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</tbody>
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Introduction

This handbook introduces students to the policies and procedures of the Theatre Arts Program at Texas A&M University. It clarifies our vision of the role of Theatre Arts within a research university. It defines our expectations for students pursuing the Theatre Arts Major or Minor. It situates our academic and artistic mission with regard to our students, the College of Liberal Arts, Texas A&M University, and the national and international network of academic theatre programs to which it is inextricably tied. Theatre Arts is a challenging major, both in class and production. Theatre majors are expected to act as apprentice theatre artists/scholars whether in classrooms, in rehearsal spaces, in the Scene and Costume Studios, and on- and off- stage in performance.

As an emerging performance scholar/artist, regardless of your career goals, you are expected to incorporate these general policies into your coursework and performance projects:

1. You must understand all TAMU rules and regulations; these have also been posted on the A&M website. In particular, know the regulations concerning safety, alcohol, drugs, and firearms.

2. Be on time to all classes, rehearsals, work calls, and performances. Attendance is mandatory. Do not leave without the permission of the supervisor in charge.

3. Know and follow all safety procedures and regulations. Read, understand, and sign the student acknowledgment of risk form for all laboratory classes. Report any safety hazards immediately.

4. Respect your work spaces (classrooms, rehearsal rooms, shops, and theaters). Keep them clean and in good repair. No food or drink (only water in a closed container) will be allowed in classrooms, shops, or theatre spaces. Treat costumes, properties, furniture, and scenery with care.

5. Know and follow the Production Rules (see sample on page 15); you will receive Production Calendar, and contact list for each production.
Mission Statement of the Texas A&M University Theatre Arts Program

The Bachelor of Arts in Theatre Arts provides a broad humanistic education in the liberal arts and performing arts. By means of classroom instruction and an integrated production component, the Theatre Arts student gains a fundamental academic background in theatre and foundational training as a theatre artist.

Theatre is a crucial component of a liberal arts education and integral to the success of a research university. The Theatre Arts Program at Texas A&M University demonstrates the importance of performance as a mode of cultural expression, as a research method, and as a means of building community. We fulfill that mission in four key ways:

- The Program in Theatre in curricularizes production in all aspects of the program. We are committed to offering classes with mainstage production components whenever possible.

- The Program in Theatre meets or exceeds the standards for academic excellence and rigor in the College of Liberal Arts and Texas A&M University.

- The Program in Theatre advocates for the centrality of performance and other arts at Texas A&M University.

- The Theatre Arts Program incorporates global perspective and diversity into its courses, performances, and other activities. The Program in Theatre sends students into the world through study-abroad and other programs. The Program in Theatre recruits a diverse group of students as majors and minors.

Commitment to Environmental Sustainability

The Department of Performance Studies Theatre Arts Program is committed to researching testing, and implementing production methods that are environmentally sustainable. Stewardship of our small portion of the global ecosystem is an important value that is integrated into various parts of our educational process. As an ongoing effort, recommendations and support from all levels of the department are welcome.
I. THE THEATRE ARTS MAJOR AS A CURRICULUM

The Degree Plan for a Theatre Arts Major

Theatre Arts majors must complete an established degree plan to receive a B.A. in Theatre Arts from Texas A&M University. Your individual degree plan, or catalog, corresponds with the semester you entered Texas A&M University and/or the College of Liberal Arts. The degree plan on the following pages has been taken from TAMU Catalog 136. As you review this degree plan, please be aware that specific course requirements may change for varying catalogs; however, you will always be bound by the specific catalog under which you entered Texas A&M University unless otherwise stipulated by University regulations. To view your progress toward completing your degree plan, please consult your academic advisor. Students are encouraged to review their degree plan regularly through the Howdy Portal (http://www.howdy.tamu.edu) by using the “Degree Evaluation” tool.
Bachelor of Arts in Theatre Arts  
Degree Plan  
Catalog 136

<table>
<thead>
<tr>
<th>Major Area Coursework</th>
<th>33 credit hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credits</td>
<td>Course</td>
</tr>
<tr>
<td>3</td>
<td>THAR 102</td>
</tr>
<tr>
<td>3</td>
<td>THAR 110</td>
</tr>
<tr>
<td>3</td>
<td>THAR 135</td>
</tr>
<tr>
<td>3</td>
<td>THAR 245</td>
</tr>
<tr>
<td>3</td>
<td>THAR 381</td>
</tr>
<tr>
<td>3</td>
<td>THAR 382</td>
</tr>
<tr>
<td>3</td>
<td>THAR 420</td>
</tr>
<tr>
<td>12</td>
<td>Concentrations</td>
</tr>
<tr>
<td>– Select from THAR 115, 201, 210, 250, 255, 282, 300-499, ENGL 385, PERF 301</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Communication</th>
<th>12 credit hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credits</td>
<td>Course</td>
</tr>
<tr>
<td>3</td>
<td>ENGL 104</td>
</tr>
<tr>
<td>3</td>
<td>ENGL 212</td>
</tr>
<tr>
<td>– Select 3 credits from ENGL 203, 235, 241, COMM 203</td>
<td></td>
</tr>
<tr>
<td>– Select 3 credits from ENGL 317, 340, 412</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mathematics</th>
<th>6 credit hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>– Select from MATH 131-467 (except MATH 150, 365, 366)</td>
<td></td>
</tr>
<tr>
<td>– Option: Select 3 of 6 credits from PHIL 240, 341, 342</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Natural Sciences</th>
<th>8 credit hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>– Select from Tier I [USC1]</td>
<td></td>
</tr>
<tr>
<td>– Option: Select 4 of 8 credits from Tier I [USC1] or Tier II [USC2]</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Foreign Language</th>
<th>14 credit hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Four course sequence (e.g. 101, 102, 201, and 202) in Arabic, Chinese, French, German, Greek, Italian, Japanese, Latin, Portuguese, Russian, or Spanish (or other language approved by department head)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Humanities and Visual &amp; Performing Arts</th>
<th>12 credit hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>– Select 6 credits from any [UHUM] courses</td>
<td></td>
</tr>
<tr>
<td>– Select 6 credits from any [UVPA] courses</td>
<td></td>
</tr>
</tbody>
</table>

*Note: options exclude THAR 100-499*

<table>
<thead>
<tr>
<th>Social and Behavioral Science</th>
<th>6 credit hours</th>
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</thead>
<tbody>
<tr>
<td>Credits</td>
<td>Course</td>
</tr>
<tr>
<td>3</td>
<td>PSYC 107</td>
</tr>
<tr>
<td>– Select 3 credits from any [USSC] course</td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Citizenship</th>
<th>12 credit hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credits</td>
<td>Course</td>
</tr>
<tr>
<td>3</td>
<td>POLS 206</td>
</tr>
<tr>
<td>3</td>
<td>POLS 207</td>
</tr>
<tr>
<td>– Select 6 credits from any [UHST] course</td>
<td></td>
</tr>
<tr>
<td>– Option: Select 3 credits from any [UTXS] course</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Kinesiology</th>
<th>2 credit hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credits</td>
<td>Course</td>
</tr>
<tr>
<td>1</td>
<td>KINE 198</td>
</tr>
<tr>
<td>1</td>
<td>KINE 199</td>
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<table>
<thead>
<tr>
<th>International and Cultural Diversity</th>
<th>(6 credit hours)</th>
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<tbody>
<tr>
<td>– Select from any [UICD] course</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>General Electives</th>
<th>15 credit hours</th>
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</thead>
<tbody>
<tr>
<td>– Select from any undergraduate TAMU course</td>
<td></td>
</tr>
</tbody>
</table>

*Note: options exclude THAR 100-499*

| Total: | 120 credit hours |

Students who intend to enroll for the first time in a college foreign language course; who have previous knowledge of the language, however acquired; and who have no college credit in the language MUST take a placement test to determine the appropriate course of their ability.
Bachelor of Arts in Theatre Arts
Major Area Coursework
Catalog 136

**Required Courses (7 courses – 21 credit hours)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Prerequisite(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>102:</td>
<td>Script Analysis</td>
</tr>
<tr>
<td>110:</td>
<td>Acting I – Fundamentals</td>
</tr>
<tr>
<td>135:</td>
<td>Theatre Technology I</td>
</tr>
<tr>
<td>245:</td>
<td>Basic Theatrical Design</td>
</tr>
<tr>
<td>381:</td>
<td>Theatre History and Drama Literature I 102</td>
</tr>
<tr>
<td>382:</td>
<td>Theatre History and Drama Literature II 381</td>
</tr>
<tr>
<td>420:</td>
<td>Directing I All required courses</td>
</tr>
</tbody>
</table>

**Concentration Courses (4 courses – 12 credit hours)**

**Acting/Directing**

<table>
<thead>
<tr>
<th>Course</th>
<th>Prerequisite(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>115:</td>
<td>Voice and Articulation</td>
</tr>
<tr>
<td>210:</td>
<td>Acting II – Characterization 110</td>
</tr>
<tr>
<td>310:</td>
<td>Acting III – Period Styles 210</td>
</tr>
<tr>
<td>410:</td>
<td>Acting IV – Advanced Problems 310</td>
</tr>
</tbody>
</table>

**Theatre and Culture**

<table>
<thead>
<tr>
<th>Course</th>
<th>Prerequisite(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>201: Introduction to World Theatre</td>
<td></td>
</tr>
<tr>
<td>282: American Theatre</td>
<td></td>
</tr>
<tr>
<td>302: Dramaturgy</td>
<td>102</td>
</tr>
<tr>
<td>328: Japanese Traditional Performing Arts</td>
<td></td>
</tr>
<tr>
<td>407: Oral Interpretation</td>
<td></td>
</tr>
<tr>
<td>482: American Theatre and Performance 382</td>
<td></td>
</tr>
<tr>
<td>ENGL 385: Playwriting</td>
<td>ENGL 235</td>
</tr>
<tr>
<td>PERF 301: Performance in World Cultures</td>
<td></td>
</tr>
</tbody>
</table>

**Design/Technical Theatre**

<table>
<thead>
<tr>
<th>Course</th>
<th>Prerequisite(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>250: Stage Makeup</td>
<td></td>
</tr>
<tr>
<td>255: Costume Technology I</td>
<td>102, 110</td>
</tr>
<tr>
<td>308: Stage Management and Arts Administration</td>
<td></td>
</tr>
<tr>
<td>335: Theatre Technology II</td>
<td>135</td>
</tr>
<tr>
<td>345: Scene Design</td>
<td>102, 135, 245</td>
</tr>
<tr>
<td>355: Costume Design</td>
<td>102, 245</td>
</tr>
<tr>
<td>360: Lighting Design</td>
<td>102, 135, 245</td>
</tr>
<tr>
<td>435: New Technology for Designers</td>
<td>135, 245, (345, 355, or 360)</td>
</tr>
<tr>
<td>445: Design as Performance</td>
<td>135, 245, (345, 355, or 360)</td>
</tr>
</tbody>
</table>
Academic Advising Syllabus

Your Academic Advisor
Adam Smith, M. A.
Arts and Humanities Building (LAAH) 245
979-458-0940
adam.c.smith@tamu.edu
Office Hours: by appointment

What is Academic Advising?¹
Academic advising provides the direct liaison between the curriculum and the student and serves to ensure that the student's passage through academic requirements is planned and purposeful. In order to aid the student best, academic advising should be a developmental process, involving both academic services and support services and suited to the varied needs that students meet during their tenure at the university. The primary purpose of the developmental academic advising program at Texas A&M is to assist students in formulating and implementing educational plans compatible with their goals in life and their basic skills.

How is academic advising helpful for me?
- Learn how to match your interests to academic programs, student activities, and the world of work
- Facilitate contacts and interaction with faculty and administrators
- Set goals and priorities; then, track and complete them
- Understand university policies and procedures in a timely and relevant manner

How to Prepare for an Advising Session
- Set up an appointment by contacting your advisor directly. Please show up to your appointment. If you are 15 minutes late to your appointment and offer no advance notice of cancelation or tardiness, your appointment will need to be rescheduled.
- Write down the questions you have for your advisor.
- Be ready to discuss any of these items, as relevant: your educational interests and goals, your degree plan, course selection, and any other academic concerns.
- Bring a pad of paper and pen to write down important action items or points of discussion shared during the appointment.
Advisor/Student Roles and Expectations

Your Advisor Will…

- Help you understand the meaning and relevance of the college experience
- Assist you in developing and achieving realistic academic and career goals based on your interests, abilities, values, and needs.
- Interpret university policies, procedures, and requirements
- Refer you to appropriate resources, including the Student Counseling Center, the Career Center, and the Student Learning Center, Study Abroad Programs Office, etc.
- Address your academic questions and concerns
- Adhere to the highest principles of ethical behavior and maintain confidentiality. Your advisor will not discuss issues with parents or non-university persons without your written permission
- Guide you in your selection of courses

You will…

- Take responsibility for your educational experience
- Learn how to access, use, and check your university e-mail (@neo.tamu.edu) daily
- Become familiar with campus resources, including the Student Counseling Center, the Career Center, the Student Learning Center, Study Abroad Programs Office, etc.
- Maintain contact with your advisor through the semester.
- Come to each advising appointment prepared to ask questions and discuss concerns.
- Assess and identify your interests, abilities, values, and needs to be discussed with your advisor
- Clarify your educational, career, and personal goals
- Use the Undergraduate Catalog and the Degree Evaluation tool on Howdy to become knowledgeable of academic requirements, policies, and procedures.
- Know important dates and deadlines like preregistration, Q-Drop, and the final exam schedule as listed on the Office of the Registrar’s website
- Discuss your selection of courses with your advisor
- Accept responsibility for your decisions and actions (or omissions) which affect your educational progress and goals

References


More from the Academic Advisor

Registration

- Prerequisites. Course prerequisites are strictly enforced. These can only be waived by the approval of the instructor of the course. To enroll in a course for which you do not have the prerequisite(s), seek permission of the instructor to add the course. If permission is granted, provide the academic advisor with documentation of the instructor’s approval. The academic advisor will then enroll you into the course.

- Residency Requirement. A minimum of 36 semester hours of 300- and/or 400-level coursework, with a minimum of 12 of the course hours in the major, must be successfully completed in residence at Texas A&M University to qualify for a baccalaureate degree.

- Q-Drop. (Student Rule 1.16). Q-Drops allow a student to withdraw from a course without academic penalty. Overall, it is in your best interest to complete work in a timely and successful manner so as not to jeopardize the progress of your academic plan or, ultimately, your graduation. Please consult your instructor and academic advisor before choosing to Q-Drop.

Grading

- Scholastic Deficiency. Departmental policy does not allow grades lower than a 'C' in required THAR courses. If you do not meet this expectation, the course must be repeated. Please note that course availability varies each semester and some required courses are not offered regularly. Again, it is in your best interest to complete work in a timely and successful manner so as not to jeopardize the progress of your academic plan or, ultimately, your graduation. Students whose GPR falls below 2.0 will not be permitted to participate in Theatre Arts Program productions as an extracurricular activity, hold elected offices in departmental student organizations, or perform duties as student workers/assistants until their GPR has been raised to 2.0 or better.

- Attendance. (Student Rule 7). The university views class attendance as an individual student responsibility. Students are expected to attend class and to complete all assignments. Because of the cumulative nature of theatre courses, their unique learning environments, in-class exercises, demonstrations, and discussions, most class sessions cannot be duplicated; therefore, attendance at all classes is mandatory. In appropriate situations, excused absences are granted in accordance with university policy as outlined in the Student Rules. Production work, including rehearsals; shop calls; or student worker jobs, is NEVER to be used as an excuse for missing classes, failure to complete assignments, or doing poorly on tests.

- Incomplete. (Student Rule 10.5). A temporary grade of I (Incomplete) at the end of a semester or summer term indicates that the student has completed the course with the
exception of a major quiz, final examination or other work. The instructor shall give this grade only when the deficiency is due to an authorized absence or other cause beyond the control of the student. When an instructor reports an incomplete grade to the registrar, he or she will fill out an “Incomplete Grade Report,” which is filed with the department head or designee. This report includes (1) a statement of the instructor’s reason for awarding the incomplete grade and (2) a statement concerning the remaining work to be completed. If the incomplete work is not completed by the end of the following semester or if the student registers for the same course again, the I will be changed to an F by the registrar.
Theatre

**SUMMARY**

The Bachelor of Arts in Theatre Arts provides a broad humanistic education in the liberal and fine arts. By means of classroom instruction and an integrated production component, the Theatre Arts student gains both a fundamental academic background and the foundations of training as the theatre artist. This preparation can lead to a career in professional theatre, advanced study in a variety of related professional disciplines, theatre education, or entry into a broad array of jobs in public relations and communications.

**SAMPLE JOB TITLES**

<table>
<thead>
<tr>
<th>Arts, Media, Entertainment</th>
<th>Acting Coach</th>
<th>Advertising Specialist</th>
<th>Casting Director</th>
<th>Comedian</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor</td>
<td>Director</td>
<td>Dramaturg</td>
<td>Display Designer</td>
<td>Exhibit Designer</td>
</tr>
<tr>
<td>Costume Designer</td>
<td>Lighting</td>
<td>Make-up Artist</td>
<td>Marketing</td>
<td>Playwright</td>
</tr>
<tr>
<td>Lighting Designer</td>
<td>Programmer</td>
<td>Scenic Painter</td>
<td>Set Designer</td>
<td>Projects Designer</td>
</tr>
<tr>
<td>Prop Designer</td>
<td>Puppeteer</td>
<td>Stage Manager</td>
<td>Theatre Manager</td>
<td>Ticketing Coordinator</td>
</tr>
<tr>
<td>Technical Draftsman</td>
<td>Sound Designer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Events Planner</td>
<td>Voice-Over Actor</td>
<td></td>
<td>Literary Manager</td>
<td>Artistic Director</td>
</tr>
<tr>
<td>Industry and Commerce</td>
<td>Sales Representative Corporate Trainer</td>
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<td>Prop Master</td>
<td></td>
</tr>
<tr>
<td>Government, Service and Education</td>
<td>Arts Organization Consultant</td>
<td></td>
<td></td>
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</table>

**INTERNSHIPS IN THEATRE (this is only a representative list)**

**Combined auditions/interviews:**

<table>
<thead>
<tr>
<th>URTA</th>
<th>UPTA</th>
<th>MidWest</th>
<th>SETC</th>
<th>StrawHat</th>
</tr>
</thead>
</table>

**Companies:**

| Actors Theatre of Louisville | Alley Theatre |
| Berkshire Theatre Festival   | CenterStage |
| Cincinnati Playhouse         | Circle in the Square |
| American Players Theatre     | Cleveland Playhouse |
| Dallas Theatre Center        | Drama League |
| Goodman Theatre              | Guthrie Theatre |
| JFK Ctr for Performing Arts  | Lincoln Ctr for Performing Arts |
| LA Theatre Center            | New Dramatists |
| Pearl Theatre                | Stagewest |
| Steppenwolf                  | Theatre Communications Group |
| Theatre Development Fund     | 13St Playhouse |
| Walnut St Theatre            | Signature Theatre |
| Zach Scott Theatre           | Southern Repertory Theatre |
PROFESSIONAL ASSOCIATIONS/UNIONS
Actor’s Equity Association
Director’s Guild of America
Fractured Atlas
IATSE (International Alliance of Theatrical Stage Employees)
Playwrights Guild
Screen Actors Guild/AFTRA
Texas Non Profit Theatres, Inc.
United States Institute for Theatre Technology
United Scenic Artists

WEB/PRINT RESOURCES

Web or Print Resources
ArtSearch
American Theatre Magazine
Backstage Magazine
Backstagejobs.com
Variety Magazine
The New York Times
TD & T
PLSN

Web Resources
Arts Enterprise
C4 Atlanta
Creative Capital
Culture Works Greater Philadelphia
Entrepreneur the Arts
Greater Austin Creative Alliance
Independent Artists Consultants
Institute for Arts Entrepreneurship
Self-Employment in the Arts
Southern Entrepreneurship in the Arts Conference

Print Resources
100 Careers in Film and Television
A Career Handbook for TV, Radio, Film & Television Production
The Backstage Guide to Casting Directors
The Backstage Guide to Stage Management
Breaking & Entering: Landing Your First Job in Film Production
Breaking into Commercials
Breaking into Film
Breaking into Television
Careers for the Stage-Struck and Dramatic Types
Career Opportunities in Theatre and Performing Arts
Great Jobs for Theatre Majors
Opportunities in Performing Arts Careers
Take it from the Top
There’s Money Where Your Mouth Is

Texas A&M University Career Center
209 Koldus Building, 845-5139
Patricia Barron, Career Coordinator-College of Liberal Arts
II. POLICIES AND PROCEDURES OF THE THEATRE ARTS PROGRAM

The Season Committee is constituted with at least one faculty member whose major teaching and performance responsibilities are linked with the Theatre and Culture concentration, at least one member whose major teaching and performance responsibilities are linked to the Acting and Directing concentration, at least one member whose major teaching and performance responsibilities are linked to the Design concentration, and at least one student member chosen by the Season Committee in consult with the academic advisor and the Department Head. Any Theatre Arts faculty member may submit a proposal for a production or guest artist.

The Season Committee will
- Develop seasons that support THAR and PERF curriculum
- Emphasize performance as research
- Introduce a variety of theatrical styles and genres
- Maximize student learning through guest designers, directors, playwrights, and artists
- Enable student participation at all levels, including producing, directing, writing, and designing
- Forge connections with other academic units in the college and university
- Support College of Liberal Art programming in diversity
- Represent at least 3 of the following 4 categories every 2 seasons:
  - 20th C avant-garde/experimental/non-realist
  - Classical
  - Non-Western
  - 19th/20th C realism

It is expected at all Theatre majors will audition for roles and/or apply for Student Technician positions for all theatre program productions.

The Department of Performance Studies practices a policy of diversity in season selection, casting, and production assignments. Performers and production staff are selected without regard to the implied or written mise-en-scène of the performance text. Individuals are selected based on the needs of the production rather than visible markers of race, class, gender, sexuality, physical ability, or appearance.

Because theatre productions are an integral part of the education of a Theatre major you are expected to participate in a meaningful way in at least one of the Theatre Arts Program productions each year. Performance as research is the foundation of the Texas A&M Theatre program. Production opportunities are considered laboratories that supplement classroom work

*Crew Heads:* Stage Managers (SMs), Assistant Stage Managers (ASMs), and Crew Heads are selected through the Student Technician Application process; they represent and have the
support and confidence of the faculty. All company members, including actors, must cooperate fully with the students who hold these positions.

Open Lab Hours: The Costume Studio and Scene Shop will post regular hours at the beginning of each semester. These will be the times that the technical elements of the productions are created. Anyone needing lab hours to fulfill a course requirement, or anyone who wishes to gain experience in any of these areas is welcome to attend. Calls for scenic construction, costume construction and lighting outside of regular hours (like Saturdays) will be posted on the call board as well as the departmental Facebook page.

Crew Calls: Crew member who have a specific backstage position in a departmental production will receive their schedules from the Stage Manager. Crew members must attend all regular and special crew calls unless specifically excused by the faculty supervisor. Crew heads may not excuse members from special calls. Crew members are expected to work at their assigned tasks until they are dismissed by the Stage Manager.

Call Boards: READ ALL SECTIONS OF THE CALL BOARD IN LAAH EVERY DAY
No call for a given day may be posted with less than 24 hours notice. Always initial your name if it appears on the Call Board to indicate that you have seen the announcement. Many announcements will also be sent via group e-mails and Facebook: check e-mails daily.

Production meetings usually involve only the director, designers, technical director, stage manager, and (often) crew heads. These are usually held weekly and specific elements of the production and its progress towards Opening Night are discussed. The Stage Manager or Production Manager will chair this meeting.

Strike: Under most circumstances a production will be struck immediately after the final performance (unless the Technical Director designates an alternate time/date). All company members (cast and crew) will participate in strike. Strike will not end until dismissed by the stage manager.

Rehearsal Policies and Decorum

The director of a production specifies the length of the total rehearsal period, frequency of rehearsals, the length of individual rehearsals and other related information on audition notices or during audition sessions. When auditioning, the student must specifically note on the audition sheet all conflicts unless other arrangements are made prior to auditions.

These are general rehearsal policies that all company members (cast and crews) are expected to follow.

1. Do not use the production as an excuse for incomplete or late academic work.
2. Do not ask to be excused from a scheduled rehearsal.
3. Be on time for rehearsal (i.e., at least 10 minutes early); warm up physically, vocally, and mentally.
4. Bring a pencil and notebook to all rehearsals. Take and review notes regularly.
5. Once cast in a production do not get a haircut, grow or cut facial hair, change hair color, tan, get a new tattoo or piercing or make other significant modifications to your appearance without first consulting with the director and costume/make up designers.
6. Follow directions issued by the director and stage manager or their designated representatives.
7. Ask questions and make suggestions: theatre is a collaborative art.
8. Welcome the opportunity to rehearse a scene as many times as possible--or necessary.
9. Wear rehearsal clothing that approximates your costume(s). Wear the right kind of shoes. For period shows, rehearsal skirts and other necessary clothing will be provided as soon as possible. Take care of rehearsal clothes and shoes and do not eat, drink or smoke while wearing them.
10. Memorize your lines quickly and accurately.
11. Use the rehearsal time wisely. If you are off stage for a considerable time, find another work space to rehearse and/or study; please notify the Stage Manager or ASM of your location.
12. Do not leave the rehearsal room/theater without the permission of the Stage Manager.
13. Never go into the house or lobby in costume and make up unless you have been directed to do so. Do not meet family/friends until you have removed make up and changed into street clothes.
14. Visitors are not permitted at rehearsals and technical rehearsals without the prior consent of the director. Visitors are not allowed backstage or in the dressing rooms during or following a rehearsal or performance.
15. All cast and crew must clean the rehearsal space before leaving.

Performance Policies

ATTENDANCE
• Please arrive at all scheduled rehearsals, technical rehearsals, and performances promptly. The company stage manager (SM) or assistant stage manager (ASM) will take attendance; at times you may be required to sign yourself in. The company SM will tell you what you should do to signify that you are present.
• Beginning with Technical rehearsals, YOU will be responsible for signing in each day/night. Your SM will tell you where the sign-in sheets are posted. Do not sign in for anyone but yourself.
• If you will be late to or absent from a rehearsal OR late for the half-hour call before a performance, contact the SM or ASM by cell phone.

REHEARSALS
(These policies also apply to technical and dress rehearsals and to performances.)
• Please close all doors quietly.
• Turn off/silence cell phones
• Cast members are not allowed in sound or light booths.
• Please do not speak to the Stage Manager during light cues, sounds cues, and set changes.
• When actors are asked to "Stop" during a technical rehearsal, please wait quietly until told to "Go" Do not leave the stage without permission.
• No chairs may be moved from the house for use on stage, in dressing rooms, etc., unless specific permission is granted by Theatre Arts faculty.
• Anyone under the apparent influence of alcohol or drugs is subject to disciplinary action, including dismissal from the cast/crew. Serious violations will be referred to TAMU police.
• Treat the rehearsal space with respect. Do not put your feet up on, stand on, or climb over permanent seating.

PERFORMANCES
• Please remain backstage one-half hour before curtain for performances and tech/dress rehearsals.
• Do not handle props other than those specific to your character.
• Check your props before each show: make sure the prop is in its assigned place.
• Wear appropriate clothing backstage. All backstage crew members should be in blacks unless otherwise stated by the Stage Manager. Blacks include black shoes, black socks, black pants, and black shirts. All clothing should be free of logos, design elements, or distinguishing features. Shoes must be worn backstage at all times.
• Do not talk backstage during a performance. If you must communicate, please whisper.
• Stay out of the entrance/exit areas during entrances/exits of other cast members and especially during crew shifts and set changes.
• ALL cast members must participate in the curtain call and in complete costume for every performance. Do not leave the theater early without permission.
• No company member (cast or crew) should handle or use any equipment in the scene shop unless authorized to do so by the Technical Director or their designee.

COSTUMES and MAKEUP
• All costumes must be signed in and out with the Wardrobe Crew.
• Please hang costumes up in designated areas after dress rehearsals and performances. YOU are responsible for your costume(s).
• Do not eat or drink anything other than water (in a closed container) while in costume dress unless it is legitimate stage business.

CONTACT SHEET
Each production will have its contact sheet containing the names, phone numbers and e-mail of all company members. Please keep the Contact Sheet in a secure place and do not let anyone outside the company have access to the phone numbers.
Emergencies

- Anyone who calls 911 (9-911 from a campus landline) should be prepared to give building number; i.e. LAAH 0275 and Rudder 0446. Building numbers can be found on the tag of any fire extinguisher in that building.
- In the event of a medical emergency in LAAH or Rudder, one person should stay with the victim, one person should call 911 and stay on the phone until the operator allows you to hang up, and one person should meet the ambulance and lead the Paramedics to the victim.
- In the event of a Fire Alarm, EVERYONE must evacuate the building. Only take belongings that are immediately close at hand, close any door behind you, go to the nearest exit door. At LAAH, all evacuated Performance Studies personnel are asked to regroup at the northwest (nearest) corner of the Oceanography & Meteorology building. At Rudder, all evacuated Theatre Arts personnel are asked to regroup across the street from the exterior scene shop doors. Regrouping allows everyone to be accounted for and is an imperative part of every evacuation. Do not re-enter any evacuated building until there is an official all-clear, even if the alarm has been silenced.
- In the event of a Code Maroon, please inform others in the area of the message and follow any instructions until an all-clear is given.
- Central Texas Poison Center: 254-724-7405
- TAMU Police (non-emergency) 979-845-2345
- College Station Police (non-emergency) 979-764-3600
- TAMU Environmental Health & Safety 979-845-4211

Use of Facilities, Equipment, Supplies, and Inventory

As dictated by TAMU Rules and Regulations, as well as for health, safety and housekeeping reasons, smoking, eating, and drinking are prohibited:

1. In the Rudder Forum, Rudder Theatre, Rudder Auditorium, LAAH Black Box, rehearsal rooms, and classrooms at all times, except for legitimate stage business. When possible, eliminate smoking as stage business.

2. In all backstage or control areas (i.e., light/sound booths) in the Rudder Forum, Rudder Theatre, LAAH Black Box, and classrooms.

Do not eat or drink in costume, except for legitimate stage business.

Anyone found using alcohol or illegal drugs/narcotics while on campus will be referred to TAMU police.

Open flames are not permitted in any TAMU facility.
Do not wear open-toed shoes or sandals in the scene shop; absolutely no bare feet in the theater and shop except on stage as dictated by the director. If it is necessary to have bare feet as dictated by a character, keep footwear offstage and wear it when not on stage.

No student may use the facilities, equipment, supplies or inventory of the Theatre Program for projects outside of the TAMU Theatre Production Season.

**Keys**

Facilities and storage area keys must be checked out by appropriate Crew Heads from the front desk of the Administrative Office or the Technical Director. Crew heads must use discretion in the use of keys, key cards, and touch pad codes. Under no circumstances are keys and touch pad codes to be given to other students.

*NOTE: It is a felony to duplicate any TAMU key.* Violators may be expelled from the University and face criminal charges.

**Purchasing Policy**

No purchase for a production may be made by a student. Crew heads who require supplies must submit a complete list of supplies/items, vendor information, and pricing to their crew supervisor by the deadline indicated in the production calendar.

**Makeup Kits**

All Theatre Majors should own a makeup kit (preferably a Ben Nye Personal Student Makeup Kit) - it's part of your "tool kit" as a theater professional. All cast members of a show, majors and non-majors alike, must provide their own makeup to insure proper sanitary conditions. DO NOT SHARE MAKEUP as this may lead to skin problems and infectious diseases. If a particular show/character requires extraordinary makeup, the Theatre Program will provide specialized makeup, wigs, prosthesis, etc.

**Rules for the use of Prop Firearms**

1. All blank-firing firearms and prop firearms with a realistic appearance shall remain locked in the office of the Technical Director when not involved in an active production.

2. During the course of production, prop firearms are only to be used or handled by the appointed Weapon Master/Prop Master, the Stage Manager, or the actor who uses the prop onstage.

3. Blank-firing props should be locked up between performances during the run of a show.
4. Prop firearms are never to be left unsupervised, this includes preset on a props table.

5. Blank-firing props will be loaded immediately before use and unloaded immediately after use.

6. Revolver style blank-firing props should be loaded to capacity. Blank-firing props with a magazine should only be loaded to the needs of the single performance.

7. Live firearms and deactivated live firearms are strictly forbidden from all Performance Studies areas.

8. Blank-firing props owned by the Department of Performance studied are never to be rented or lent to any outside group or organization.

9. Prop firearms are never to be brandished in a threatening manner outside of an active rehearsal or performance.

10. Prop firearms are never to be removed from the stage or backstage areas.

11. Blank-firing props shall not be fired with barrel contact to an actor. This includes suicide or execution scenes.

12. Prop firearms shall not be modified, disassembled or loaded with ammunition other than that specified by the manufacturer.

13. Use and staging of blank-firing props must be approved by the Technical Director/ Safety Officer.

14. Prop firearms manufactured with orange barrels or safety tips shall not be altered or painted over.

15. Any production using blank-firing props must place signage in the lobby indicating that shots will be fired.

Failure to adhere to these rules may result in violation of University Regulations or State or Federal law. If you do not understand these rules, do not handle or operate a prop firearm.
III. STUDENT WORKER/ASSISTANTSHIPS

Student employment opportunities are available to Theatre Students in the Department of Performance Studies Administrative Office, the Costume Studio, and the Scene Shop.

Students who work in the office or either of the shops must:

• Be in good academic standing (i.e., a minimum of a 2.75 grade point average, although preference is given to those with higher GPAs).
• Possess the necessary skills required for the assigned task:
  o *Department of Performance Studies Administrative Office*: Basic computer skills, including knowledge of spreadsheets and relevant software programs, good interpersonal and customer service skills.
  o *Costume Studio*: Machine and hand sewing and other garment and costume craft construction and maintenance skills.
  o *Scene Shop*: Basic carpentry skills and the ability to use power tools; completion of THAR 135 Technical Theatre I, ability to lift heavy material.

Most student worker/assistantship jobs require a commitment of 10-15 hours a week (20 hours maximum, as per university regulations). Student workers/assistants are expected to work through the completion of final exams (this is especially crucial for those working in the Department of Performance Studies Administrative Office). Student workers who are consistently late or who miss work for reasons other than illness will be dismissed. At all times student workers must conduct themselves in a professional manner.

At times student workers will be given keys to open the office or shop. Keys are never to be loaned to other students, and student workers/assistants are not to be in the office or shops after posted hours.

Please inquire with the supervisor of the office or shop in which you are interested working. Be prepared to provide a cover letter, resume and schedule of classes and other commitments. Applicants will be interviewed by the appropriate supervisor.
APPENDIX

A. Sample Forms

Sample Student Worker Statement of Understanding

I understand that as an employee of the Costume Studio, I represent not only the Costume Studio and the Department of Performance Studies, I also represent Texas A&M University. In such, I also understand that I am expected to act in a professional manner and to serve students and employers to the best of my ability.

As a student employee of the Costume Studio, I accept the following expectations as a guide to my behavior in the workplace.

- I will serve as a model of what a student employee should be to all students and employers.
- I will respect all staff.
- I will respect the privacy of all students and maintain the confidentiality of all records including measurements of all student and non-student actors.
- I will check in with my assigned area supervisor when I arrive each day and again before I leave each day.
- I will work in blocks of time no less than 2 hours, unless prior arrangements have been made.
- I will work according to my pre-arranged schedule. I will not work outside of the schedule, unless prior arrangements have been made. I will not ask to leave before the end of my scheduled time.
- I will call in at least 30 minutes before the beginning of my shift should I be unable to report for work due to illness. If I am unable to reach a supervisor by phone, I will send an e-mail message.
- I will ask for time off at least 2 working days in advance by submitting a Request for Leave. I will not assume that my request has been granted until I receive a copy of an approved request.
- I am responsible for submitting my timesheet. If I do not submit it on the due date, I understand that I will not be paid for hours earned until the next pay period.
- I will dress in a respectable manner. I will wear shoes in the Costume Studio at all times.
- I will refrain from engaging in any conversation that is not professional or appropriate for a work environment, including gossip of any kind.
- I will assist in maintaining the appearance of the Costume Studio. This includes cleaning up after myself and leaving all work areas in good condition.
• I will refrain from eating during work hours, unless it is part of a department coordinated event.
• I understand that there will be no food or drink in the costume studio work area with the exception of water in a container with a lid. Gum, candy and tobacco products are also prohibited.
• I understand that all computer use must be work related. I will not check personal e-mail accounts or social networking sites during work hours.
• I will refrain from studying, completing homework assignments and editing/printing schoolwork during work hours.
• I will complete all assignments thoroughly and in a timely manner. I will take pride in all work that I do.
• Once I have completed all assigned tasks, I will ask for additional assignments.

Sample Theatre Arts Program Audition Form

Name of Show Auditions

Show Name begins rehearsal DATE, and rehearses every weekday night time-time through DATE. We will begin Saturday rehearsals DATE. Tech week starts Saturday, DATE. Show Name runs DATE.

Name..................................................................................................................................................
Major ..................................................................................................................................................
Class & GPA .....................................................................................................................................
Email ..................................................................................................................................................
Phone ..................................................................................................................................................

For which role(s) are you auditioning? ..........................................................................................
..........................................................................................................................................................

Is there any role[s] you will not accept? ......................................................................................
..........................................................................................................................................................

If you are cast, are you willing to maintain your appearance (no haircuts, tanning, mani/pedis, tattoos, piercings, etc.) unless you’re requested to change? .................................................................

Conflicts with SHOW NAME rehearsal dates ..............................................................................
Please include your resume/headshot with this form.

The Department of Performance Studies practices a policy of diversity in season selection, casting, and production assignments. Performers and production staff are selected without regard to the implied or written mise-en-scène of the performance text. Individuals are selected based on the needs of the production rather than visible markers of race, class, gender, sexuality, physical ability, or appearance.

Student Safety Acknowledgement Form

Course Name ____________________________________   Course Number _________

Student’s Name _______________________________ Semester __________ 20_____

Student’s UIN ________________________________

Safety in Courses with Hazards

To the student: You are required to read, understand and implement the safety precautions summarized below. Your signature on the attached sheet indicates your absolute willingness to abide by these precautions while you are in the laboratory.

1. Work in the facilities only as authorized by your instructor. Do not execute unauthorized projects.

2. You are required to wear safety glasses at all times during scene shop activities, and as directed in other areas. Other personal protective equipment may be required on a task by task basis.

3. Learn emergency procedures and know the locations of the nearest eye wash stations, first aid kits, fire extinguishers, and telephones.

4. If you are injured or if any type of accident or fire occurs, IMMEDIATELY call your instructor or supervisor for assistance.

5. Carefully read all instructions and thoroughly plan your work.

6. Place personal items in the area designated for backpacks. Backpacks are not permitted in the work area.

7. Do not use any Department equipment unless you have been trained by your instructor or shop supervisor.
8. Do not eat, drink or smoke in the theatres, shops or lab areas. Open drink containers and food are not allowed in the facilities.

9. Anyone wearing open-toed footwear in the scene shops will be asked to leave the work area, no matter their participation or the intended work of the day.

10. No horseplay will be tolerated in the facilities.

11. Long hair and loose clothing must be confined while using or in the presence of shop machinery.

12. Use best practices when using ladders and lifts. Anyone working under an active ladder or lift must wear a hard hat.

13. Respect all pneumatic tools as though they are loaded.

14. If a spill occurs, notify your instructor or other trained person immediately.

15. Dispose of chemicals and waste as directed by your instructor and in a manner consistent with federal, state and local hazardous waste disposal regulations as well as the Performance Studies Zero Landfill Initiative. Organic solvents are never to be disposed of down the sink; receptacles will be provided as needed for their collection.

16. Use best practices when lifting/moving equipment and during materials handling.

17. Do not use heat sources or other sources of spark or flame in the vicinity of flammable liquids. Note that most organic solvents are flammable.

I have read carefully and understand all of the safety rules contained on this sheet. I also agree to read and observe all rules for specific exercises. I recognize that it is my responsibility to obey them faithfully and to report unsafe conditions or practices if I observe them. If I am unclear on procedures or proper use of equipment I will ask my supervisor.

If I have a hypersensitivity or allergy (such as, but not limited to wood dust, latex, metals, pigments, adhesives etc.) I will inform my instructor or the shop supervisor so proper precautions may be arranged.

If I have a medical condition such as, but not limited to, hypo- or hyperglycemia, diabetes, epilepsy, pregnancy, heart ailments, or any other medical condition which may cause sudden loss of consciousness, I certify that I am under a doctor's care and that my doctor has given me explicit permission to participate in this course.

I understand that my adherence to the safety rules is a requirement for participation in this course. The consequence for not following the instructions of the instructor or failure to adhere to the safety rules will result in immediate dismissal from the facility.
I FURTHER UNDERSTAND THAT I AM PERMITTED TO WORK IN THE FACILITIES ONLY WHEN THEY ARE UNDER THE SUPERVISION OF MY INSTRUCTOR OR DESIGNATED SUPERVISOR, UNLESS SPECIFICALLY INFORMED OTHERWISE.

Signature _______________________________   Date __________

Sample Student Technician Application

Please include a cover letter, resume, and portfolio with all submissions. Complete applications are due Friday, September 9 at 12pm. Applications may be delivered to Professor Miller in LAAH 256 or emailed to justinamiller@tamu.edu.

Name: _______________________________________________________________________________

Email: _______________________________________________________________________________

GPA: _______________________________________________________________________________

Major/Minor: _________________________________________________________________________

Position Sought: ______________________________________________________________________
(Feel free to include multiple positions, and the order of interest.)

Second Stage Show (9/25-10/1): Stage Manager, Assistant Stage Manager, Dramaturg, Costume Designer, Lighting Designer, Scenic Designer, Prop Master, Wardrobe Head, Wardrobe Crew, Master Electrician, House Manager, Sound Board Operator, Light Board Operator, Run Crew. *All students applying for designer positions must have taken or be currently enrolled in the corresponding upper-division design class.

Main Stage Show (11/10-11/13 & 11/17-11/20): Stage Manager, Assistant Stage Manager, Assistant Costume Designer, Assistant Lighting Designer, Assistant Scenic Designer, Assistant Costume Technician, Assistant Technical Director, Prop Master, Wardrobe Head, Wardrobe Crew, Master Electrician, Assistant Director, Dramaturg, House Manager, Sound Board Operator, Light Board Operator, Run Crew, Scenic Painter

Faculty Reference (name and email address; please ask before submitting): ________________________
____________________________________________________________________________________
Sample Student Technician Application Continued

Previous Departmental Classes:

Fall 2013 Class Schedule:

Rehearsals are generally scheduled 6-10pm, M-F and some weekends. Work calls, outside of weekly shop/studio hours, are generally scheduled for 4-6 hours on Saturdays and Sundays. Designers should expect to attend 2-3 rehearsals prior to tech week, shop/studio hours as required, weekend work calls, and all rehearsals during Tech Week. Stage Managers, Assistant Directors, and Assistant Stage Managers should expect to attend all rehearsals. Do you have outside commitments (work, extracurricular activities, other) that will keep you from meeting your responsibilities?

What are the responsibilities of the positions for which you are applying? (200 words or less)

How will this position help develop your program of study? (200 words or less)
B. READING LIST THEATRE ARTS STUDENTS

Greek:
Aeschylus
  Agamemnon
Aristophanes
  Lysistrata
Euripides
  Medea
Sophocles
  Oedipus Rex, Antigone

Roman
Plautus
  The Twin Menaechmi
Seneca
  Thyestes

Medieval
  The second Shepard’s Play

Renaissance
Calderon, Pedro
  Life is a Dream
Fletcher, John
  ’Tis Pity She’s a Whore
Goldoni, Carlo
  The Servant of Two Masters
Johnson, Ben
  Volpone
Marlowe, Christopher
  Dr. Faustus (1604)
Shakespeare, William
  A Midsummer Night’s Dream
  Hamlet
  King Lear
  Richard III
  Twelfth Night
de Vega, Lope
  Fuenteovejuna
Webster, John
  The White Devil

Restoration/Neo-classical:
Behn, Aphra
  The Rover
Cibbers, Colby
  The Careless Husband
Congreve, Richard
  The Way of the World

Goldsmith, Oliver
  She Stoops to Conquer
Moliere
  Tartuffe
Racine
  Phaedra
Sheridan, Richard
  School for Scandal

Nineteenth Century:
Aiken, George L.
  Uncle Tom’s Cabin
Boucicault, Dion
  The Octoroon
Buchner, Georg
  Woyzeck
Chekhov, Anton
  The Cherry Orchard
Goethe
  Faust
Ibsen, Henrik
  Hedda Gabler
Jarry, Alfred
  Ubu Roi
  King Ubi
Rostand, Edmund
  Cyrano de Bergerac
Schiller, Friedrich
  Mary Stuart
Shaw, George Bernard
  Mrs. Warren’s Profession
  Pygmalion
Strindberg, August
  Miss Julie
Wilde, Oscar
  The Importance of Being Earnest

20th Century:
Albee, Edward
  Who’s Afraid of Virginia Woolf
  Three Tall Women
Anouilh, Jean
  Antigone
Auburn, David
  Proof
Baraka, Amri
  Dutchman
Beckett, Samuel
Waiting for Godot
Endgame

Henley, Beth
Crimes of the Heart

Brecht, Bertolt
Mother Courage
The Caucasian Chalk Circle

Bush, Catherine
Wooden Snowflakes

Butterworth, Jez
Jerusalem

Cesaire, Amie
A Tempest

Churchill, Caryl
Cloud 9

Cocteau, Jean
Wedding on the Eiffel Tower

Coward, Noel
Blithe Spirit

Cruz, Nilo
Anna in the Tropics

D’Amour, Lisa
Detroit

Diaz, Kristoffer
Elaborate Entrance of Chad Diety

Dietz, Steven
Still Life with Iris

Durrenmatt, Friedrich
The Visit

Edson, Margaret
Wit

Eno, Will
Thom Pain (based on nothing)

Feydeau, Georges
A Flea in her Ear

Fierstein, Harvey
Torch Song Trilogy

Fo, Dario
Trumpets and Raspberries

Foote, Horton
The Young Man From Atlanta

Fornes, Maria Irene
Feefu and her Friends

Friel, Brian
Dancing at Lughnasa

Fugard, Athol
Master Harold... and the Boys
My Children! My Africa!

Fuller, Charles
A Soldier’s Play

Gambaro, Griselda
Antigona Furiousa

Genet, Jean
The Balcony

Glaspell, Susan
Trifles

Gorky, Maxim
The Lower Depths

Gray, Spalding
Swimming to Cambodia

Guare, John
Six Degrees of Separation

Hansberry, Lorraine
A Raisin in the Sun

Hellman, Lillian
The Children’s Hour

Heyward, DuBose
Porgy and Bess (music by George Gershwin)

Howe, Tina
Painting Churches

Hughes, Langston
Mulatto

Hwang, David Henry
M Butterfly
Chinglish

Ionesco, Eugene
The Bald Soprano

Joseph, Rajiv
Bengal Tiger at the Baghdad Zoo

Kaufman, Moises
The Laramie Project

Kazan, Zoe
Absalom

Kitt, Tom & Yorkey, Brian
Next to Normal

Kushner, Tony
Angels in America

Larson, Jonathan
Rent

Laufner, Deborah Zoe
Sirens

Letts, Tracy
August: Osage County

Lindsay-Abaire, David
Rabbit Hole

Lorca, Frederico Garcia
The House of Bernarda Alba
Macleish, Archibald  
*J. B.*

Margules, Donald  
*Dinner with Friends*

Mamet, David  
*Glengarry Glen Ross*

McDonah, Martin  
*The Beauty Queen of Leenane*

Mee, Charles L., Jr.  
*Big Love*

Miller, Arthur  
*Death of a Salesman*

Miranda, Lin-Manuel & Hudes, Quiara Alegria  
*In the Heights*

Moraga, Cherrie  
*The Hungry Woman*

Nachtrieb, Peter  
*Boom*

Norris, Bruce  
*Clybourne Park*

Nottage, Lynn  
*Ruined*

Nowra, Louis  
*The Golden Age*

O’Casey, Sean  
*Juno and the Paycock*

Odets, Clifford  
*Waiting for Lefty*

O’Neill, Eugene  
*Long Day’s Journey into Night*  
*Emperor Jones*

Organ, Scott  
*Phoenix*

Osborne, John  
*Look Back in Anger*

Overmyer, Eric  
*On the Verge; or, The Geography of Yearning*

Parks, Suzan-Lori  
*The America Play*  
*Topdog/Underdog*

Pinter, Harold  
*The Birthday Party*

Pirandello, Luigi  
*Six Characters in Search of An Author*

Reza, Yasmina  
*God of Carnage*

Ruhl, Sarah  
*In the Next Room (or, The Vibrator Play)*

Saracho, Tanya  
*El Nogalar*

Sartre, Jean  
*No Exit*

Schenkkan, Robert  
*The Kentucky Cycle*

Shange, Ntozake  
*For Colored Girls Who Considered Suicide when the Rainbow Was Enuf*

Shanley, John Patrick  
*Doubt*

Shaw, George Bernard  
*Pygmalion*

Shepherd, Sam  
*Buried Child*

Simon, Neil  
*Lost in Yonkers*

Smith, Anna Deveare  
*Fires in the Mirror*  
*Twilight: Los Angeles, 1992*

Sondheim, Stephen & Lapine, James  
*Sunday in the Park with George*

Soyinka, Wole  
*Iphigenia Crash Land Falls on the Neon Shell*

Stoppard, Tom  
*Arcadia*  
*Rosencrantz and Guildenstern are Dead*

Svich, Caridad  
*Iphigenia Crash Land Falls on the Neon Shell*

Synge, John Millington  
*Riders to the Sea*  
*Playboy of the Western World*

Thompson, Judith  
*Lion in the Streets*

Treadwell, Sophie  
*Machinal*

Uhry, Alfred  
*Driving Miss Daisy*

Valdez, Luis  
*Zoot Suit*

Vogel, Paula  
*How I Learned to Drive*

Wasserstein, Wendy  
*The Heidi Chronicles*

Weiss, Peter  
*Marat/Sade*

Wertenbaker, Timberlake  
*Our Country’s Good*

Wilder, Thornton  
*Our Town*
Williams, Tennessee
    *A Streetcar Named Desire*
    *Cat on a Hot Tin Roof*
Wilson, August
    *Fences*
    *The Piano Lesson*
Wilson, Lanford
    *Talley’s Folly*
Wright, Doug
    *I am My Own Wife*
Yeats, William Butler
    *The Death of Cuchulain*