production crew. Special circumstances may be excused by the Theatre Department.
- Be at all work calls as well as working on the show either the week prior or during the technical rehearsals week.



Scholarship Application for New & Transfer Students

Name:		Phone:
Address:		
City:	State:	Zip:
Email:		

What year do you plan to enroll at NGU?

Fall 2023

Spring 2024

Fall 2024

Spring 2025

In which area are you applying for audition or interview?

Performance

Design/Tech

Musical Theatre

Theatre Education

What school do you currently attend?

School Name:		
Address:		
City:	State:	Zip:

Please list the dates and times you are available to audition or interview:

Please direct any questions to Amy Dunlap, Chair of the Theatre Department and Associate Dean of the School of the Arts. Email: Amy.dunlap@ngu.edu Phone Number: (864) 895-1580



Scholarship Renewal Application for Current Students

Name:	Current GPA:
Phone Number:	
Email:	

What year are you currently?

Freshman
 Sophomore
 Junior
 Senior

What is your current major/track?

Performance
 Design/Tech
 Musical Theatre
 Theatre Education

Please use additional paper if more space is needed

Name three ways in which you have contributed to the Theatre Department in the past year:

Tell about a time in the past year where you feel God has used you in someone else's life:

How do you plan to use your time over the summer to advance yourself as a Theatre student?

Name a way you plan to help improve the Theater department next year:

Please direct any questions to Amy Dunlap, Chair of the Theatre Department and Associate Dean of the School of the Arts. Email: Amy.dunlap@ngu.edu Phone Number: (864) 895-1580



Conference Scholarship Application

Name:
Address:
City/State/Zip Code:
Cell Phone Number:
Email Address:

For what purpose are you requesting scholarship assistance?

SCTA KCACTF SETC USITT

Have you been granted scholarship assistance in the past? How often?

What is your track:

Performance Design Musical Theatre Theatre Edu

If you are a current student, list your involvement in the past year (Theatre club, Alpha Psi, fundraising, etc.): (Use the back of the form if you need more space)

If you receive a scholarship, how do you plan to serve or give back to the department? (Use the back of the form if you need more space)

Please return or email this form to Amy Dunlap, Chair
North Greenville University Theatre Department
amy.dunlap@ngu.edu - 864-895-1580



Act Two Scholarship Information

Act Two is a drama ministry troupe sponsored by the Baptist Student Union and the NGU Theatre Department. Working with churches, schools, and other organizations, the team's focus is presenting creative worship ideas and/or other creative programming through drama. *Act Two* offers a partial tuition scholarship to students selected to minister on the team. *Act Two* travels to approximately 30 churches, schools, and other organizations during each semester.

Auditions for *Act Two* are held the last weekend of March and the first weekend of April each year. Interested students may contact Ms. Amy Dunlap to set up an audition time. Auditions consist of the student presenting two 60 second monologues. Monologues should be contrasting, giving the student ample opportunity to show their flexibility, breadth, and depth. Monologues should be approximately one minute in length in order to allow the actor to spend a minimal amount of time learning lines and focus their attention on acting. (We do not hand out audition material. The best place to find a monologue is in a play - avoid monologue collections.)

A short interview will follow the audition.

Ms. Amy Dunlap
North Greenville University
Tigerville, SC 29688
Phone: 864-895-1580
E-Mail: amy.dunlap@ngu.edu

CHECK LIST:

1. Prepare 2 contrasting monologues (1 minute each)
2. Complete Audition Application
3. Gather 2 reference letters
4. Mail in Application, Two Reference Letters, and Photo of yourself
5. Call or Email Amy Dunlap to set up an audition time for either the last weekend in March or the first weekend in April



Act Two Scholarship Form

Name:
Address:
City/State/Zip Code:
Cell Phone Number:
Email Address:

Date Of Birth: _____

Have you been accepted or are you currently enrolled as a student at North Greenville?

Anticipated Major/Field of Study:

List three references, title, phone number and email address:

List your Theatre experience:

Describe your interest in Drama Ministry:

Briefly describe your faith experience:

*Completed forms should be returned to: North Greenville University School Of Theatre, P.O. 1892, Tigerville, SC 29688, Attention: Amy Dunlap



Scholarship Award Example

To:
From: Amy Dunlap
Date:
Re: Theatre Scholarship

A scholarship in the amount of \$_____ has been awarded for the school year 20__ through 20___. \$_____ is awarded for each semester during the fall and spring terms. The following requirements must be maintained for you to retain this scholarship through your year of study at North Greenville. Failure to comply may result in the loss of this grant for the next semester.

1. You remain a full-time theatre major and meet the requirements of your track.
2. You maintain in good academic standing and receive no grades below a "C" in your theatre classes.
3. You will join Alpha Psi Omega when eligible.
4. You remain available to work in theatre productions as requested by the theatre faculty.
5. You attend all NGU Theatre meetings and productions.

Please sign that you have read the above requirements of the theatre scholarship, and that you pledge to abide by these conditions, and thereby accept this grant.

Should the recipient of institutional aid receive aid from other sources, the college reserves the right to adjust or withdraw any institutional aid that might result in the student's receiving aid beyond his computed need.

Date: _____ Student's Signature: _____

Appendix F – Descriptions, Curriculum Worksheets, and Recommended Course Sequence for BA - Theatre (Performance)

BA Theatre (Performance) Course Descriptions

The Performance concentration is designed for students who wish to explore a wide range of theatre disciplines while focusing on performance. This concentration provides a solid foundation in theatre arts, including courses in design, history, literature, and more. In addition, students will receive advanced training in acting, voice, and movement, preparing them for various career paths or further study in the field of performance.

Theatre Core

THTR-1100 Theatre Practicum I - Laboratory style class focusing each semester on different production projects: sets, lights, costume, sound, properties, etc. Provides opportunity for students to meet minimum crew requirements for advancing to upper-level practicum courses. This course, taught under the supervision of the Head of Design and the Technical Director, is where concepts of basic theatre safety and tool safety are covered. Students are tested on safety knowledge both at the beginning and the end of the semester. Students are also given the opportunity to gain practical knowledge of creating production elements of a variety of different styles and genres of shows.

THTR-1120 Theatrical Makeup - To learn the basics of the art and the craft of makeup design and application. Course will include corrective, old-age, and fantasy makeup designs.

THTR-1320 Acting I - Offered to theatre and non-theatre majors needing basic fundamentals of acting. A lecture-laboratory class, students will study basic techniques and acting theories including exploration of voice, body, working with others, character analysis, and performing monologues and scenes. Emphasis is placed on post-war realism playwrights.

THTR-1345 Design and Production - An introductory course designed to acquaint students with the design and implementation process used for theater and film. Course will cover the pathway the Idea takes from germ to realization. Included topics, fundamentals of design, visual research, creation of a unifying imagery, all while engaging in group communication, and collaboration. Course will include practical hands-on application of design ideas into realized projects.

THTR-1350 Movement for The Actor - Fundamental principles of stage movement which integrates self-awareness, flexibility, relaxation, and physical characterization through creative exploration, performance, journaling, and analyzing the movement techniques of Rudolf Laban, F.M. Alexander and Michael Chekhov.

THTR-2100 Sophomore Theatre Practicum - Laboratory style class which focuses each semester on different production projects: sets, lights, costume, sound, properties, etc. Provides the

opportunity for students to meet minimum crew requirements for advancing to upper-level practicum courses.

THTR-2140 Costume Construction - A one hour course teaching the basics measuring, patterning, sewing, and finishing garments.

THTR-2325 Stage Management - Managing live theatre, from auditions through strike. Students will learn principles of organization and leadership, as well as the forms and techniques necessary to manage a theatrical production.

THTR-2335 Theatre History and Literature - Survey of theatre history and literature from early ritual through the modern era.

THTR-3330 Directing - Introductory course to the theories and principles of play direction.

THTR-4190 Senior Seminar Production - The Senior Seminar is a capstone course in which the theatre major produces a major project in their concentration: the directing of a play, acting of a major role, design, writing or other approved project. The course incorporates all of the skills and knowledge attained over the student's four-year course of study. Projects are individually designed based on the student's level of development and area of interest. Work on the project is documented for the student's portfolio including all paperwork and visuals that should accompany the student's concentration. THTR4190 is taken in that semester when the student presents their creative project.

THTR-4210 Internship I- Field work in which the student partners with a local theatre. Theatre majors focus on assigned internship instead of campus-based productions.

THTR-4220 Internship II- Field work in which the student partners with a local theatre. Theatre majors focus on assigned internship instead of campus-based productions.

THTR-4290 Senior Seminar Research-The Senior Seminar is a capstone course in which the theatre major produces a major project in their concentration: the directing of a play, acting of a major role, design, writing or other approved project. The research portion of the project is completed in a semester prior to the presentation of the project, the description of which is listed under [THTR-4190](#). [THTR-4290](#) is designed to assist students in research skills, critical analysis, and academic writing, using MLA guidelines.

THTR-4325 Audition and Career Management-Students experience handling the range of possible audition situations. Includes selecting and preparing materials, building a repertoire, cold readings and interviews. Guest professionals lecture on practical survival techniques from job hunting to union membership.

Performance Concentration

The following courses are required for a Bachelor of Arts in Theatre, (Performance Concentration) in addition to the core of theatre courses listed above. In addition to the

required course work, students with a Performance concentration are required to audition for each of the mainstage productions NGU Theatre offers. While casting is not guaranteed and performance in productions is not credit bearing, we believe the audition experience is invaluable to a theatre artist. Opportunities are available for backstage positions to all performance concentration students as well.

THTR-2313 Camera Acting-Intermediate level course designed to train students in acting techniques particular to film and television. Topics covered include information on SAG/AFTRA union membership, commercial techniques, agents and casting directors. Students are filmed in scenes and monologue work and given the opportunity to review their material for feedback.

THTR-2315 Acting II: Early Modern Era-Intermediate level course designed to strengthen basic acting skills offering scene study with the contemporary era playwrights. Students explore the relationship of self to the role through Meisner techniques exploring intention, relationship, environment, and text.

THTR-3310 Voice for The Actor-Anatomy and physiology of the voice through the integration of breath, voice, speech, movement, and text. Performance study includes Shakespeare sonnets and monologues, dialect monologues, and life studies. Dialect study incorporates the International Phonetic Alphabet.

THTR-3315 Acting III: Early Modern Era- Intermediate level course designed to strengthen basic acting skills offering scene study with the early modern era playwrights. An extension of Acting II, students will continue to explore the relationship of self to the role through Meisner techniques exploring intention, relationship, environment, and text.

THTR-3350 Play Writing -Theories and principles of structure character development and dialogue in the building of a one-act play. Course culminates in the completion of a one-act play by each student.

THTR-4315 Acting IV: Classical Playwrights -Advanced acting techniques, offering scene study with the Greek, Renaissance, and Restoration playwrights. Emphasis is based on the actor's technical and emotional use of heightened language. Course work includes text analysis, research, discussion, rehearsal, and performance.

**BA - Theatre (Performance) Curriculum Worksheet
Fall 2023-24 Catalog**

Traditional Undergrad Core Curriculum

Course no.	Course Name	HRS	GR	SEM
First Year Experience	Choose one: <ul style="list-style-type: none"> • COLL 1100 First Year Experience • HNRS 1110 Honors FYE/Intro to Honors 	1		
Communication	Choose one: <ul style="list-style-type: none"> • COMM 2300 Oral Communication • COMM 2310 Interpersonal Communication • COMM 2308 Small Group Communication 	3		
CSCI 1100	Computer Tech for Success	1		
ENGL 1310	English Comp & Rhetoric	3		
ENGL 1320	English Comp & Literature	3		
Literature	Choose one: <ul style="list-style-type: none"> • ENGL 2330 American Lit 1 • ENGL 2340 American Lit 2 • ENGL 2310 British Lit 1 • ENGL 2320 British Lit 2 • ENGL 2300 Multicultural Lit • ENGL 2390 Special Topics in Lit 	3		
CHST 1301	Engaging the Biblical Narrative	3		
CHST 1302	Integrating a Biblical Worldview	3		
CHST 1201	Interpreting the Biblical Text	2		
Fine Arts	Choose one: <ul style="list-style-type: none"> • MUSC 1300 Engaging the Arts Through Music • ARTS 1300 Engaging the Arts Through Visual Arts • COMM 1320 Engaging the Arts Through Film 	3		
HIST 1385	Western Civilization in a Global Context since 1715	3		
Math	Choose one: <ul style="list-style-type: none"> • Any 1000 level math course 1310 or higher 	3		
PSYC 2310	Intro to Psychology	3		
BIOL 1310	Scientific Inquiry in the Living World	3		
PHSC 1430	Scientific Inquiry in a Physical World	4		
PHSC 1431	Scientific Inquiry in a Physical World Lab			
Civic Awareness	Choose one: <ul style="list-style-type: none"> • PLSC 2310 American National Gov't • HIST 2310 US History to 1865 • HIST 2320 US History since 1865 	3		
	TOTAL HOURS	44		

Theatre Core

Course no.	Course Name	HRS	GR	SEM
Language	Choose two: <ul style="list-style-type: none"> 1310/1320 Spanish, French, German, Hebrew, ASL 	6		
THTR 1100	Freshman Practicum (1 credit course x 2)	2		
THTR 1120	Theatrical Makeup	1		
THTR 1345	Design and Production	3		
THTR 1320	Acting 1: Post War Realism	3		
THTR 1350	Movement for the Actor	3		
THTR 2100	Sophomore Practicum (1 credit course x 2)	2		
THTR 2140	Costume Construction	1		
THTR 2325	Stage Management	3		
THTR 2335	Theatre History and Literature	3		
THTR 3330	Directing	3		
THTR 4190	Senior Seminar Production	1		
THTR 4210	Internship I	2		
THTR 4220	Internship II	2		
THTR 4290	Senior Seminar Research	2		
THTR 4325	Audition and Career Management	3		
	TOTAL HOURS	40		

Performance Concentration

Course no.	Course Name	HRS	GR	SEM
THTR 2313	Camera Acting	3		
THTR 2315	Acting II: Contemporary	3		
THTR 3310	Voice for the Actor	3		
THTR 3315	Acting III: Early Modern	3		
THTR 3350	Playwriting	3		
THTR 4315	Acting IV: Classical	3		
	TOTAL HOURS	18		

Free Electives

Course no.	Course Name	HRS	GR	SEM
	TOTAL HOURS	19		

TOTAL HOURS FOR DEGREE = 121

BACHELOR OF ARTS DEGREE in THEATRE (Performance Track) SUGGESTED COURSE SEQUENCE							
Freshman Semester 1			Freshman Semester 2				
ENGL	1310	Comp & Rhetoric	3	ENGL	1320	Comp & Literature	3
MATH	1310	Math 1310 or higher	3	ARTS	XXXX	Engaging the Arts	3
THTR	1100	Freshmen Practicum	1	XXXX	XXXX	Civic Awareness	3
THTR	1320	Acting I	3	THTR	1100	Freshmen Practicum	1
THTR	1345	Design & Production	3	THTR	1120	Theatrical Makeup	1
COLL	1100	or HNRS 1110	1	THTR	1350	Movement for the Actor	3
CHPL	1000	Chapel	0	CSCI	1100	Computer Tech for Success	1
CEVT	1000	Cultural Events	0	CHPL	1000	Chapel	0
		TOTAL: 14		CEVT	1000	Cultural Events	0
						TOTAL: 15	
Sophomore Semester 1			Sophomore Semester 2				
ENGL	23XX	Literature	3	PSYC	2310	General Psychology	3
		Language 1	3	THTR	2100	Sophomore Practicum	1
THTR	2100	Sophomore Practicum	1	THTR	2335	Theatre History & Literature	3
THTR	2140	Costume Construction	1	THTR	2313	Camera Acting	3
THTR	2325	Stage Management	3	THTR	3315	Acting III	3
THTR	2315	Acting II	3			Language 2	3
CHPL	1000	Chapel	0	CHPL	1000	Chapel	0
CEVT	1000	Cultural Events	0	CEVT	1000	Cultural Events	0
		TOTAL: 14				TOTAL: 16	
						Junior Semester 2	
Junior Semester 1			Junior Semester 2				
BIOL	1310	Science Inquiry Living World	3	COMM	23xx	Communications	3
CHST	1301	Engaging Biblical Narrative	3	HIST	1385	Western Civ in a Global Conte.	3
THTR	3330	Directing	3	CHST	1201	Interpreting Biblical Text	2
THTR	4210	Internship I	2	THTR	3350	Playwriting	3
THTR	3310	Voice for the Actor	3	xxxx	xxxx	Elective	3
xxxx	xxxx	Elective	3	THTR	4220	Internship II	2
CHPL	1000	Chapel	0	CHPL	1000	Chapel	0
		TOTAL: 17				TOTAL: 16	
						Senior Semester 2	
Senior Semester 1			Senior Semester 2				
CHST	1302	Integrating Biblical Worldview	3	THTR	4190	Senior Seminar Production	1
PHSC	1430	Scien Inquiry Physical World	4	THTR	4315	Acting IV	3
THTR	4290	Senior Seminar Research	2	CHPL	1000	Chapel	0
THTR	4325	Audition and Career Manager	3	xxxx	xxxx	Elective	3
xxxx	xxxx	Elective	3	xxxx	xxxx	Elective	3
CHPL	1000	Chapel	0	xxxx	xxxx	Elective	3
		TOTAL: 15		xxxx	xxxx	Elective	1
						TOTAL: 14	
						121 TOTAL DEGREE HOURS WITH CHAPEL AND CULTURAL EVENTS	

Appendix G – Descriptions, Curriculum Worksheets, and Recommended Course Sequence for BA - Theatre (Musical)

BA - Theatre (Musical Theatre) Course Descriptions

The Musical Theatre concentration provides students with a broad-based education in both music and theatre. By leveraging the resources of the NGU Cline School of Music and the NGU Theatre Department, students gain access to diverse faculty, state-of-the-art facilities, and extensive production experience. Students will have opportunities to perform on campus and will be supported in auditioning for roles in local Greenville theatres and regional summer stock auditions. While focusing on musical theatre performance, students can also receive training in classical singing and acting, light opera, and classical dramatic literature. Additionally, the program emphasizes a well-rounded theatrical education, with students gaining hands-on experience backstage, in the scene shop, and in the control booth, learning the intricacies of stage design and technology and earning valuable resume credits.

Theatre Core

THTR-1100 Theatre Practicum I - Laboratory style class focusing each semester on different production projects: sets, lights, costume, sound, properties, etc. Provides opportunity for students to meet minimum crew requirements for advancing to upper-level practicum courses. This course, taught under the supervision of the Head of Design and the Technical Director, is where concepts of basic theatre safety and tool safety are covered. Students are tested on safety knowledge both at the beginning and the end of the semester. Students are also given the opportunity to gain practical knowledge of creating production elements of a variety of different styles and genres of shows.

THTR-1120 Theatrical Makeup - To learn the basics of the art and the craft of makeup design and application. Course will include corrective, old-age, and fantasy makeup designs.

THTR-1320 Acting I - Offered to theatre and non-theatre majors needing basic fundamentals of acting. A lecture-laboratory class, students will study basic techniques and acting theories including exploration of voice, body, working with others, character analysis, and performing monologues and scenes. Emphasis is placed on post-war realism playwrights.

THTR-1345 Design and Production - An introductory course designed to acquaint students with the design and implementation process used for theater and film. Course will cover the pathway the Idea takes from germ to realization. Included topics, fundamentals of design, visual research, creation of a unifying imagery, all while engaging in group communication, and collaboration. Course will include practical hands-on application of design ideas into realized projects.

THTR-1350 Movement for The Actor - Fundamental principles of stage movement which integrates self-awareness, flexibility, relaxation, and physical characterization through creative

exploration, performance, journaling, and analyzing the movement techniques of Rudolf Laban, F.M. Alexander and Michael Chekhov.

THTR-2100 Sophomore Theatre Practicum - Laboratory style class which focuses each semester on different production projects: sets, lights, costume, sound, properties, etc. Provides the opportunity for students to meet minimum crew requirements for advancing to upper-level practicum courses.

THTR-2140 Costume Construction - A one hour course teaching the basics measuring, patterning, sewing, and finishing garments.

THTR-2325 Stage Management - Managing live theatre, from auditions through strike. Students will learn principles of organization and leadership, as well as the forms and techniques necessary to manage a theatrical production.

THTR-2335 Theatre History and Literature - Survey of theatre history and literature from early ritual through the modern era.

THTR-3330 Directing - Introductory course to the theories and principles of play direction.

THTR-4190 Senior Seminar Production - The Senior Seminar is a capstone course in which the theatre major produces a major project in their concentration: the directing of a play, acting of a major role, design, writing or other approved project. The course incorporates all of the skills and knowledge attained over the student's four-year course of study. Projects are individually designed based on the student's level of development and area of interest. Work on the project is documented for the student's portfolio including all paperwork and visuals that should accompany the student's concentration. THTR4190 is taken in that semester when the student presents their creative project.

THTR-4210 Internship I- Field work in which the student partners with a local theatre. Theatre majors focus on assigned internship instead of campus-based productions.

THTR-4220 Internship II- Field work in which the student partners with a local theatre. Theatre majors focus on assigned internship instead of campus-based productions.

THTR-4290 Senior Seminar Research-The Senior Seminar is a capstone course in which the theatre major produces a major project in their concentration: the directing of a play, acting of a major role, design, writing or other approved project. The research portion of the project is completed in a semester prior to the presentation of the project, the description of which is listed under [THTR-4190](#). [THTR-4290](#) is designed to assist students in research skills, critical analysis, and academic writing, using MLA guidelines.

THTR-4325 Audition and Career Management-Students experience handling the range of possible audition situations. Includes selecting and preparing materials, building a repertoire,

cold readings, and interviews. Guest professionals lecture on practical survival techniques from job hunting to union membership.

Musical Theatre Concentration

The following courses are required for the Bachelor of Arts in Theatre (Musical Theatre Concentration), in addition to the core theatre courses listed in the previous section.

THTR-2155 Dance for Musical Theatre (1 credit course repeated 4 times) - Basic dance techniques commonly employed in musical theatre productions, focusing on alignment, strength, flexibility, articulation, rhythm, flow, effort, shape, time, and gesture. Study in theatrical dance styles such as ballet, tap, modern, social, and folk.

THTR-2315 Acting II: Early Modern Era - Intermediate level course designed to strengthen basic acting skills offering scene study with contemporary era playwrights. Students explore the relationship of self to the role through Meisner techniques exploring intention, relationship, environment, and text.

THTR-3105 Musical Theatre Workshop (1 credit course repeated 3 times) - Literature, music, and performance styles of the musical theatre. Students will prepare a number of musical pieces for presentation in class. Each student will perform as a solo artist, and in large and small group numbers. Course will culminate in a showcase performance of selected pieces from the workshop. May meet small ensemble requirement for vocal music degrees.

THTR-3310 Voice for The Actor - Anatomy and physiology of the voice through the integration of breath, voice, speech, movement, and text. Performance study includes Shakespeare sonnets and monologues, dialect monologues, and life studies. Dialect study incorporates the International Phonetic Alphabet.

THTR-3315 Acting III: Early Modern Era - Intermediate level course designed to strengthen basic acting skills offering scene study with the early modern era playwrights. An extension of Acting II, students will continue to explore the relationship of self to the role through Meisner techniques exploring intention, relationship, environment, and text.

THTR-3325 Musical Theatre History - Historical study of the American musical from the first American musical in 1865, *The Black Crook*, to present day musicals.

THTR-4315 Acting IV: Classical Playwrights - Advanced acting techniques, offering scene study with the Greek, Renaissance, and Restoration playwrights. Emphasis is based on the actor's technical and emotional use of heightened language. Course work includes text analysis, research, discussion, rehearsal, and performance.

MUAP-1100 Applied Lessons (6 semesters of voice, 2 semesters of piano) - Private Instruction
Non-music major elective: Open to all university students. Prerequisites: Audition/Interview

MUSC-1230 Music Fundamentals I - Offered to music and non-music students needing instruction in basic fundamentals of music. Presenting notation, correlation of pitches on staff and keyboard, sight singing and ear training using scale degree numbers, notations of simple rhythmic patterns, minor scales and key signatures, and basic terminology for musicians.

MUSC-1240 Music Fundamentals II - Continuation of [MUSC-1230](#) stressing dictation, keyboard, and sight-singing skills.

BA - Theatre (Musical) Curriculum Worksheet
Fall 2023-24 Catalog

Traditional Undergrad Core Curriculum

Course no.	Course Name	HRS	GR	SEM
First Year Experience	Choose one: <ul style="list-style-type: none"> • COLL 1100 First Year Experience • HNRS 1110 Honors FYE/Intro to Honors 	1		
Communication	Choose one: <ul style="list-style-type: none"> • COMM 2300 Oral Communication • COMM 2310 Interpersonal Communication • COMM 2308 Small Group Communication 	3		
CSCI 1100	Computer Tech for Success	1		
ENGL 1310	English Comp & Rhetoric	3		
ENGL 1320	English Comp & Literature	3		
Literature	Choose one: <ul style="list-style-type: none"> • ENGL 2330 American Lit 1 • ENGL 2340 American Lit 2 • ENGL 2310 British Lit 1 • ENGL 2320 British Lit 2 • ENGL 2300 Multicultural Lit • ENGL 2390 Special Topics in Lit 	3		
CHST 1301	Engaging the Biblical Narrative	3		
CHST 1302	Integrating a Biblical Worldview	3		
CHST 1201	Interpreting the Biblical Text	2		
Fine Arts	Choose one: <ul style="list-style-type: none"> • MUSC 1300 Engaging the Arts Through Music • ARTS 1300 Engaging the Arts Through Visual Arts • COMM 1320 Engaging the Arts Through Film 	3		
HIST 1385	Western Civilization in a Global Context since 1715	3		
Math	Choose one: <ul style="list-style-type: none"> • Any 1000 level math course 1310 or higher 	3		
PSYC 2310	Intro to Psychology	3		
BIOL 1310	Scientific Inquiry in the Living World	3		
PHSC 1430	Scientific Inquiry in a Physical World	4		
PHSC 1431	Scientific Inquiry in a Physical World Lab			
Civic Awareness	Choose one: <ul style="list-style-type: none"> • PLSC 2310 American National Gov't • HIST 2310 US History to 1865 • HIST 2320 US History since 1865 	3		
	TOTAL HOURS	44		

Theatre Core

Course no.	Course Name	HRS	GR	SEM
Language	Choose two: <ul style="list-style-type: none"> 1310/1320 Spanish, French, German, Hebrew, ASL 	6		
THTR 1100	Freshman Practicum (1 credit course x 2)	2		
THTR 1120	Theatrical Makeup	1		
THTR 1345	Design and Production	3		
THTR 1320	Acting 1: Post War Realism	3		
THTR 1350	Movement for the Actor	3		
THTR 2100	Sophomore Practicum (1 credit course x 2)	2		
THTR 21xx	Costume Construction	1		
THTR 2325	Stage Management	3		
THTR 2335	Theatre History and Literature	3		
THTR 3330	Directing	3		
THTR 4190	Senior Seminar Production	1		
THTR 4210	Internship I	2		
THTR 4220	Internship II	2		
THTR 4290	Senior Seminar Research	2		
THTR 4325	Audition and Career Management	3		
	TOTAL HOURS	40		

Musical Theatre Concentration

Course no.	Course Name	HRS	GR	SEM
THTR 2155	Dance for Musical Theatre (1 credit course x 4)	4		
THTR 2315	Acting II: Contemporary	3		
THTR 3105	Musical Theatre Workshop (1 credit course x 3)	3		
THTR 3310	Voice for the Actor	3		
THTR 3315	Acting III: Early Modern Era	3		
THTR 3325	Musical Theatre History and Literature	3		
THTR 4315	Acting IV: Classical Playwrights	3		
MUSC 1230	Music Fundamentals I	2		
MUSC 1240	Music Fundamentals II	2		
MUAP 1100	Applied Piano (1 credit course x 2)	2		
MUAP 1101	Applied Voice (1 credit course x 6)	6		
	TOTAL HOURS	34		

Free Electives

Course no.	Course Name	HRS	GR	SEM
	TOTAL HOURS	3		

TOTAL HOURS FOR DEGREE = 121

BACHELOR OF ARTS DEGREE in THEATRE (Musical Theatre Track) SUGGESTED COURSE SEQUENCE							
Freshman Semester 1				Freshman Semester 2			
ENGL	1310	Comp & Rhetoric	3	ENGL	1320	Comp & Literature	3
MATH	1310	Math 1310 or higher	3	XXXX	XXXX	Civic Awareness	3
COLL	1100	or HNRS 1110	1	CSCI	1100	Computer Tech for Success	1
THTR	1100	Freshmen Practicum	1	THTR	1100	Freshmen Practicum	1
THTR	1320	Acting I	3	THTR	1120	Theatrical Makeup	1
THTR	1345	Design & Production	3	THTR	3105	Musical Theatre Workshop	1
THTR	2155	Dance for Musical Theatre	1	THTR	1350	Movement for the Actor	3
MUAP	XXXX	Applied Voice	1	MUAP	XXXX	Applied Voice	1
CHPL	1000	Chapel	0	CHPL	1000	Chapel	0
CEVT	1000	Cultural Events	0	CEVT	1000	Cultural Events	0
TOTAL: 16				TOTAL: 14			
Sophomore Semester 1				Sophomore Semester 2			
ENGL	23XX	Literature	3	PSYC	2310	Intro to Psychology	3
XXXX	XXXX	Language 1	3	ARTS	XXXX	Engaging the Arts	3
THTR	2100	Sophomore Practicum	1	XXXX	XXXX	Language 2	3
THTR	2140	Costume Construction	1	THTR	2100	Sophomore Practicum	1
THTR	2155	Dance for Musical Theatre	1	THTR	2335	Theatre History & Literature	3
THTR	2325	Stage Management	3	THTR	3315	Acting III	3
THTR	2315	Acting II	3	MUAP	XXXX	Applied Voice	1
MUAP	XXXX	Applied Piano	1	CHPL	1000	Chapel	0
CHPL	1000	Chapel	0	CEVT	1000	Cultural Events	0
CEVT	1000	Cultural Events	0	TOTAL: 17			
TOTAL: 16				Junior Semester 2			
Junior Semester 1				HIST	1385	Western Civ in a Global Conte.	3
BIOL	1310	Science Inquiry Living World	3	CHST	1201	Interpreting Biblical Text	2
CHST	1301	Engaging Biblical Narrative	3	THTR	3105	Musical Theatre Workshop	1
THTR	3330	Directing	3	THTR	3325	Musical Theatre History and Li	3
THTR	4210	Internship I	2	THTR	4220	Internship II	2
THTR	2155	Dance for Musical Theatre	1	MUAP	XXXX	Applied Voice	1
MUAP	XXXX	Applied Voice	1	MUSC	1230	Music Fundamentals I	2
XXXX	XXXX	Elective	3	CHPL	1000	Chapel	0
CHPL	1000	Chapel	0	TOTAL: 14			
TOTAL: 16				Senior Semester 2			
Senior Semester 1				COMM	23xx	Communication	3
CHST	1302	Integrating Biblical Worldview	3	THTR	4190	Senior Seminar Production	1
PHSC	1430	Scien Inquiry Physical World	4	THTR	4315	Acting IV	3
THTR	4290	Senior Seminar Research	2	THTR	2155	Dance for Musical Theatre	1
THTR	4325	Audition and Career Managerr	3	THTR	3105	Musical Theatre Workshop	1
THTR	3310	Voice for the Actor	3	MUAP	XXXX	Applied Voice	1
MUAP	XXXX	Applied Piano	1	MUSC	1240	Music Fundamentals II	2
CHPL	1000	Chapel	0	CHPL	1000	Chapel	0
TOTAL: 16				TOTAL: 12			
121 TOTAL DEGREE HOURS WITH CHAPEL AND CULTURAL EVENTS							

Appendix H – Descriptions, Curriculum Worksheets, and Recommended Course Sequence for BA - Theatre (Design/Tech)

BA - Theatre (Design/Tech) Curriculum Worksheet Fall 2023-24 Catalog

Traditional Undergrad Core Curriculum

Course no.	Course Name	HRS	GR	SEM
First Year Experience	Choose one: <ul style="list-style-type: none"> • COLL 1100 First Year Experience • HNRS 1110 Honors FYE/Intro to Honors 	1		
Communication	Choose one: <ul style="list-style-type: none"> • COMM 2300 Oral Communication • COMM 2310 Interpersonal Communication • COMM 2308 Small Group Communication 	3		
CSCI 1100	Computer Tech for Success	1		
ENGL 1310	English Comp & Rhetoric	3		
ENGL 1320	English Comp & Literature	3		
Literature	Choose one: <ul style="list-style-type: none"> • ENGL 2330 American Lit 1 • ENGL 2340 American Lit 2 • ENGL 2310 British Lit 1 • ENGL 2320 British Lit 2 • ENGL 2300 Multicultural Lit • ENGL 2390 Special Topics in Lit 	3		
CHST 1301	Engaging the Biblical Narrative	3		
CHST 1302	Integrating a Biblical Worldview	3		
CHST 1201	Interpreting the Biblical Text	2		
Fine Arts	Choose one: <ul style="list-style-type: none"> • MUSC 1300 Engaging the Arts Through Music • ARTS 1300 Engaging the Arts Through Visual Arts • COMM 1320 Engaging the Arts Through Film 	3		
HIST 1385	Western Civilization in a Global Context since 1715	3		
Math	Choose one: <ul style="list-style-type: none"> • Any 1000 level math course 1310 or higher 	3		
PSYC 2310	Intro to Psychology	3		
BIOL 1310	Scientific Inquiry in the Living World	3		
PHSC 1430	Scientific Inquiry in a Physical World	4		
PHSC 1431	Scientific Inquiry in a Physical World Lab			
Civic Awareness	Choose one: <ul style="list-style-type: none"> • PLSC 2310 American National Gov't • HIST 2310 US History to 1865 • HIST 2320 US History since 1865 	3		
	TOTAL HOURS	44		

Theatre Core

Course no.	Course Name	HRS	GR	SEM
Language	Choose two: <ul style="list-style-type: none"> 1310/1320 Spanish, French, German, Hebrew, ASL 	6		
THTR 1100	Freshman Practicum (1 credit course x 2)	2		
THTR 1120	Theatrical Makeup	1		
THTR 1345	Design and Production	3		
THTR 1320	Acting 1: Post War Realism	3		
THTR 1350	Movement for the Actor	3		
THTR 2100	Sophomore Practicum (1 credit course x 2)	2		
THTR 2140	Costume Construction	1		
THTR 2325	Stage Management	3		
THTR 2335	Theatre History and Literature	3		
THTR 3330	Directing	3		
THTR 4190	Senior Seminar Production	1		
THTR 4210	Internship I	2		
THTR 4220	Internship II	2		
THTR 4290	Senior Seminar Research	2		
THTR 4325	Audition and Career Management	3		
	TOTAL HOURS	40		

Design Concentration

Course no.	Course Name	HRS	GR	SEM
THTR 2365	Scenic Art	3		
THTR 2385	Scene Design	3		
THTR 3100	Junior Practicum (1 credit course x 2)	2		
THTR 3320	Lighting Design	3		
THTR 3345	Advanced Stagecraft	3		
THTR 3350	Playwriting	3		
THTR 3301	Costume Design	3		
	TOTAL HOURS	20		

Free Electives

Course no.	Course Name	HRS	GR	SEM
	TOTAL HOURS	17		

TOTAL HOURS FOR DEGREE = 121

BA Theatre (Design/Tech) Course Descriptions

The Design/Tech concentration is tailored for students interested in exploring various aspects of theatre design and technology. This concentration offers a comprehensive education in theatre arts, including courses in acting, history, literature, and more. Additionally, students will receive specialized training in set, lighting, and costume design, scenic art and advanced stagecraft, preparing them for various career paths or further study in design and technical theatre.

Theatre Core

THTR-1100 Theatre Practicum I - Laboratory style class focusing each semester on different production projects: sets, lights, costume, sound, properties, etc. Provides opportunity for students to meet minimum crew requirements for advancing to upper-level practicum courses. This course, taught under the supervision of the Head of Design and the Technical Director, is where concepts of basic theatre safety and tool safety are covered. Students are tested on safety knowledge both at the beginning and the end of the semester. Students are also given the opportunity to gain practical knowledge of creating production elements of a variety of different styles and genres of shows.

THTR-1120 Theatrical Makeup - To learn the basics of the art and the craft of makeup design and application. Course will include corrective, old-age, and fantasy makeup designs.

THTR-1320 Acting I - Offered to theatre and non-theatre majors needing basic fundamentals of acting. A lecture-laboratory class, students will study basic techniques and acting theories including exploration of voice, body, working with others, character analysis, and performing monologues and scenes. Emphasis is placed on post-war realism playwrights.

THTR-1345 Design and Production - An introductory course designed to acquaint students with the design and implementation process used for theater and film. Course will cover the pathway the Idea takes from germ to realization. Included topics, fundamentals of design, visual research, creation of a unifying imagery, all while engaging in group communication, and collaboration. Course will include practical hands-on application of design ideas into realized projects.

THTR-1350 Movement for The Actor - Fundamental principles of stage movement which integrates self-awareness, flexibility, relaxation, and physical characterization through creative exploration, performance, journaling, and analyzing the movement techniques of Rudolf Laban, F.M. Alexander and Michael Chekhov.

THTR-2100 Sophomore Theatre Practicum - Laboratory style class which focuses each semester on different production projects: sets, lights, costume, sound, properties, etc. Provides the opportunity for students to meet minimum crew requirements for advancing to upper-level practicum courses.

THTR-2140 Costume Construction - A one hour course teaching the basics measuring, patterning, sewing, and finishing garments.

THTR-2325 Stage Management - Managing live theatre, from auditions through strike. Students will learn principles of organization and leadership, as well as the forms and techniques necessary to manage a theatrical production.

THTR-2335 Theatre History and Literature - Survey of theatre history and literature from early ritual through the modern era.

THTR-3330 Directing - Introductory course to the theories and principles of play direction.

THTR-4190 Senior Seminar Production - The Senior Seminar is a capstone course in which the theatre major produces a major project in their concentration: the directing of a play, acting of a major role, design, writing or other approved project. The course incorporates all of the skills and knowledge attained over the student's four-year course of study. Projects are individually designed based on the student's level of development and area of interest. Work on the project is documented for the student's portfolio including all paperwork and visuals that should accompany the student's concentration. THTR4190 is taken in that semester when the student presents their creative project.

THTR-4210 Internship I- Field work in which the student partners with a local theatre. Theatre majors focus on assigned internship instead of campus-based productions.

THTR-4220 Internship II- Field work in which the student partners with a local theatre. Theatre majors focus on assigned internship instead of campus-based productions.

THTR-4290 Senior Seminar Research-The Senior Seminar is a capstone course in which the theatre major produces a major project in their concentration: the directing of a play, acting of a major role, design, writing or other approved project. The research portion of the project is completed in a semester prior to the presentation of the project, the description of which is listed under [THTR-4190](#). [THTR-4290](#) is designed to assist students in research skills, critical analysis, and academic writing, using MLA guidelines.

THTR-4325 Audition and Career Management-Students experience handling the range of possible audition situations. Includes selecting and preparing materials, building a repertoire, cold readings and interviews. Guest professionals lecture on practical survival techniques from job hunting to union membership.

Design/Tech Concentration

The following courses are required for the Bachelor of Arts in Theatre (Design/Tech Concentration), in addition to the core theatre courses listed in the previous section. In addition to the required course work, students with a Design/Tech concentration are required to work at least two NGU mainstage productions each year, exploring a variety of backstage areas such as set design and construction, costume design and construction, props, hair and makeup, lighting design, master electrician work, light and sound board operation, and stage management.

THTR-2365 Scenic Art for Theatre - Basic and intermediate skills needed for painting scenery and props to create a variety of effects and textures such as wood graining, faux brick, and marble. The students will complete copy projects by transfer and projection, as well as work as a scenic artist on a production implementing a designer's renderings or direction on a large scale. No previous experience is necessary.

THTR-2385 Scene Design - Scene Design is a laboratory style course focusing on the aesthetic elements and theories of scenic design. Students receive extensive hands-on experience in researching and conceptualizing productions, model making, paint elevations, renderings, and draftings.

THTR-3100 Junior Theatre Practicum - Focuses each semester on different production projects: sets, lights, costume, sound, properties, etc., providing the opportunity for students to meet minimum crew requirements for advancing to internships.

THTR-3320 Lighting Design - Advanced work in theories of lighting design with extensive implementation through the use of instruments and control systems.

THTR-3345 Advanced Stagecraft - Aesthetic elements of new and exploratory technologies and advancements within the field. Hands-on applications with foam, lighting technologies, such as moving lights, rigging, costume machinery, and mechanical devices used within the theatre.

THTR-3350 Play Writing - Theories and principles of structure character development and dialogue in the building of a one-act play. Course culminates in the completion of a one-act play by each student.

THTR-3380 Costume Design - Design and application of various styles of costuming and makeup for the stage, including period, modern, realistic, and nonrealistic forms. Includes brief overview of Costume History.

BACHELOR OF ARTS DEGREE in THEATRE (Design/Tech Track) SUGGESTED COURSE SEQUENCE							
Freshman Semester 1				Freshman Semester 2			
ENGL	1310	Comp & Rhetoric	3	ENGL	1320	Comp & Literature	3
MATH	1310	Math 1310 or higher	3	ARTS	XXXX	Engaging the Arts	3
THTR	1100	Freshmen Practicum	1	XXXX	XXXX	Civic Awareness	3
THTR	1320	Acting I	3	THTR	1100	Freshmen Practicum	1
THTR	1345	Design & Production	3	THTR	1120	Theatrical Makeup	1
COLL	1100	or HNRS 1110	1	THTR	1350	Movement for the Actor	3
CHPL	1000	Chapel	0	CSCI	1100	Computer Tech for Success	1
CEVT	1000	Cultural Events	0	CHPL	1000	Chapel	0
		TOTAL: 14		CEVT	1000	Cultural Events	0
						TOTAL: 15	
Sophomore Semester 1				Sophomore Semester 2			
ENGL	23XX	Literature	3	PSYC	2310	Intro to Psychology	3
		Language 1	3	THTR	2100	Sophomore Practicum	1
THTR	2100	Sophomore Practicum	1	THTR	2335	Theatre History & Literature	3
THTR	2140	Costume Construction	1	THTR	2385	Scene Design	3
THTR	2325	Stage Management	3	THTR	3320	Lighting Design	3
THTR	2365	Scenic Art	3			Language 2	3
CHPL	1000	Chapel	0	CHPL	1000	Chapel	0
CEVT	1000	Cultural Events	0	CEVT	1000	Cultural Events	0
		TOTAL: 14				TOTAL: 16	
						Junior Semester 2	
Junior Semester 1				COMM	23xx	Communications	3
BIOL	1310	Science Inquiry Living World	3	HIST	1385	Western Civ in a Global Conte.	3
CHST	1301	Engaging Biblical Narrative	3	CHST	1201	Interpreting Biblical Text	2
THTR	3330	Directing	3	THTR	3350	Playwriting	3
THTR	4210	Internship I	2	THTR	3100	Junior Practicum	1
THTR	3100	Junior Practicum	1	THTR	4220	Internship II	2
xxxx	xxxx	Elective	3	CHPL	1000	Chapel	0
CHPL	1000	Chapel	0	xxxx	xxxx	Elective	3
		TOTAL: 15				TOTAL: 17	
						Senior Semester 2	
Senior Semester 1				THTR	4190	Senior Seminar Production	1
CHST	1302	Integrating Biblical Worldview	3	THTR	3345	Advanced Stagecraft	3
PHSC	1430	Scien Inquiry Physical World	4	CHPL	1000	Chapel	0
THTR	4290	Senior Seminar Research	2	xxxx	xxxx	Elective	3
THTR	4325	Audition and Career Manager	3	xxxx	xxxx	Elective	3
THTR	3380	Costume Design	3	xxxx	xxxx	Elective	3
CHPL	1000	Chapel	0	xxxx	xxxx	Elective	2
		TOTAL: 15				Total: 15	

121 TOTAL DEGREE HOURS WITH CHAPEL AND CULTURAL EVENTS

Appendix I – Descriptions, Curriculum Worksheets, and Recommended Course Sequence for BA - Theatre Education

BA Theatre Education Course Descriptions

The purpose of the degree is to raise up transformational leaders in Education who will faithfully serve Christ as they bring the value and beauty of the arts to a new generation of students.

The Bachelor of Arts in Theatre Education provides undergraduate students with the education and state licensure necessary to teach Theatre at the PK to Grade 12 level. Students will complete an approved teacher preparation program including prescribed field experience and student teaching requirements, as well as a comprehensive program in Theatre arts.

Students will be encouraged to inspire and excite the imagination of pupils as well as engender a respect for the arts and the longstanding history and culture of the theatre. They will be expected to seek out, evaluate and apply innovation in teaching methods. They will also be encouraged to develop diverse relationships with students from different educational, social and ethnic backgrounds. Students will also foster the ability to communicate with peers, students, parents and administration about the value and importance of arts education.

All students in the Teacher Education Program (TEP) are required to complete the core curriculum (general education requirements), which ensures a broad exposure to our intellectual heritage. The studies include English language and literature, communications, mathematics, natural and physical sciences, history, philosophy, religion, social sciences, and cultural experiences. Students should be familiar with the specific listings in the North Greenville University Academic Catalog and in this Teacher Education Handbook.

The first component of the TEP is the professional education curriculum. These courses offer an in-depth study of education, psychology, curriculum, classroom management, educational technology, and support services as well as field experience that introduce students to the school experience, thereby providing the prospective teacher with a strong foundation. The course sequence for each program may be found in Appendix F, and descriptions of courses may be found in the North Greenville University Academic Catalog.

The second component of the TEP is a concentrated study in the field appropriate to each program of study. Methods courses and field experiences in these areas are required for certification in the chosen teaching area. Field experiences are paired with courses. The coursework in all programs culminates with directed student teaching in the teaching area selected for the major.

Theatre Education Core

The Core Curriculum requirements are the same as listed above for the Bachelor of Arts in Theatre with the following exceptions:

The Communications elective is not required. We believe the Acting I course, the Classroom Management course and Student Teaching experience are sufficient to cover the NGU SLO and the NAST standard for effective communication and the ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.

HIST 1385 is not required. We believe the Theatre History course, the Civic Awareness course, Theatre Literature for Youth and the Human Growth and Development courses are sufficient to cover the NGU Core Competency of Global and Cultural Competency and the NAST standard of an ability to address culture and history from a variety of perspectives.

As the South Carolina state standards for education courses requirements are a significant portion of this degree, it was necessary to eliminate these two Core Curriculum courses to keep the total number of credit hours manageable in a four-year course.

Theatre Core

The following courses are required for the Bachelor of Arts in Theatre Education. Different historical eras and styles are approached from a variety of perspectives and students are given opportunities to incorporate different styles and techniques in their own work.

THTR-1100 Theatre Practicum I - Laboratory style class focusing each semester on different production projects: sets, lights, costume, sound, properties, etc. Provides opportunity for students to meet minimum crew requirements for advancing to upper-level practicum courses. This course, taught under the supervision of the Head of Design and the Technical Director, is where concepts of basic theatre safety and tool safety are covered. Students are tested on safety knowledge both at the beginning and the end of the semester. Students are also given the opportunity to gain practical knowledge of creating production elements of a variety of different styles and genres of shows.

THTR-1120 Theatrical Makeup - To learn the basics of the art and the craft of makeup design and application. Course will include corrective, old-age and fantasy makeup designs.

THTR-1320 Acting I - Offered to theatre and non-theatre majors needing basic fundamentals of acting. A lecture-laboratory class, students will study basic techniques and acting theories including exploration of voice, body, working with others, character analysis, and performing monologues and scenes. Emphasis is placed on post-war realism playwrights.

THTR-1345 Design and Production - An introductory course designed to acquaint students with the design and implementation process used for theater and film. Course will cover the pathway

the Idea takes from germ to realization. Included topics, fundamentals of design, visual research, creation of a unifying imagery, all while engaging in group communication, and collaboration. Course will include practical hands-on application of design ideas into realized projects.

THTR-1350 Movement for The Actor - Fundamental principles of stage movement which integrates self-awareness, flexibility, relaxation, and physical characterization through creative exploration, performance, journaling, and analyzing the movement techniques of Rudolf Laban, F.M. Alexander and Michael Chekhov.

THTR-2100 Sophomore Theatre Practicum - Laboratory style class which focuses each semester on different production projects: sets, lights, costume, sound, properties, etc. Provides the opportunity for students to meet minimum crew requirements for advancing to upper-level practicum courses.

THTR-2140 Costume Construction - A one hour course teaching the basics measuring, patterning, sewing, and finishing garments.

THTR-2325 Stage Management - Managing live theatre, from auditions through strike. Students will learn principles of organization and leadership, as well as the forms and techniques necessary to manage a theatrical production.

THTR-2335 Theatre History and Literature - Survey of theatre history and literature from early ritual through the modern era.

THTR-2340 Drama in The Ministry - Basics of theatre in communicating Biblical truths inside and outside the church.

THTR-3330 Directing - Introductory course to the theories and principles of play direction.

THTR-3335 Advanced Directing - Analyze, cast, direct and present a one act play as part of the Theatre Department season.

THTR-3350 Play Writing - Theories and principles of structure character development and dialogue in the building of a one-act play. Course culminates in the completion of a one-act play by each student.

Education Methods Courses

THED-1310 Theatre Literature for Youth - Course explores content, method and process for leading creative drama experiences. Creative process, elements of drama and integration with other art forms explored. Teaching methods enable students to design lessons appropriate for a wide range of ages, interests and developmental stages.

THED-2310 Methods for Teaching Theatre in Elementary / Middle School Classroom - An exploration of National and State Standards in Theatre Curriculum, curricular development and issues, and extra-curricular theatre/drama programs for K-12 students.

THED-3410 Methods for Teaching Theatre in the High School Classroom - A survey of various research-based instructional planning methodology, classroom management, curricula and evaluation of teaching and learning in theatre.

Education Courses

The following courses are taught by faculty in the College of Education

EDUC-1310 Introduction to Education - An overview of the teaching profession, what makes an effective teacher, the complexities of teaching, trends in education, and the expectations of the North Greenville University Teacher Education Program. Includes field placement experience.

EDUC-1320 Integrating Technology - Effective integration of technology into teaching, learning, and the curriculum utilizing multiple platforms.

EDUC-1330 Planning and Assessment - This course prepares candidates for planning, instruction, and assessing student learning. Candidates will learn how to plan engaging lessons that are correlated with instruction and assessment. Classroom assessment and standardized testing should impact instruction. Education policy, professionalism, and theory are introduced, which informs candidates as they enter and practice the profession. Includes field placement experience.

EDUC-2370 Classroom Management - This course provides an in-depth study of classroom management strategies and techniques in K-6 education. Includes field placement experience.

EDUC-3341 Human Growth and Development in Education - A study of theoretical and empirical perspectives on human growth, development, and learning. Topics include age-level characteristics, variability, and diversity among students; learning theories; approaches to instruction; motivation; assessment; and reflective teaching. The areas of physical, cognitive, and social development for infancy, childhood, adolescence, and adulthood will be covered.

EDUC-3350 The Exceptional Learner - A study of the characteristics of exceptional persons. This course familiarizes students with the wide range of academic, emotional, physical, and psychological problems characterizing exceptional children and youth. Attention is given to the nature and scope of special education programs and services and inclusion of students in the regular classroom.

EDSE-3395 Reading and Writing in The Content Area - The purpose of the class is to acquaint candidates with the theories, principles, goals, and methods of integrating the language arts (reading, writing, speaking, and listening) throughout content area curricula, so students will be able to use reading, writing, speaking, and listening to acquire information, create knowledge, express and share ideas, ask questions and raise issues, pursue answers, argue points, come to

consensus, and communicate and collaborate with others. This involves language learning and using language to learn. The IRA and NCTE curricular standards serve as a foundation for course content. 20 hours field experience required. This course is required as part of the S.C. Read to Succeed Legislation for endorsement.

EDSE-4390 Student Teaching Seminar - During student teaching, candidates earn credit for attending regularly scheduled seminars. Content focuses on the needs of student teachers, preparing to be a first-year teacher, and engagement in professional opportunities. Prerequisites: see information on candidates preparing for certification in secondary education.

EDSE-4900 Directed Student Teaching - Teacher candidates practice teaching under the direction and guidance of certified, experienced classroom teachers and college supervisors. This course provides an opportunity to incorporate theory into practice. The teacher candidate progresses from observation to full-time teaching responsibilities. Prerequisites: see information on candidates preparing for certification in secondary education.

**BA - Theatre Education Curriculum Worksheet
Fall 2023-24 Catalog**

Traditional Undergrad Core Curriculum

Course no.	Course Name	HRS	GR	SEM
First Year Experience	Choose one: <ul style="list-style-type: none"> • COLL 1100 First Year Experience • HNRS 1110 Honors FYE/Intro to Honors 	1		
CSCI 1100	Computer Tech for Success	1		
ENGL 1310	English Comp & Rhetoric	3		
ENGL 1320	English Comp & Literature	3		
Literature	Choose one: <ul style="list-style-type: none"> • ENGL 2330 American Lit 1 • ENGL 2340 American Lit 2 • ENGL 2310 British Lit 1 • ENGL 2320 British Lit 2 • ENGL 2300 Multicultural Lit • ENGL 2390 Special Topics in Lit 	3		
CHST 1301	Engaging the Biblical Narrative	3		
CHST 1302	Integrating a Biblical Worldview	3		
CHST 1201	Interpreting the Biblical Text	2		
Fine Arts	Choose one: <ul style="list-style-type: none"> • MUSC 1300 Engaging the Arts Through Music • ARTS 1300 Engaging the Arts Through Visual Arts • THTR 1300 Engaging Arts Through Theatre • COMM 1320 Engaging the Arts Through Film 	3		
Math	Choose one: <ul style="list-style-type: none"> • Any 1000 level math course 1310 or higher 	3		
PSYC 2310	Intro to Psychology	3		
BIOL 1310	Scientific Inquiry in the Living World	3		
PHSC 1430	Scientific Inquiry in a Physical World	4		
PHSC 1431	Scientific Inquiry in a Physical World Lab			
Civic Awareness	Choose one: <ul style="list-style-type: none"> • PLSC 2310 American National Gov't • HIST 2310 US History to 1865 • HIST 2320 US History since 1865 	3		
	TOTAL HOURS	38		

Theatre Education Major Requirements

Course no.	Course Name	HRS	GR	SEM
Language	Choose two: • 1310/1320 Spanish, French, German, Hebrew, ASL	6		
THTR 1100	Freshman Practicum (1 credit course x 2)	2		
THTR 1120	Theatrical Makeup	1		
THTR 1345	Design and Production	3		
THTR 1320	Acting 1: Post War Realism	3		
THTR 1350	Movement for the Actor	3		
THTR 2100	Sophomore Practicum (1 credit course x 2)	2		
THTR 2325	Stage Management	3		
THTR 2335	Theatre History and Literature	3		
THTR 3330	Directing	3		
THTR 2340	Drama in Ministry	3		
THTR 3340	Playwriting	3		
THTR 3335	Advanced Directing	3		
THED 1310	Theatre Literature for Youth	3		
THED 2310	Methods for Teaching Theatre in the Elementary/Middle School Classroom (20-hr Field Placement)	3		
THED 3410	Methods for Teaching Theatre in the High School Classroom (20-hr Field Placement)	4		
EDUC 1310	Introduction to Education (10-hr Field Placement)	3		
EDUC 1320	Integrating Technology	3		
EDUC 1330	Planning and Assessment (20-hr Field Placement)	3		
EDUC 3341	Human Growth & Development in Education	3		
EDUC 3350	Exceptional Learner	3		
EDSE 2340	Classroom Management (20-hr Field Placement)	3		
EDSE 3395	Reading/Writing in Content Area* (20-hr Field Placement)	3		
EDSE 4900	Directed Student Teaching*	9		
EDSE 4390	Student Teaching Seminar*	3		
	TOTAL HOURS	81		

*Asterisked courses are only taken after a student enters the Teacher Education program.

Theatre Education Electives (Choose 15 credits from the following)

Course no.	Course Name	HRS	GR	SEM
THTR 2315	Acting II: Contemporary	3		
THTR 2365	Scenic Art	3		
THTR 2385	Scenic Design	3		
THTR 3310	Voice for the Actor	3		
THTR 3315	Acting III: Early Modern	3		
THTR 3320	Lighting Design	3		
THTR 3345	Advanced Stagecraft	3		
THTR 3301	Costume Design	3		
THTR 4315	Acting IV: Classical	3		
	TOTAL HOURS	15		

TOTAL HOURS FOR DEGREE = 134

BACHELOR OF ARTS DEGREE in THEATRE EDUCATION SUGGESTED COURSE SEQUENCE							
Freshman Semester 1			Freshman Semester 2				
ENGL	1310	Comp & Rhetoric	3	ENGL	1320	Comp & Literature	3
MATH	1310	Math 1310 or higher	3	ARTS	XXXX	Engaging the Arts	3
EDUC	1310	Intro to Education*	3	XXXX	XXXX	Civic Awareness	3
		10 hr field experience		EDUC	1320	Integration of Technology	3
THTR	1100	Freshmen Practicum	1	THTR	1100	Freshmen Practicum	1
THTR	1320	Acting I	3	THTR	1120	Theatrical Makeup	1
THTR	1345	Design & Production	3	THTR	1350	Movement for the Actor	3
COLL	1100	or HNRS 1110	1	CSCI	1100	Computer Tech for Success	1
CHPL	1000	Chapel	0	CHPL	1000	Chapel	0
CEVT	1000	Cultural Events	0	CEVT	1000	Cultural Events	0
		TOTAL: 17				TOTAL: 18	
Sophomore Semester 1			Sophomore Semester 2				
ENGL	23XX	Literature	3	PSYC	2310	Intro to Psychology	3
		Language 1	3	THTR	2100	Sophomore Practicum	1
EDSE	2330	Planning & Assessment*	3	THTR	2335	Theatre History & Literature	3
		20 hours field experience		THTR	XXXX	Theatre Elective	3
THTR	2100	Sophomore Practicum	1	THTR	XXXX	Theatre Elective	3
THTR	2325	Stage Management	3	THED	1310	Theatre Literature for Youth	3
THTR	2340	Drama in Ministry	3			Language 2	3
THTR	XXXX	Theatre Elective	3	CHPL	1000	Chapel	0
CHPL	1000	Chapel	0	CEVT	1000	Cultural Events	0
CEVT	1000	Cultural Events	0			TOTAL: 19	
		TOTAL: 19				Junior Semester 2	
Junior Semester 1			Junior Semester 2				
BIOL	1310	Science Inquiry Living World	3	CHST	1201	Interpreting Biblical Text	2
CHST	1301	Engaging Biblical Narrative	3	EDUC	3350	Exceptional Learner	3
EDUC	3341	Human Growth & Dev. In Educ	3	EDSE	3395	Reading /Write in Cont Area*	3
EDSE	2340	Classroom Management	3			20 hours field experience	
		20 hours field experience		THTR	3335	Advanced Directing	3
THTR	3330	Directing	3	THTR	3340	Playwriting	3
THED	2310	Methods for Teaching Theatre	3	THTR	XXXX	Theatre Elective	3
		20 hours field experience		CHPL	1000	Chapel	0
CHPL	1000	Chapel	0			TOTAL: 17	
		TOTAL: 18				Senior Semester 2	
Senior Semester 1			Senior Semester 2				
CHST	1302	Integrating Biblical Worldview	3	EDSE	4600	Directed Student Teaching*	9
PHSC	1430	Scien Inquiry Physical World	4	EDSE	4390	Student Teaching Seminar	3
THED	3410	Methods for Teaching Theatre	4			Total: 12	
		20 hours field experience					
THTR	XXXX	Theatre Elective	3				
CHPL	1000	Chapel	0				
		TOTAL: 14					
134 TOTAL HOURS WITH CHAPEL AND CULTURAL EVENTS							

Appendix J - Stage Manager Emergency Guide for North Greenville University's Billingsley Theatre

1. Introduction

As a Stage Manager at North Greenville University, you play a critical role in ensuring the safety, organization, and smooth execution of theatrical productions. This guide is designed to help you manage emergencies, safety protocols, and other responsibilities associated with your role. Always prioritize the safety and well-being of the cast and crew in your productions.

2. Training & Preparation Requirements

- A. It is essential for all Stage Managers to receive safety training from the Tech Director. This occurs during the fall semester of Freshman Practicum. If you have not received that training, you must arrange with the Tech Director at least one week before auditions to do so. This training is mandatory and required before starting work in Billingsley Theatre.
- B. Stage Managers are expected to subscribe to the most updated version of the LiveSafe app.

3. Health and Safety

- A. You are responsible for health and safety during rehearsals and performances.
- B. Ensure that all props and set pieces are in the safe, correct positions and that cast members are where they should be at the right times.
- C. Doors in the Billingsley lobby are to remain locked except during a production. The back entry door leading into the Green Room should be locked at all times.
- D. Refer to the 1-page emergency form at the end of this guide for specific safety procedures and your responsibilities.

4. Contact Information

- You may store these numbers in your phone, but please use them only as needed.
- David Vierow 864-238-6927
 - Amy Dunlap 864-520-7056
 - Joshua Scott 757-773-5743
 - Dr. Bess Park 864-337-4169
 - Cyndi Lohrmann 309-313-4141

5. Safety Talk

On the inaugural day of a technical rehearsal, the Stage Manager should give a comprehensive safety briefing to the cast and crew. Essential topics include fire procedures, specific considerations related to special effects (including the use of fog, fire, wet conditions, smoke, etc.), proper handling of the set to ensure safety, identification of the first aid kit locations, and other pertinent safety guidelines for each production (use of a turntable, hanging apparatus, etc.).

6. Locking Down Doors

A. Billingsley Theatre – Lobby Doors

- Stage Managers will be trained on how to utilize the screwdriver located in the box office area to lock the entrance doors into the lobby. If you can push on the door and it opens, it is UNLOCKED. Insert the screwdriver into the undercarriage of the lobby entry doors and turn counterclockwise, the panic bar will pop out and lock.

B. Billingsley Theatre – Green Room Door

- Stage Managers will lock the entry door into the Green Room once a rehearsal begins. A hex key is used to lock the Green Room door. The hex key is inconspicuously stored adjacent to the rear entrance of the Green Room, strategically positioned atop the metallic ledge on the right-hand side. Insert the hex key in the hole on the panic bar, push the panic bar in, turn the hex key counterclockwise, and the panic bar will pop out and lock.

7. Local Emergency Services

A. Severe Weather

- The designated storm shelter area within Billingsley is the interior of the theatre. All doorways connecting the theatre to the lobby or Green Room must be securely closed by house/stage management.

B. Call Campus Safety and Security (CSS) using the LiveSafe app or dial 911.

- An AED is located in Billingsley Lobby. An automated external defibrillator (AED) is used to help those experiencing sudden cardiac arrest. The tool is a sophisticated, yet easy-to-use, medical device that can analyze the heart's rhythm and, if necessary, deliver an electrical shock, or defibrillation, to help the heart re-establish an effective rhythm.

C. Fire Procedures

- Call Campus Safety and Security (CSS) using the LiveSafe app or dial 911. Ensure cast and crew evacuate to the gravel parking lot outside of Billingsley Theatre.
- Familiarize yourself with Billingsley Theatre's fire alarm system and its various stages of alert.
- Firefighting: Limit firefighting efforts to small fires, using the available fire extinguishers if necessary. In cases of larger fires, activate the nearest fire alarm and evacuate the building. (See Emergency Evacuation below)
- Fire Check: Before every rehearsal or performance, conduct a comprehensive fire check. Ensure that fire equipment remains accessible, fire passages remain unobstructed, and all necessary conditions for the performance are properly arranged. These proactive measures are vital to maintaining a safe theater environment.

D. Emergency Evacuation

- Call Campus Safety and Security (CSS) using the LiveSafe app or dial 911.
- The following steps are crucial for ensuring the safety of all individuals present during an evacuation:
 - Fire Alarm Activation: In the event of a fire alarm or any sign of a fire, maintain composure. Swiftly halt any ongoing performance or rehearsal with the aid of the

god-microphone. Avoid using the term 'fire' when addressing the audience to prevent panic.

- Announce the Evacuation: Take immediate action to facilitate the evacuation process. Activate the "Panic Houselights" and make a composed announcement to the audience:
"Ladies and gentlemen, we are temporarily suspending the performance/rehearsal to address an urgent situation that requires your attention. Please remain calm and follow the guidance of our house management as we guide you to exit the theater. Your safety is our top priority, and we appreciate your cooperation. Please exit the building at this time and gather in the parking lot while ensuring everyone's safety and avoiding unnecessary alarm. Performers and all crew members, please make your way to the gravel parking lot outside the Green Room."
- Check the Sign-In Sheet: House management assumes responsibility for ushering out patrons, while the primary duty of the Stage Manager, following the announcement of evacuation, is the safety of the cast and crew. Employ the sign-in sheet to verify the secure evacuation of all cast and crew members. Refrain from re-entering the building until it has been officially declared safe to do so.

8. Active Shooter Information

-- AVOID – DENY – DEFEND

- If you see an intruder, call 911 and notify others in your building.
- In the case of an active shooter near Billingsley Theatre or the School of Theatre, you should LOCK DOWN YOUR LOCATION AND HIDE AWAY FROM ANY WINDOWS. Block office or classroom windows if possible but stay out of sight. Student safety is our top priority.
- If you get an alert from another part of campus, remember to AVOID contact – DENY access to your location – DEFEND – run and hide if at all possible – defend as a last resort.
- There are night locks on classrooms and main doors. If these have not been locked down and you are near, DO IT.