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Special Section

D-1 2011 SETC College, University & Training Program Directory
Find the right school for you in this comprehensive directory listing SETC member institutions and the degrees they offer.
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Cover

This photo of the final tableau of Marisol by Jose Rivera, shown during its run at the Forum Theater on the Ohio University (OU) campus in Athens in February 2010, was chosen from more than 130 photos submitted by colleges and universities. The play, part of OU’s mainstage season, was directed, designed and photographed by students. The director was Vanessa Mercado Taylor (MFA thesis); scenic design was by Sarah O’Brien (MFA thesis); costume design was by Kimberly Parkman (2nd year MFA student); and lighting design was by Brittany Shemuga (undergraduate senior). The photo was shot by Kelly Cline, currently a senior majoring in commercial photography in the School of Visual Communication, as part of her work in OU’s Program to Aid Career Exploration (PACE). This internship-like program provides the School of Theater with photography majors who learn to do performance photography by shooting mainstage productions under the direction of theatre professor emeritus Robert Winters. The photos are used to create lobby displays, provide portfolio photos and preserve archival records of all shows. (Cover design by Deanna Thompson)
Theatre folk have been bemoaning the decline of our field for decades now. Groans about lack of funding, support and audience members punctuate the conversations we have every day. Our chagrin is aimed at the lack of people in our seats, but when we do get them there, we grumble about poor behavior, cell phone interference and lack of theatre courtesy.

At the start of a recent show I attended, a young actor came out and read a list of rules on how to behave correctly in the theatre. Theatres everywhere are doing similar things: newsletters to patrons on theatre rules and regulations, announcements before a show about silencing cell phones and other devices, and classes on the university level that teach proper theatre conduct as part of their curriculum.

The rules, such as they are, go something like this: Sit still, turn off your cell phone, take out crying babies, laugh when it’s appropriate, don’t when it’s not, clap at the end of scenes, don’t be a distraction to the actors, no visiting during the show … and the list goes on. We have made attending the theatre like going to the doctor’s office to give blood and urine, instead of an event filled with energy, excitement and, dare I say it, entertainment. No wonder hordes of people bemoan their state if attending a night at the theatre. I’m a theatre person, and I dread going because it’s become clinical, as opposed to seeming like a hot date.

Theatre practitioners have laid the blame at the feet of “uneducated” audiences who lack the intelligence to enjoy our art form. The reality is, we are to blame for our relationship with our audiences. Ever since Denis Diderot propagated the concept of the “fourth wall,” we have gone to great lengths to push our audiences away from our performances, causing them to be artificial, things to be admired from afar and not partaken of directly. The fourth wall shifted our focus from being audience-centered to being actor-centered. We expect audiences to pay good money and admire us and, by golly, we want them to tell us so. Our work is for the audience. We are there for them, not the other way around. If we spent more time cultivating this relationship, instead of laying down ground rules for how to enjoy theatre, we might have audiences again.

Dear Editor:

Ray Paolino’s “400 Words” in the Fall 2010 Southern Theatre raises important moral and legal questions. I addressed some of them in my article in the Fall 2005 Southern Theatre, but sadly little has changed since then.

Paolino is mistaken, however, when he says that “copyright laws” prohibit changes in the script. All that the laws do is to reserve to the playwright control over whether such changes will be allowed. Understandably, most playwrights will not want the words of the script changed without permission, but stage directions are often not even written by the playwright, and instead are a record of an early production. And controlling the words of the stage directions may be understandable in any reprinting, but can the playwright, by copyrighting his words, control the movements of the actors on a stage? The design of the scenery and costumes?

The law is less than clear on that point, and it is the publishers/leasing agents who are inserting into their contracts efforts at such control. I talked recently to a very famous playwright who was not even aware of such restrictions, and who agreed that his own scripts were not intended to control a director in that way.

Paolino is right that we should model for our students respect for the law and for playwrights’ intent (if we can figure out what that is). More playwrights need to discuss with their leasing agents how much they really expect to control in productions they will never see. The leasing agencies, as far as I can tell, are protecting themselves by blanket prohibitions in their contracts that ridiculously limit directorial creativity. Sadly, at the rate at which the legal complexities of directing a play are piling up in our litigious society, we will all be in court unless we revert to cookbook directing – simply following the recipe.

Philip G. Hill
Professor Emeritus, Furman University
The opportunity to study in another country can be a life-changing experience for theatre students. Emerging artists (and seasoned ones) need a broad and diverse perspective if they are to create, advance and advocate for theatre. In our sixth annual College & University issue, Southern Theatre takes an in-depth look at the value of study abroad in our increasingly global society. Paul B. Crook offers an overview of overseas study opportunities offered by SETC member institutions that responded to an e-mail survey, and more detail is provided in an accompanying chart.

What benefits does study abroad provide for a student? Tessa Carr explores the advantages from the standpoint of professors and graduate school program directors. In brief sidebars sprinkled throughout the magazine, students and professors who have been overseas for study share the impact that the experience had on their lives and careers.

One of the biggest obstacles for many students is the anticipated cost of studying abroad, but Scott Crawford notes that the perception of cost is often much higher than reality. He shares inside information on how students’ financial aid can sometimes be applied to the cost – and provides resources for finding scholarships as well.

We also offer advice for professors on developing their own study abroad programs. George Hillow, who has taken a number of student groups overseas, shares tips on putting together a trip to London. Finally, Amile Wilson shares resources for finding additional study abroad opportunities.

Rounding out our focus on students is the center section of the magazine, where we provide a comprehensive resource to help in selecting a school: the 2011 College, University & Training Program Directory, listing SETC member institutions and the degrees they offer.

This issue also includes our regular “400 Words” column, in which Bret Jones expresses his frustration over theatres’ growing emphasis on rules of behavior for audiences. Do you agree or disagree? Weigh in with a letter to the editor.

Finally, in “Words, words, words...,” our regular book column, Philip G. Hill reviews a new book on how theatre is financed.

As always, we strive to deliver current, cutting-edge ideas and tools. We hope you will find this issue meaningful for your organization and for you personally. Educators and students, be sure to take a look at the College, University & Training Program Directory! SETC’s mission is all about “connecting you to opportunities in theatre.”

From the SETC President

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How Study Abroad Changed My Life

Imagine yourself attending a class at Shakespeare’s Globe in London. Or learning Stanislavski techniques at the Moscow Art Theatre. Or participating in workshops at the National Academy of Chinese Arts in Beijing.

If you think visiting those faraway theatres seems more like a dream than a realizable goal, you may be surprised to learn of the numerous opportunities available today to study abroad. With the theatre world increasingly becoming more global in perspective, Southern Theatre recently surveyed member institutions about opportunities they offer to students and others for study abroad. The survey found a wide array of opportunities to study in places from London to China. Many of the programs are open to anyone, not just to students attending a particular school. In addition to programs offered through institutions, we also found a number of other independent organizations that offer study abroad opportunities in theatre. (See list, Page 34.)

If you are considering participating in a study abroad program through your university or another organization, you need to do some homework. This story will provide an overview of offerings at schools that participated in our survey, while the chart on Pages 14-17 will provide more in-depth information about study abroad opportunities offered by those institutions. Some issues to pay particular attention to when looking at the chart include: Is the trip open to people who do not attend the institution (if it’s offered through a university you do not attend)? Does the fee include airfare? Does it cover room and board? Does it include the cost of tickets to any shows you will see? Can you apply your financial aid to the cost of your trip? Are scholarships available specific to the study abroad program? (Note: Online at www.setc.org/publications, you will find the full versions of the survey responses with more detail on program offerings.)
Perhaps the biggest question, particularly in today’s depressed economy, is: Why study abroad? Throughout the magazine, you will find comments from students who found study abroad to be a life-altering event. In addition, you’ll find a story outlining the benefits from teachers’ and graduate programs’ perspectives on Page 20.

Cost, of course, is one of the biggest considerations for many contemplating study abroad. The average cost at the colleges in our survey that specified a cost was about $4,300. The majority included room and board in the cost, and about half included airfare. Twenty-eight institutions said they allow students to apply financial aid toward the cost of the program, and 19 offer scholarships specifically for study abroad. (See Page 24 for more information on paying for a study abroad trip.)

The locations of study abroad opportunities varied among survey respondents. However, the majority (21) of the 32 institutions that responded to our survey indicated they send students to England. Eight institutions offer multiple locations for study abroad. The time frame of programs ranges from two weeks (Christopher Newport University) to two full semesters (New York Film Academy and Randolph College) to an entire master of fine arts (MFA) degree program (Mississippi University for Women/Academia Dell’Arte). All but one of the institutions (the African American Theatre Program at the University of Louisville) offer class credit for study abroad programs, 75 percent offer students the chance to take workshops or classes with theatre professionals, and all of them offer opportunities to see some of the most amazing professional theatre productions in the world.

Each institution has its own goals and purposes for its study abroad program. Some are centered around a theatrical event, while others have a different focus for each trip. Some offer students practical experience in classical Italian comedy, with performance opportunities provided at the end of the study.

How Study Abroad Changed My Life

JULIE GAFNEA
Senior
University of Alabama at Birmingham (UAB)

STUDY ABROAD:
May 2009: Two weeks in Bulgaria and Greece through UAB.

What is the most important thing you learned through study abroad?
The course I took was not so much about learning as about experiencing. Everything that I learned from my trip I could have learned from a textbook. The experiences, however, I could not have gotten any other way. You can stare at a picture of the Parthenon or at an epic view all you want, but when you are staring at it in person, when you are there, you become a part of it. To walk the same agora and to smell the same air that Socrates did or to sit in the same theatre that held the festivals that performed plays by Aristophanes, among others – these are things that can never come from a textbook.

How has study abroad helped or impacted your work?
Right now I am dramaturging the play *Lysistrata* by Aristophanes. It is so rewarding that I can say that I have sat in the very theatre where this play was performed. I have stood in the very acropolis that is the setting of the play. These rewards add an entirely new dimension to my work as a researcher of ancient Greece.

Because each of the programs has its own unique focus, perhaps the easiest way to examine them is to look at the various locations for the studies and what each offers to students.

ENGLAND

*Number of offerings: 21*
Campbell University, Centre College, Christopher Newport University, Florida State University, Georgia Perimeter College, Indiana University, Louisiana Tech University, Lyon College, Meredith College, Middle Tennessee State University, Missouri State University, New York Film Academy, Northern Kentucky University, Randolph College, Troy University, University of North Carolina at Chapel Hill, University of North Carolina at Greensboro,
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University of Southern Mississippi, Valdosta State University, Western Kentucky University and University of Wyoming.

All of the programs with England as a destination offer an opportunity for students to experience firsthand the culture of one of the top locations in the world for Western drama.

At Valdosta State University, “the most important part of the study abroad program is for students to have a firsthand cultural experience,” says Professor Eric Nielsen, who has led and taught in numerous study abroad programs. In addition to study with guest artists and tours, students who take this school’s five-week intensive are required to go on one field trip for each lecture they attend. This mixture of classroom and tactile experience helps immerse the students in London’s atmosphere.

One of the more hands-on England programs is offered by the University of Southern Mississippi (USM). Associate Professor Robin Carr’s students have the opportunity to meet and work with British professionals, including actors, directors, designers and playwrights. The experience, she says, is an “energizing experience that also includes all of what London theatre has to offer.” In addition to seeing plays, galleries, museums and landmarks, the students are afforded the chance to perform and showcase their work at the end of the one-month term. Not limited to London, USM’s program offers a four-day extended trip to Edinburgh for an up-close look at theatre in Scotland.

IRELAND/SCOTLAND
Number of offerings: 6
Christopher Newport University, Georgia Perimeter College, Middle Tennessee State University, St. Edward’s University, University of North Carolina at Greensboro and Western Kentucky University.

Other popular destinations for study abroad in the United Kingdom include Scotland and Ireland – and not just as “side trips” from a London tour. St. Edward’s University has an unusual summer-intensive program to Scotland that is undertaken jointly with Queen Margaret University. This interdisciplinary program takes place leading up to and during the famed Edinburgh Festival Fringe. According to Assistant Professor Sheila Gordon, the program focuses on “developing collaborations between theatre students and business students during a total immersion into global theatre-making and festival and event management studies.” With more and more theatre companies looking to employ professionals with wide-ranging skill sets, a program such as this can be invaluable in terms of preparing theatre artists for multiple tasks as they enter the work force.

In addition to a short winter-break appreciation course to London, Middle Tennessee State University also offers students a practical, hands-on experience in Ireland every other year. Students participate in

How Study Abroad Changed My Life

DEBORAH BELL
Professor of Costume Design
University of North Carolina at Greensboro
Author, Mask Makers and Their Craft: An Illustrated Worldwide Study

STUDY ABROAD:
1984: Summer study in Italy and Amsterdam through University of Georgia
1997: Summer tour of London and surrounding cities through USITT Costume Commission
2003: Winter study in Bali through Dell’Arte International School of Physical Theatre

What is the most important thing you learned through study abroad?
In order to comment on the world, an artist needs to know something about the world. I would certainly rank my study abroad experiences as the most effective way to access and understand broad cross-currents and influences in art and theatre, not just from historical and cultural perspectives, but by sharing artistic sensibilities with individual foreign artists and theatre practitioners.

How has study abroad helped or impacted your work?
My introduction to Italy through the excellent summer studies abroad program offered by the University of Georgia directly influenced my lifelong appreciation of the great theatre playwright, director, designer and performer, Dario Fo, ultimately resulting in grant-sponsored research at his archival center in Milan. That experience also led to a satisfying collaboration with an Italian theatre company, which resulted in theatre tours in both Italy and the southeast United States.

My participation in Dell’Arte International’s annual winter study abroad program in Bali introduced me to major Balinese performers and mask makers. It was a truly life-changing experience that reaffirmed my intention to write about mask makers worldwide. Indeed, this exotic experience shaped the content and perspective of my book Mask Makers and Their Craft: An Illustrated Worldwide Study, recently published by McFarland & Company, Inc., Publishers.
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a program that “involves writing, producing and touring an original show,” says Professor Scott Boyd. This tour gives students all of the usual benefits of study abroad in terms of experiencing a different theatrical culture, but also gives participants a chance to learn about the excitement of producing an original work and the rigors of an international tour.

ITALY, FRANCE, GERMANY, SPAIN and GREECE

Number of offerings: 8

Accademia dell’Arte-Hendrix College, Mississippi University for Women/Accademia Dell’Arte, New York Film Academy, University of Georgia, University of North Carolina at Greensboro, University of Kentucky, Valdosta State University and Virginia Commonwealth University.

Italy is a popular destination for European study abroad. The University of Georgia’s “Drama in Cortona” program is a “practical experience in Italy studying classical Italian comedy style through application, rehearsal and performance of an abridged comic text,” according to Professor Ray Paolino, the director of the program. In addition to their stay in Cortona, located in the heart of Tuscany, students take field trips to Florence and Rome for viewings at museums of some of the major Renaissance art works surviving in the world today. “Drama in Cortona” students finish their semester-long stay by performing in hilltop amphitheatres, on town squares and in a traditional Tuscan theatre.

One of the most unusual study abroad programs detailed in the survey is also one of the newest. Professor William Biddy, director of theatre at Mississippi University for Women (MUW), oversees a new MFA program that hosted its inaugural class in fall 2009. Twelve students were admitted to spend 28 months earning an MFA in physical theatre, offered by MUW in conjunction with Accademia dell’Arte in Arezzo, Italy. The study, Biddy says, is “rooted in the spirit of the commedia dell’arte or the ethos of the actor-creator.” Students study traditional commedia techniques, as well as movement, dance, Italian
When it comes to career choices, NSU is a hard act to follow.

With degrees in theatre, dance, music, art administration, and art, and an on-campus performing and visual arts center – including performance and black box theatres – NSU couldn’t be more dedicated to the arts. Yet with more than 40 undergraduate degree programs, small class sizes and a distinguished faculty, NSU can prepare you for any role in life you choose. Add more than 70 student organizations and a spectacular 300-acre Fort Lauderdale-Davie main campus offering a variety of on-campus housing options, and it’s no wonder why NSU continues to receive rave reviews.
language, mime/mask work and the circus arts. Biddy says “the program fully prepares students to devise and create their own ensemble performance informed by a study of the aesthetic, historical and social context.”

OTHER NATIONS
Number of offerings: 8
Armstrong Atlantic State University, Dell’Arte International School of Physical Theatre, Middle Tennessee State University, New York Film Academy, University of Louisville African American Theatre Program, Virginia Commonwealth University and Wayne State University.

From the Czech Republic (Armstrong Atlantic) to South Africa (Virginia Commonwealth) to China (University of Louisville) and more, there are numerous opportunities for students looking for a theatrical experience in a different culture.

Lundeana Thomas, director of the African American Theatre Program at the University of Louisville, has helped establish a working relationship with the National Academy of Chinese Theatre Arts, Xiamen University and the Foreign Studies University, which “seeks to create opportunities for the students and communities of these two very different cultures to learn about each other’s performing arts, cultures and the histories that inform them,” according to Thomas.

Joan Schirle’s Dell’Arte study abroad students work with Balinese artists in their family homes while studying movement, mask and voice work.

Professor James Thomas’ students at Wayne State University study Stanislavski and Chekhov during a one-month stay in Moscow, with directors, actors and designers focusing on the collaborative process.

THEATRE ON A GLOBAL SCALE
Turn the page to learn more details about these study abroad programs. All of the programs, regardless of location or duration, seek to enrich the lives of students through contact with and immersion into a different theatrical and social culture. They afford students the chance to alter perspectives and experience the world of theatre on a truly global scale.

Paul B. Crook is an assistant professor of acting and directing at Louisiana Tech University in Ruston, LA, and the chair of SETC’s Acting/Directing Committee.

See charts on Pages 14-17 for details on study abroad programs offered by survey respondents. For more comprehensive information from the survey forms, visit the SETC website at www.setc.org/publications.

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### College/university/training program | Study abroad program location | Program duration | Program open to | Class credit on trip? | Number of plays students attend? | Show tickets included in trip cost? |
--- | --- | --- | --- | --- | --- | --- |
Armstrong Atlantic State University | Czech Republic | 1-month summer program; follow-up work on return | Anyone | Yes; 6 hours | 12-14 | Yes |
Campbell University | England; “Student Choice” program | England: 4 weeks; “Student Choice”: 1 term program | Anyone | Yes; England: 3 hours; “Student Choice”: up to 18 hours | 5 included in England trip | Yes |
Centre College | England | 1 semester | Entire campus | Yes; up to 12 hours | Numerous | Some |
Christopher Newport University Department of Theater and Dance | England, Scotland | 2-week seminars | Entire campus | Yes; 3 hours | 8-9 | Yes |
Dell’Arte International School of Physical Theatre | Bali, Indonesia | 1 month | Anyone | Yes | 3-10 | Yes |
Florida State University | England | 1 semester | Anyone | Yes | Usually 30 per semester | 8-10 included |
Georgia Perimeter College | England, Ireland, other locations | 5-8 weeks | Anyone | Yes; 6 hours | 3 or more | Partially |
Hendrix College/Accademia dell’Arte | Italy | 1 semester; summer; January term program | Anyone | Yes; usually 15 or more | 2 | Yes |
Indiana University (main campus) | England | 3-week summer intensive | Entire campus | Yes; 3 hours | 4-8 required | Yes |
Louisiana Tech University | England | 3 weeks | Entire campus | Yes | 10-plus | Yes |
Lyon College | England | 2 weeks | Entire campus | Yes; 1 hour | 8 | Yes |
Meredith College | England | 6 weeks | Anyone | Yes; 12 hours | At least 4 | No |
Middle Tennessee State University | England, Honduras, Ireland, Russia | Winter break; summer course | Anyone | Yes; 3 hours | Varies; 5-9 | Yes |
Mississippi University for Women/Accademia dell’Arte | Italy | 28 months (MFA degree program) | Anyone | Yes; full 60-hour MFA degree | Numerous | No |
Missouri State University | England | 1 semester | Entire campus | Yes; 3-6 hours | Unlimited | No |
New York Film Academy | England, France, Italy, Shanghai, Abu Dhabi, Beijing, Tokyo, Seoul, UAE | 2 semesters; terms of 4-8 weeks | Campus and other colleges/universities | Yes | Varies according to location | No |
Northern Kentucky University | England | 2-week winter break; 1-week spring break; 5-week summer programs | Anyone | Yes; 3 hours | A minimum of 5 | Yes |
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<td>No</td>
<td>No</td>
<td>$650</td>
<td>No</td>
<td>Yes</td>
<td>No; paid by university</td>
<td>No; paid by university</td>
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<tr>
<td>No</td>
<td>Yes</td>
<td>$5,600</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>No</td>
<td>No</td>
<td>Varies; about $3,700</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Yes</td>
<td>No response</td>
<td>No response</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
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<tr>
<td>Yes</td>
<td>No</td>
<td>Variable</td>
<td>No response</td>
<td>No response</td>
<td>No response</td>
<td>No response</td>
</tr>
<tr>
<td>Yes</td>
<td>Yes</td>
<td>Varies by location</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
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<tr>
<td>Yes</td>
<td>No</td>
<td>2-week London winter theatre: $3,395</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>College/university/ training program</td>
<td>Study abroad program location</td>
<td>Program duration</td>
<td>Program open to</td>
<td>Class credit on trip?</td>
<td>Number of plays students attend?</td>
<td>Show tickets included in trip cost?</td>
</tr>
<tr>
<td>--------------------------------------</td>
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</tr>
<tr>
<td>Randolph College Theatre</td>
<td>England, various locations for summer trips</td>
<td>1 and 2 semesters, with occasional 2-week summer trips</td>
<td>Anyone</td>
<td>Yes; full course load for semester or 3 hours for summer</td>
<td>6 or more</td>
<td>Yes, for summer trip only</td>
</tr>
<tr>
<td>St. Edward's University</td>
<td>Scotland</td>
<td>Summer intensive</td>
<td>Entire campus</td>
<td>Yes; 6 hours</td>
<td>6-20</td>
<td>6 tickets included</td>
</tr>
<tr>
<td>Troy University</td>
<td>England</td>
<td>2 weeks</td>
<td>Anyone</td>
<td>Yes; 3-6 hours</td>
<td>Varies</td>
<td>No</td>
</tr>
<tr>
<td>University of Alabama at Birmingham Theatre Department</td>
<td>Various destinations</td>
<td>1 semester; short “Maymester” term</td>
<td>Entire campus</td>
<td>Yes</td>
<td>2-4 (desired number)</td>
<td>No</td>
</tr>
<tr>
<td>University of Georgia</td>
<td>Italy</td>
<td>1 semester; short “Maymester” term</td>
<td>Anyone</td>
<td>Yes; 6 hours</td>
<td>1-2, usually in Rome or Florence</td>
<td>Yes</td>
</tr>
<tr>
<td>University of Kentucky Department of Theatre</td>
<td>France</td>
<td>3 weeks</td>
<td>Entire campus</td>
<td>Yes; 3 hours</td>
<td>6-8</td>
<td>Yes</td>
</tr>
<tr>
<td>University of Louisville African American Theatre Program</td>
<td>China</td>
<td>During semester breaks</td>
<td>Anyone</td>
<td>No</td>
<td>2-6</td>
<td>Yes</td>
</tr>
<tr>
<td>University of North Carolina at Chapel Hill Department of Dramatic Art</td>
<td>England</td>
<td>Summer study</td>
<td>Entire campus</td>
<td>Yes; 6 hours</td>
<td>9</td>
<td>Yes</td>
</tr>
<tr>
<td>University of North Carolina at Greensboro</td>
<td>England, Ireland, Scotland, Germany</td>
<td>1 and 2 semesters</td>
<td>Anyone</td>
<td>Yes; 12-18 hours</td>
<td>As many as they want</td>
<td>Varies</td>
</tr>
<tr>
<td>University of Southern Mississippi</td>
<td>England</td>
<td>1 month</td>
<td>Anyone</td>
<td>Yes; 6 hours</td>
<td>Varies</td>
<td>Yes</td>
</tr>
<tr>
<td>University of Wyoming</td>
<td>England</td>
<td>1 semester</td>
<td>Entire campus</td>
<td>Yes; up to 12 hours</td>
<td>Minimum of 4</td>
<td>No</td>
</tr>
<tr>
<td>Valdosta State University</td>
<td>England, Germany, France, Italy, Spain, China, Russia</td>
<td>5-week intensive</td>
<td>Anyone</td>
<td>Yes; 6 hours</td>
<td>3 minimum</td>
<td>No</td>
</tr>
<tr>
<td>Virginia Commonwealth University</td>
<td>Serbia, Romania, Greece, South Africa</td>
<td>3-week summer intensive</td>
<td>Campus theatre students</td>
<td>Yes; 3 or 6 hours</td>
<td>2-10</td>
<td>Varies</td>
</tr>
<tr>
<td>Wayne State University Department of Theatre</td>
<td>Moscow</td>
<td>1 month</td>
<td>Campus theatre students and students from other colleges/universities</td>
<td>Yes; 3 hours</td>
<td>8 or more</td>
<td>8 tickets included</td>
</tr>
<tr>
<td>Western Kentucky University</td>
<td>England, Ireland</td>
<td>1 semester; summer and winter term trips</td>
<td>Anyone</td>
<td>Yes; 3-12 hours</td>
<td>Varies</td>
<td>Varies</td>
</tr>
<tr>
<td>Classes/ workshops available with theatre professionals?</td>
<td>Student internships possible at theatres visited?</td>
<td>Total cost of the trip to each student?</td>
<td>Airfare included in cost?</td>
<td>Room and board included in cost?</td>
<td>Can financial aid be applied toward trip cost?</td>
<td>Scholarships specific to “study abroad” program?</td>
</tr>
<tr>
<td>--------------------------------------------------------</td>
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</tr>
<tr>
<td>Yes</td>
<td>No</td>
<td>$4,500-$5,000</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Yes</td>
<td>Yes</td>
<td>$4,800</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>No</td>
<td>No response</td>
<td>$3,000-4,000</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>Yes</td>
<td>No</td>
<td>$2,700-$3,500</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>No</td>
<td>No</td>
<td>$4,500</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
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<tr>
<td>Yes</td>
<td>No</td>
<td>$2,990</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>No</td>
<td>No</td>
<td>$500-$1,500; university pays remainder of cost</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
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<tr>
<td>Yes</td>
<td>No</td>
<td>$5,564.69</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>Yes</td>
<td>Yes</td>
<td>$7,000-$10,000, depending on location/duration</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Yes</td>
<td>No</td>
<td>$5,799 for undergraduates; $5,999 for graduate students</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
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<tr>
<td>Yes</td>
<td>No</td>
<td>$9,000</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>Yes</td>
<td>No</td>
<td>$4,000-$6,000 depending on location</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Yes</td>
<td>No</td>
<td>$3,100</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Yes</td>
<td>No</td>
<td>$4,000-$5,000 (including variable personal expenses)</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
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<tr>
<td>Yes</td>
<td>No</td>
<td>$4,200</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
</tbody>
</table>
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Profile:

Degrees:

Contact: Linda Brown, Managing Director
501-227-5063; 011 39 0575 294 155; lbrown@dell-arte.org
www.dell-arte.org

AGNES SCOTT COLLEGE
141 E. College Ave.
Decatur, GA 30030-3797

Degrees: BAs: Theatre, Dance; Minors: Theatre, Dance

Profile: Agnes Scott College offers a student-centered theatre and dance program that provides foundational training, faculty collaboration and production opportunities bounded only by individual drive and creativity.

Contact: David S. Thompson, Chair
404-471-6250; dthompson@agnesscott.edu

AGNES SCOTT COLLEGE
www.agnesscott.edu
404-471-6250; dthompson@agnesscott.edu
David S. Thompson, Chair

ANDREW COLLEGE
316 Blvd.
Anderson, SC 29621

Degrees: BA: Theatre, BA: Musical Theatre, BA: Theatre with Dance Concentration

Profile: A dynamic new theatre program with a BA in Theatre, a BA in Musical Theatre and a BA in Theatre with a Dance Concentration. The school has four performing venues (large proscenium, small proscenium, concert hall and black box), courses in acting, directing, musical theatre, design, dance (ballet, jazz, tap and modern), stage movement, stagecraft, theatre history, theatre ministry and theatre forms. We have three full-time professors, a shop foreman, a production assistant, three adjunct professors, a part-time professor, and, on occasion, guest directors. Anderson University is a Christian university providing excellent performance, technical and arts administration opportunities in the department. Auditions are required to enter the department; scholarships are available.

Contact: Elizabeth Nix, Audition Coordinator
864-231-2000; enix@andersonuniversity.edu
www.andersonuniversity.edu

ARMSTRONG ATLANTIC STATE UNIVERSITY
11935 Abercorn St.
Savannah, GA 31419-1997

Degrees: BAs: Theatre, Performance, Technical/Design, Management/Marketing; Minor: Theatre

Profile: Armstrong Atlantic State University is a student-driven, production-focused theatre program seeking motivated, hard-working students who thrive in positions of responsibility.

Contact: (for students interested in technical design or management/marketing) Dr. Peter Mellen 912-344-2923; peter.mellen@armstrong.edu; (for students interested in movement, acting and camera acting) Pamela Sears 912-344-2860; pamela.sears@armstrong.edu
www.finearts.armstrong.edu

ATLANTIC ACTING SCHOOL
76 Ninth Ave., Suite 537
New York, NY 10011

Degrees: Certificate Programs: 2.5-Year Conservatory; 2-Year Evening Conservatory; Summer Teen Ensemble

Profile: Founded by David Mamet and William H. Macy over 25 years ago, Atlantic has the only conservatory program in the world that offers in-depth training in Mamet and Macy’s unique and influential approach to the acting profession: Practical Aesthetics. Located in New York City, the school’s mission is to ensure that each graduate masters the essential analytical and physical disciplines of acting, as well as to empower every student with skills necessary for success in the profession.

Contact: Heather Baird, Director of Education and Recruitment
212-691-5919; hbaird@atlantictheater.org
www.atlanticactingschool.org

AUBURN UNIVERSITY
Telfair Peet Theatre
Auburn, AL 36849-5422
Degrees: BA: Theatre; BFAs: Acting, Music Theatre, Design/Technology, Management
Profile: Auburn Theatre offers rigorous practical training in a liberal arts context. A high percentage of graduates proceed to industry employment and graduate theatre training programs.
Contact: Dan LaRocque, Chair
334-844-4748; larocdj@auburn.edu
http://media.cla.auburn.edu/theatre/

AVERETT UNIVERSITY
420 W. Main St.
Danville, VA 24541
Degrees: BA: Theatre; BA or BS: Theatre with Teacher License; BA: English/Theatre with or without Teacher License
Profile: Averett has a small, energetic and extremely active theatre department where students are offered a variety of opportunities to learn their craft. Students are guided by a dedicated professional faculty.
Contact: Jackie Finney
434-791-5710; jackie.finney@averett.edu
www.averett.edu

BALL STATE UNIVERSITY
Department of Theatre and Dance
2000 W. University Ave.
AC 306
Muncie, IN 47306
Degrees: BFAs: Musical Theatre, Acting; BAs or BSs: Dance, Design and Technology, Directing, Stage Management, Theatre Education, Theatrical Studies
Profile: Ball State University’s Department of Theatre and Dance is a totally undergraduate program for the serious theatre and dance student. Its nationally recognized degree programs provide quality, pre-professional training in a liberal arts setting, preparing talented students for professional careers or graduate study. The degrees are fully accredited by the National Association of Schools of Theatre and National Association of Schools of Dance.
Contact: Bill Jenkins, Chair
765-285-8740; wjenkins@bsu.edu
www.bsu.edu/theatre/

BELHAVEN UNIVERSITY
1500 Peachtree St.
Jackson, MS 39202
Degrees: BAs: Theatre, Theatre Performance, Theatre Production, Theatre Ministries
Profile: Belhaven University Theatre teaches students through training grounded in a Christian Biblical world view, with an emphasis in creating new theatre. Our liberal arts approach aids students in being well-rounded individuals, as well as qualified professionals.
Contact: Joseph Frost, Chair of Theatre
601-974-6478; theatre@belhaven.edu
www.belhaven.edu/theatre/default.htm; http://blogs.belhaven.edu/theatre/

BELMONT UNIVERSITY
1900 Belmont Blvd.
Nashville, TN 37212
Degrees: BA: Theatre; BFA: Theatre, with emphasis areas in Performance, Directing, Production Design and Theatre Education (Licensure)
Profile: Belmont is a Christian university with a practical, professional theatre training program, two new state-of-the-art theatre facilities, and a compassionate, student-centered faculty.
Contact: Paul Gatrell, Chair
615-460-6012; paul.gatrell@belmont.edu
www.belmont.edu

BENNETT COLLEGE FOR WOMEN
900 E. Washington St.
Greensboro, NC 27401
Degrees: BFA: Theatre (Performance)
Profile: Develop your craft at a small, private historically black liberal arts college for women that offers an interdisciplinary, learning-centered environment where multiple voices are represented and heard.
Contact: Beth Ritson, Assistant Professor of Theatre
336-517-2188; erlson@bennett.edu
www.bennett.edu

BERRY COLLEGE
2277 Martha Berry Hwy.
Mount Berry, GA 30165
Degrees: BAs: Theatre, Musical Theatre
Profile: The Berry College theatre program provides quality theatre arts training in a broad based liberal arts setting.
Contact: Dr. John Countryman
706-236-2258; jcountryman@berry.edu
www.berry.edu

BOB JONES UNIVERSITY
1700 Wade Hampton Rd.
Greenville, SC 29614
Contact: Ron Pyle; rpyle@bju.edu
www.bju.edu

BOSSIER PARISH COMMUNITY COLLEGE
6220 E. Texas St.
Bossier City, LA 71111
Degrees: AA
Profile: We provide students with the skills and knowledge to work in the performance and technical areas of theatre, utilizing the newest digital lighting and sound equipment.
Contact: Jim Boyter
318-678-6021; jboyter@bpcc.edu
www.bpcc.edu

BRADLEY UNIVERSITY
Department of Theatre Arts
1501 W. Bradley Ave.
Peoria, IL 61625
Degrees: BA, BS in Theatre Arts with Concentrations in Performance and Production
Profile: The Department of Theatre Arts at Bradley University, a NAST-accredited comprehensive educational theatre program, is nationally recognized for its commitment to excellence in creative expression and scholarship especially in the area of intermedial performance and for providing a multifaceted educational experience in a nurturing, student-focused environment.
Contact: George Brown, Department Chair
309-677-2660; theatre@bradley.edu
http://slane.bradley.edu/theatre-arts/

BREVARD COLLEGE
1 Brevard College Dr.
Brevard, NC 28712
Degrees: BAs: Theatre Studies, Theatre Studies with Teacher Licensure
Profile: Small classes, great one-on-one mentoring in a refreshing mountain environment, plus professional instructors equal an outstanding theatre training experience.
Contact: Dr. Kelly Carolyn Gordon
828-866-5500; gordonkc@brevard.edu
www.brevard.edu

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2780 E. Fowler Ave. #106
Tampa, FL 33612
Degrees: Summer Intensive. Some schools may offer independent study credit for attendance.
Profile: Now celebrating 20 years of excellence, Broadway Theatre Project (BTP) is an intensive three-week summer training program focused on the key disciplines of musical theatre including acting, dancing and singing, as well as the critical life skills necessary to work professionally in the arts. The BTP mission is to provide educational excellence in the performing arts and to mold a creative, collaborative, well-rounded professional musical theatre arts performer. Broadway Theatre Project culminates in a three-day performance festival at the University of South Florida.
Contact: Kim Slade, Program Director
888-874-1764; broadwaytp@aol.com
www.broadwaytheatreproject.com

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BROOKLYN COLLEGE
Department of Theatre, 2900 Bedford Ave.
Brooklyn, NY 11210
Degrees: BA: Theatre; BFAs: Acting, Design and Technical Production; MFAs: Acting, Design and Technical Production, Directing, Performing Arts Management; MA: History and Criticism
Contact: Undergraduate: Laura Tesman, lttesman@brooklyn.cuny.edu; Graduate: Amy Hughes, hughes@brooklyn.cuny.edu
718-951-5666
http://depthome.brooklyn.cuny.edu/theater/

CARMICHAEL ACADEMY OF DRAMATIC ART
South Lodge, Thornton Common Rd.
Thornton Hough
Wirral CH63 4JU
United Kingdom
Contact: Dr. David Crilly, Director
+44 (0) 7955 218 824; cada2010@live.com
www.cambridgeacademyofdramaticart.co.uk/

CATHOLIC UNIVERSITY OF AMERICA
School of Arts
1400 Rhode Island Ave., N.W.
Washington, DC 20064
Degrees: BA: Theatre; MAs: Theatre History and Criticism, Theatre Education (MATE); MFAs: Acting, Directing, Playwriting
Profiles: The BA is a liberal arts education with opportunity for performance and technical work. The MFA provides training for the professional theatre that emphasizes collaborative creation of the performance event. The MA provides advanced theatre studies; the MATE provides training for theatre in education.
Contact: Gail S. Beach
202-319-5351; montgomery@cua.edu
http://drama.cua.edu

CHATTANOOGA STATE PROFESSIONAL ACTOR TRAINING PROGRAM
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Chattanooga, TN 37406
Degrees: Certificate and/or AA or AS
Profiles: A two-year intensive acting program designed for students who desire to pursue a career in theatre, film and TV modeled after The New Actors Workshop, a training program in New York City founded by George Morrison, Mike Nichols and Paul Sills.

Performance and design experiences prepare students for graduate study or professional auditions/opportunities. Many summer and professional internships available with theatre companies based in Illinois, Minnesota and Wisconsin.
Contact: Wesley Shaver
414-410-4528; wshaver@stritch.edu
www.stritch.edu

CARNegie MELlON UNIVERsity
School of Drama, 5000 Forbes Ave.
Pittsburgh, PA 15213
Degrees: BFA, MFA
Profiles: The School of Drama presents an intense conservatory training ground for students who want consistent individual attention leading to a career in professional theatre. A faculty of professional designers and technicians provides a hands-on education.
Contact: Richard Block
412-268-7219; rblock@andrew.cmu.edu
www.drama.cmu.edu

Columbia University
Department of Performing Arts
Brooks Center
Clemson, SC 29634-0525
Degrees: BA: Performing Arts; Theatre emphasis areas: Acting, Design, Playwriting and Criticism/Dramaturgy; Other emphasis areas: Music and Audio Technology
Profiles: Clemson offers students individual mentorship, small classes, internships at places such as Spoleto, WordBRIDGE, the O’Neill Theatre Center and KCACTF, among others. Students work in all areas of theatre and help to manage and administrate a road house.
Contact: Mark Charney
864-656-5415; cmark@clemson.edu
www.clemson.edu/performing arts/

COLUMBUS STATE UNIVERSITY
College of Fine Arts
Columbus, OH 43212
Degrees: BFA: Theatre; MFA: Drama
Profiles: The MFA provides training for the professional actor, designer and technician.
Contact: Sherry Landrum, Artistic Director
423-697-3246; theatre@chattanoogastate.edu
www.chattanoogastate.edu/theatre/

COLUMbia UNIVERSITY
Department of Theatre
2121 Euclid Ave. TA 200
Cleveland, OH 44115-2214
Degrees: BA: Drama, Acting and Technical Training; MA: Theatre History and Criticism/Dramaturgy; Other emphasis areas: Acting, Design, Music and Audio Technology
Profiles: We offer an intensive undergraduate school liberal arts education and training with a faculty of working professionals and guest artists. Our professional summer repertory season combines Equity actors, professional directors and designers with a core group of student apprentices. Some scholarships available.
Contact: Dr. Michael L. Mauldin
216-687-2202; m.l.mauldin@csuohio.edu
www.csuohio.edu/theater/

COASTAL CAROLINA UNIVERSITY
Department of Theatre
PO Box 261954
Conway, SC 29528-6054
Degrees: Professional Degrees in Musical Theatre, Acting, Design and Technology and Physical Theatre as well as a B.A. in Theatre
Profiles: Professional training by professional actors, designers and technicians. Now accepting a limited number of future theatre artists to train in our four year, rigorous program. Auditions and interviews required for the professional programs.
Contact: Kenneth J. Martin, Chair, Department of Theatre
843-349-6559; kmartin@coastal.edu
www.coastal.edu/theatre/

COKER COLLEGE
Department of Theatre, 300 E. College Ave.
Hartsville, SC 29550
Degrees: BA: Theatre
Profiles: Comprehensive small classroom study with several theatre productions annually. Blackbox and proscenium theatre spaces.
Contact: Phyllis Fields, Chair
843-383-8013; pfields@coker.edu
www.coker.edu

Contact: Rex Knowles, Executive Director, or Sherry Landrum, Artistic Director
423-697-3246; theatre@chattanoogastate.edu
www.chattanoogastate.edu/theatre/

COLUMBIA UNIVERSITY
Department of Performing Arts, Brooks Center
Clemson University
Clemson, SC 29634-0525
Degrees: BA: Performing Arts; Theatre emphasis areas: Acting, Design, Playwriting and Criticism/Dramaturgy; Other emphasis areas: Music and Audio Technology
Profiles: Clemson offers students individual mentorship, small classes, internships at places such as Spoleto, WordBRIDGE, the O’Neill Theatre Center and KCACTF, among others. Students work in all areas of theatre and help to manage and administrate a road house.
Contact: Mark Charney
864-656-5415; cmark@clemson.edu
www.clemson.edu/performing arts/

COLUMBUS STATE UNIVERSITY
College of Fine Arts
Columbus, OH 44115-2214
Degrees: BA: Drama, Acting and Technical Training; MA: Theatre History and Criticism/Dramaturgy; Other emphasis areas: Acting, Design, Music and Audio Technology
Profiles: We offer an intensive undergraduate school liberal arts education and training with a faculty of working professionals and guest artists. Our professional summer repertory season combines Equity actors, professional directors and designers with a core group of student apprentices. Some scholarships available.
Contact: Dr. Michael L. Mauldin
216-687-2202; m.l.mauldin@csuohio.edu
www.csuohio.edu/theater/

COASTAL CAROLINA UNIVERSITY
Department of Theatre
PO Box 261954
Conway, SC 29528-6054
Degrees: Professional Degrees in Musical Theatre, Acting, Design and Technology and Physical Theatre as well as a B.A. in Theatre
Profiles: Professional training by professional actors, designers and technicians. Now accepting a limited number of future theatre artists to train in our four year, rigorous program. Auditions and interviews required for the professional programs.
Contact: Kenneth J. Martin, Chair, Department of Theatre
843-349-6559; kmartin@coastal.edu
www.coastal.edu/theatre/

COKER COLLEGE
Department of Theatre, 300 E. College Ave.
Hartsville, SC 29550
Degrees: BA: Theatre
Profiles: Comprehensive small classroom study with several theatre productions annually. Blackbox and proscenium theatre spaces.
Contact: Phyllis Fields, Chair
843-383-8013; pfields@coker.edu
www.coker.edu

Contact: Rex Knowles, Executive Director, or Sherry Landrum, Artistic Director
423-697-3246; theatre@chattanoogastate.edu
www.chattanoogastate.edu/theatre/
COLLEGE OF WILLIAM & MARY
Department of Theatre, Speech, & Dance
PO Box 8795
Williamsburg, VA 23187
Degrees: BA: Theatre
Profile: We are a thriving theatre program in a challenging intellectual environment with a favorably small student/teacher ratio.
Contact: Joan Gavaler
757-221-2785; jsgavale@wm.edu
www.wm.edu/as/tsd/

COLUMBUS STATE UNIVERSITY
4225 University Ave.
Columbus, GA 31907-5645
Degrees: BA: Theatre Arts; BFA: Theatre Arts with Concentrations in Acting/Directing or Design/Technical; BSEd in Theatre Education
Profile: We produce a full season of mainstage productions in a 350-seat proscenium and an intimate black box configuration (seats 180). Plus, students have additional design, directing, technical and acting opportunities in a Student Showcase Series.
Contact: Dr. Larry Dooley, Chair
706-507-8402; dooley_larry@colstate.edu
http://theatre.colstate.edu

CONVERSE COLLEGE
580 E. Main St.
Spartanburg, SC 29302-0006
Degrees: BA: Theatre
Profile: As a single-gender institution, we are able to focus on providing strong roles and training for women in the theatre.
Contact: John Bald
864-596-9067; john.bald@converse.edu
www.converse.edu

DAVIDSON COLLEGE
PO Box 7141
Davidson, NC 28035
Degrees: BA: Theatre; Minor: Theatre
Profile: The Department of Theatre serves the students by teaching and creating theatre as a discipline in the context of a liberal arts institution.
Contact: Ann Marie Costa, Chair
704-894-2578; ancosta@davidson.edu
www.davidson.edu

DAVIS & ELKINS COLLEGE
100 Campus Dr.
Elkins, WV 26241
Degrees: BAs: Theatre Arts, Design and Technical Theatre, Theatre Education
Profile: Generous talent scholarships, small class sizes and frequent production/performance opportunities enable Davis & Elkins College theatre students to gain valuable practical experience and build impressive resumes.
Contact: April Daras
304-637-1360; darasaa@davisandelkins.edu
www.davisandelkins.edu

DELL’ ARTE INTERNATIONAL SCHOOL OF PHYSICAL THEATRE
PO Box 816
Blue Lake, CA 95525-0816
Degrees: MFA: Ensemble-Based Physical Theatre; Professional Training Program Certificate
Profile: Dell’Arte International is the only U.S. institution offering an MFA in ensemble based physical theatre and a full-time, nine month professional actor training program in physical theatre.
Contact: Joe Krienke
707-668-5663 x27; joe@dellarte.com
www.dellarte.com

EAST CAROLINA UNIVERSITY
School of Theatre and Dance
Greenville, NC 27858-4353
Degrees: BA: Theatre Arts; BFA: Theatre Arts (with concentrations in professional actor training, musical theatre, stage management, theatre design and production, and theatre for youth), and Theatre Arts Education
Profile: Our programs emphasize real-world practical preparation. Our grads are ready to go to work and compete in the professional theatre, film and entertainment world at any level.
Contact: Karen Jarman, Administrative Assistant
252-328-6390; theatre@ecu.edu
www.ecu.edu/theatredance/

ECKERD COLLEGE
Theatre, CRA, 4200 54th Ave. S.
St. Petersburg, FL 33707
Degrees: BA: Theatre
Profile: Eckerd Theatre students develop skills in acting, directing, design and technical theatre. They acquire knowledge of plays, theatrical movements and innovators. They gain real world experience by completing internships, networking at professional theatres and conferences, and producing their own work. This eclectic training produces independent, adaptable, motivated and responsible creative thinkers – high in demand in every field of opportunity.
Contact: Jessica Thonen
727-864-8647; thonenje@eckerd.edu
www.eckerd.edu/academics/theatre/

ELON UNIVERSITY
Department of Performing Arts
2800 Campus Box
Elon, NC 27244
Degrees: BAs: Theatrical Design and Production; Theatre Studies; BFA: Acting, Dance, Music Theatre
Profile: Elon offers conservatory-style training and professional-quality productions at a supportive, quality liberal arts institution. Our alumni are extremely successful because we teach “the business” as well as the art.
Contact: Fredrick J. Rubeck, Chair, Associate Professor
336-278-5695; rubeck@elon.edu
www.elon.edu/perarts/

FAIRMONT STATE UNIVERSITY
Department of Communication and Theatre Arts,
1201 Locust Ave.
Fairmont, WV 26554
Degrees: BAs: Theatre Arts (Performance, Design/Technical), Theatre Education
Profile: Our student-centered production program provides numerous opportunities to perform, design and direct on the main stage and in other venues. A generous endowment provides scholarships, travel subsidies and experiences with professional guest artists. The dedicated and caring faculty provides mentorship in rigorous preparation for a professional career or graduate school.
Contact: John O’Connor
304-367-4817; John.OConnor@fairmontstate.edu
www.fairmontstate.edu/academics/finearts_theatreprogram/default.asp

FAYETTEVILLE STATE UNIVERSITY
Performing and Fine Arts Department
1200 Murchison Rd.
Fayetteville, NC 28301
Degrees: BA: Theatre
Profile: Currently developing a new curriculum for a BA in Theatre and a minor in Dance. We are an historically black university (HBCU) and engage in nontraditional casting and multicultural casting. Opportunities exist for acting, directing, designing and all jobs associated with the theatre. With four mainstage productions per year plus opportunities for additional showcases, we produce varied genres annually from drama to children’s theatre to musical theatre to opera.
Contact: Phoebe Hall, Director of Theatre; or Dr. Earnest Lamb, Chair of Performing and Fine Arts
910-672-1006; phail@uncfsu.edu
www.uncfsu.edu/speech&theatre/fsu_drama_guild.htm

FLAGLER COLLEGE
74 King St.
St. Augustine, FL 32084
Degrees: BAs: Theatre Arts, Theatre Arts Education
Profile: Flagler College, a four-year liberal arts college, has been placed in The Princeton Review and named one of America’s best and most affordable colleges by the best review associations. Our program is unique because of its outstanding faculty, size, beauty and location in the oldest city in North America, and its proximity to the ocean. During a given year, we present a minimum of three faculty-directed and 40 student-directed shows.
Contact: Phyllis M. Gibbs, Chair
904-819-6217; gibbspm@flagler.edu
www.flagler.edu

FLORIDA ATLANTIC UNIVERSITY
777 Glades Rd.
Boca Raton, FL 33431
Degrees: BA: Theatre; BFA: Acting; MFAs: Acting, Design/Production
Profile: We are a professional faculty in a thriving theatre program in the heart of Florida’s professional theatre district.
Contact: Gvozden Kopani
561-297-3810; theatre@fau.edu
www.fau.edu/theatre/
FLORIDA INTERNATIONAL UNIVERSITY
11200 S.W. 8th St. WPAC 131
Miami, FL 33199
Degrees: BA, BFA
Profile: We offer both BA and BFA degrees in theatre, and students may focus on acting, costume design, set and lighting design, or technical theatre. We have a broad curriculum taught by experienced faculty who continue to work professionally in acting, directing, design and playwriting.
Contact: Lesley-Ann Timlick
305-348-2895; timlickl@fiu.edu
www.fiu.edu/~thedan/

FLORIDA SCHOOL OF THE ARTS
5001 St. Johns Ave.
Palatka, FL 32177
Degrees: AAs: Acting, Dance; ASs: Dance Entertainment, Musical Theatre, Production Design, with specializations in Costume Design, Scenic/ Lighting Design and Stage Management
Profile: A two-year professional arts school offering practical, creative and “hands-on” instruction in the classroom and onstage to a small student body.
Contact: Alain Hentschel, Dean
386-312-4300; alainhentschel@sjrcc.edu
www.floarts.org

FLORIDA SOUTHERN COLLEGE
111 Lake Hollingsworth Dr.
Lakeland, FL 33801-5698
Degrees: BA: Theatre Arts; BFAs: Performance, Technical Theatre
Profile: FSC is a four-year private liberal arts college with a history of dedication to the arts. The goal of Florida Southern’s Theatre Arts Department is to train and prepare students for a professional career in theatre. A theatre major at FSC has opportunities to perform major roles beginning in his or her first year at college, and design students will see their work produced on our main stage as early as their sophomore year. We emphasize one-on-one instruction, hands-on experience, individual mentoring and a high degree of professionalism.
Contact: Paul Bawek
860-680-4184; pbawek@flsouthern.edu
www.flsouthern.edu

FLORIDA STATE COLLEGE OF JACKSONVILLE
Wilson Center for the Arts, 11901 Beach Blvd.
Jacksonville, FL 32246
Degrees: AA: Theatre; AS: Theatre Technology
Profile: Whether seeking a two-year degree with an emphasis in performance or an emphasis in technical theatre, students study and perform in a superb facility with one of the best scholarship programs in the Southeast.
Contact: Ken McClouough or Johnny Pettigrew
904-646-2042; 904-646-2421; kmcculou@fscj.edu; jpettig@fscj.edu
http://www.fscj.edu/mydegree/Community/wilson/wilson_academics.html

FLORIDA STATE UNIVERSITY
School of Theatre
329 Fine Arts Bldg.
Tallahassee, FL 32306-1160
Degrees: BA: Theatre; BFA: Acting, Music Theatre; MFA: Acting, Costume Design, Directing, Technical Production, Theatre Management; MS for Theatre Educators; MA: Theatre Studies; PhD: Theatre Studies
Profile: We are a small liberal arts college and a NAST-accredited department. We focus on individuals and their needs because, at GSU, “everybody is somebody.”
Contact: Mary Fran Crook, Assistant Professor
318-274-2892; crookm@gram.edu
www.gram.edu

FRANCIS MARION UNIVERSITY
Department of Theatre
PO Box 100547
Florence, SC 29501-0547
Degrees: BA
Profile: We are a small theatre program “big” on giving students experience; students are given the opportunity to participate in all facets of production. Francis Marion University is a fully accredited institution with the National Association of Schools of Theatre (NAST).
Contact: Michele Diamont
850-644-7234; mdiamont@admin.fsu.edu
www.theatre.fsu.edu

GEORGIA PERIMETER COLLEGE
555 N. Indian Creek Dr.
Clarkston, GA 30021
Degrees: AA: Theatre
Profile: GPC is a two-year college that teaches students all aspects of theatre, including acting, music theatre, building, crewing, front-of-house and stage management. We offer affordability, small classes and excellent instructors who are currently working in theatre. Our location in metro Atlanta means our students have access to excellent professional productions and the opportunity to work and network with local theatres. Our guiding belief is that to work and succeed in theatre for a lifetime, a student needs to learn and train in every part of theatre. We are a great choice for students who want to prepare themselves to transfer to a four-year college theatre program.
Contact: Sally Robertson, Theatre Program Coordinator
678-891-3564; sally.robertson@gpc.edu
www.gpc.edu

GUILFORD TECHNICAL COMMUNITY COLLEGE
GOTCHA
851 W. Market St.
Greensboro, NC 27401-1875
Degrees: BAs or BSs: Acting, Costuming, Design/Technical, Stage Directing/Management, Teacher Certification
Profile: We provide many undergraduate-only production opportunities each year in a small college environment in a large city in North Carolina.
Contact: David Schram
336-272-7102 x243; theatre@greensborocollege.edu
http://theatre.greensborocollege.edu

GUILFORD TECHNICAL COMMUNITY
GOTCHA
PO Box 309
Jamestown, NC 27282
Degrees: AFA with concentration in Drama
Contact: Dr. William R. Lewis
336-334-4822 x2496; wrlewis@gtcc.edu www.gtcc.edu/services/theatre/

GULF COAST COMMUNITY COLLEGE
5230 W. Highway 98
Panama City, FL 32401
Degrees: AA
Profile: Transfer program in acting, musical theatre or design/technical theatre, with two excellent venues: a 508-seat proscenium stage and a black box space.
Contact: Jason Hedden
850-769-1551 x2889; jhedden@gulfcoast.edu www.gulfcoast.edu/arts/

HARDING UNIVERSITY
Theatre Department, PO Box 10765
Searcy, AR 72149
Contact: Britton Lynn
501-279-4125; blynn1@harding.edu www.harding.edu/Theatre/

HIGH POINT UNIVERSITY
833 Montlieu Ave.
High Point, NC 27262
Degrees: BAs: Performance, Technical Theatre
Profile: The theatre program at HPU offers comprehensive theatre training in a liberal arts setting with highly qualified faculty and staff working professionally in their fields.
Contact: Ed Simpson, Chair of Theater
336-841-4548; esimpson@highpoint.edu www.theatre.highpoint.edu

ILLINOIS STATE UNIVERSITY
School of Theatre
Normal, IL 61790
Degrees: BAs or BSs: Arts Technology, Acting, Dance Performance, Design/Production, Theatre Studies, Dance Education; MA; MS; MFAs: Acting, Design/Production, Directing; MBA: A concentration in Theatre Arts Management is a cooperative endeavor between the School of Business and the Illinois Shakespeare Festival.
Profile: Illinois State University maintains a small college environment within a large university. The School of Theatre provides a professional, active faculty and opportunities to network with professional artists and faculty from other institutions. The Illinois Shakespeare Festival, a professional theatre, is partnered with the School of Theatre. The Center for the Performing Arts and Theatre at Ewing offer state-of-the-art facilities. A new and renovated Fine Arts Complex is planned in the near future.
Contact: John Poole, Director
309-438-8783; jppoole@ilstu.edu www.cfa.ilstu.edu/theatre/

ILLINOIS WESLEYAN UNIVERSITY
School of Theatre Arts, 2 Ames Plaza E.
PO Box 2900
Bloomington, IL 61701
Degrees: BA: Theatre Arts; BFsAs: Acting, Design/Tech, Music Theatre
Profile: IWU theatre students receive pre-professional training in a liberal arts setting, and frequently work individually with professors while developing artistry as theatre practitioners.
Contact: Bernadette Brennan
309-556-3944; bbrennan@iwu.edu www2.iwu.edu/theatre/index.shtml

INDIANA UNIVERSITY
Department of Theatre and Dance
275 N. Jordan Ave., Suite A300U
Bloomington, IN 47405
Degrees: BAs; Theatre, Theatre Education; BFA: Musical Theatre; MFAs: Acting, Directing, Costume Design, Lighting Design, Scenic Design, Theatre Technology, Playwriting; MAs and PhDs: Theatre History and Criticism
Profile: In addition to an outstanding faculty, the Department of Theatre and Drama at Indiana University has over 25 guest artists and scholars on campus each year. The Department also operates a professional summer theatre.
Contact: Jonathan Michaelsen
812-855-5382; jrmiachae@indiana.edu www.theatre.indiana.edu

JACKSONVILLE UNIVERSITY
Department of Theatre and Dance
2800 University Blvd. N., P111
Jacksonville, FL 32211
Contact: Ben Wilson
904-256-7373; bwilson@ju.edu http://arts.ju.edu/theatre/

JAMES MADISON UNIVERSITY
School of Theatre and Dance
147 Warsaw Ave., MSC 5601
Harrisonburg, VA 22807
Degrees: BA: Theatre and Dance with 3 Concentrations in Dance, Theatre, and Musical Theatre
Profile: A liberal arts program with a wide variety of courses and a comprehensive production program.
Contact: School of Theatre and Dance
540-568-6342; theatredance@jmu.edu www.jmu.edu/theatre/

JOHNSON C. SMITH UNIVERSITY
100 Beatties Ford Rd.
Charlotte, NC 28216-5302
Contact: Wanda Ebright, Department Chair
704-330-1392; webright@jcsu.edu www.jcsu.edu

KEAN UNIVERSITY
1000 Morris Ave.
Union, NJ 07083
Degrees: BA; BFA; BA with teacher certification
Profile: Small, selective program, 18 miles from NYC. Equity theatre in residence, master classes, scholarships, low tuition, opportunities in all areas of theatre.
Contact: Holly Logue
908-737-4420; hlogue@kean.edu; theatre@kean.edu www.kean.edu

KING COLLEGE
Department of Performing and Visual Arts
1350 King College Rd.
Bristol, TN 37620
Degrees: BA: Theatre with Concentrations in Acting/Directing, Design/Technical and History/Literature
Profile: King College’s theatre program offers individual attention and instruction; students can pursue independent study in directing, designing, acting and playwriting in a hands-on environment.
Contact: Elizabeth Lee Dollar, Chair
423-652-4839; eldollar@king.edu www.king.edu

LANDER UNIVERSITY
320 Stanley Ave.
Greenwood, SC 20649
Degrees: BAs: Mass Communication and Theatre with an emphasis in Mass Communication; Mass Communication and Theatre with an emphasis in Theatre
Profile: We offer diverse courses in theatre arts and media that train our students for professional settings. Classes are held in state-of-the-art facilities. Our experienced and award-winning faculty mentor and encourage our students to participate in internships, state and regional organizations. We also offer minors in media, speech and theatre, dance, and musical theatre.
Contact: Monique Sacay-Bagwell
864-388-8793; msacay@lander.edu www.lander.edu

& Training Program Directory

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Join an unbeatable cast

Intimate classes of 18 students or less means our faculty is free to focus intensely on you. They collaborate to prepare you for success in the real world. Extensive training in both the art and business sides of acting means you graduate ready to do it all – sell yourself, run your career, and perform brilliantly.

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www.sft.edu
LEES-MCRAE COLLEGE
PO Box 128
Banner Elk, NC 28604-0128
Contact: Steve Parrish, Senior Admissions Specialist/Performing Arts
800-280-4562 or 828-898-3525; parrish@lmc.edu
www.lmc.edu/web/academics/Schools/ProfessionalStudies/PerformingArts/

LONG ISLAND UNIVERSITY C.W. POST CAMPUS
School of Visual and Performing Arts
Department of Theatre, Film, Dance and Arts Management
720 Northern Blvd.
Brookville, NY 11548


Profile: The Department of Theatre, Film, and Dance Management is housed in the School of Visual and Performing Arts, a community of artists living and working 30 miles from Manhattan. It offers individual mentorship, low student/teacher ratio and a state-of-the-art performing arts center on campus featuring internationally known theatre, opera and dance companies.

LOYOLA UNIVERSITY NEW ORLEANS
6363 St. Charles Ave.
Box 155
New Orleans, LA 70118

Degrees: BA: Theatre Arts, Theatre Arts and Mass Communications, Theatre Arts with minor in Business Administration

Profile: The mid-sized department enables college students to excel in the arts. The only reproduction of Shakespeare’s indoor theatre in the world.

Contact: Georgia Gresham, Chair
504-865-3840; theatre@loyno.edu
www.loyno.edu/theatrearts/

LOYOLA UNIVERSITY NEW ORLEANS CENTER
3800 Hillsborough St.
Ruston, LA 71272

Degrees: MA: Speech (Concentration in Theatre); BA: Speech (Concentration in Theatre)

Profile: The Department of Theatre, School of the Performing Arts, is one of five unique areas of excellence at Louisiana Tech University, offering specialized expert training in stage combat, stage management, acting, directing and playwriting.

Contact: Cherrie Sciro, Coordinator of Theatre;
Paul Bryant Crook, Assistant Professor of Acting and Directing, Director of Recruiting
318-257-2930
luulu@latech.edu; pcrook@latech.edu
www.latechuniversitytheatre.com

LOYOLA UNIVERSITY NEW ORLEANS SPRINGFIELD, MO
300 College Dr.
Springfield, MO 65897

Degrees: BA: Liberal Arts, with theatre major; MA/MLITT 5-year program; MLITT; MFA: Shakespeare and Performance for men and women in partnership with American Shakespeare Center

Profile: All women’s roles in five undergraduate productions annually are filled by students. Graduate productions often use the Blackfriars, the only reproduction of Shakespeare’s indoor theatre in the world.

Contact: Terry Southerington
540-887-7192; tsouther@mbsc.edu
www.mbsc.edu/studies/theatre/

MERIDITH COLLEGE
3800 Hillsborough St.
Raleigh, NC 27607

Degrees: BAs: Theatre, K-12 Teaching Licenses

Profile: Meredith creates for students a laboratory for technical skill development, creative exploration and artistic scholarship as we educate women to excel in the arts.

Contact: Catherine Rodgers
919-760-8586; rodgersc@meredith.edu
www.meredith.edu

MIDDLE TENNESSEE STATE UNIVERSITY
Department of Theatre
1701 N. State St.
Murfreesboro, TN 37132

Contact: Jeff Gibson
615-898-5916; jsgibson@mtsu.edu
www.mtsu.edu/speechandtheatre/

MILLSAPS COLLEGE
1100 College St., Box W-70
Columbus, MS 36701

Contact: bei E. Brown
(662) 329-7260; wbiddy@as.muw.edu

MISSENDEN COLLEGE
Springfield, MO 65897

Contact: Dr. Cara Gargano
516-299-2353; cgargano@liu.edu
http://www.liu.edu

LOUISIANA TECH UNIVERSITY
School of the Performing Arts, PO Box 8608
Ruston, LA 71272


Profile: The Department of Theatre, School of the Performing Arts, is one of five unique areas of excellence at Louisiana Tech University, offering specialized expert training in stage combat, stage management, acting, directing and playwriting.

Contact: Cherrie Sciro, Coordinator of Theatre;
Paul Bryant Crook, Assistant Professor of Acting and Directing, Director of Recruiting
318-257-2930
luulu@latech.edu; pcrook@latech.edu
www.latechuniversitytheatre.com

MISSENDEN COLLEGE
1501 Lakeside Dr.
Lynchburg, VA 24501

Degrees: BA: Theatre with emphases in performance, design-technical theatre or general studies

Profile: New TV and dance facilities, as well as a full student Studio Theatre series complement our classical, contemporary and musical training/productions.

Contact: Jeff Wittman, Chair
434-544-8349; wittman.j@lynchburg.edu
www.lynhburg.edu/theatre/

LOYOLA UNIVERSITY NEW ORLEANS
1501 Lakeside Dr.
Lynchburg, VA 24501

Degrees: BA: Theatre with emphases in performance, design-technical theatre or general studies

Profile: TV and dance facilities, as well as a full student Studio Theatre series complement our classical, contemporary and musical training/productions.

Contact: Jeff Wittman, Chair
434-544-8349; wittman.j@lynchburg.edu
www.lynhburg.edu/theatre/

MIDDLE TENNESSEE STATE UNIVERSITY
Department of Theatre
1701 N. State St.
Jackson, MS 39210-0002

Contact: Jeff Gibson
615-898-5916; jsgibson@mtsu.edu
www.mtsu.edu/speechandtheatre/

MILLSAPS COLLEGE
Department of Theatre
1100 College St., Box W-70
Columbus, MS 36701

Degrees: BA: Theatre; MFA: Physical Theatre in cooperation with Accademia dell’Arte in Arezzo, Italy

Profile: The MUW Theatre program offers complete course work in the theoretical and practical aspects in the art of making theatre. The program offers a BA in Fine Arts with a Theatre Emphasis, and its hallmarks are a rigorous production schedule, individual attention throughout the training process, and first-rate production values.

Contact: William Biddy
662-329-7260; wbiddy@as.muw.edu
www.muw.edu/theatre/

MISSISSIPPI UNIVERSITY FOR WOMEN
1100 College St., Box W-70
Columbus, MS 36701

Degrees: BA: Theatre; MFA: Physical Theatre in cooperation with Accademia dell’Arte in Arezzo, Italy

Profile: The MUW Theatre program offers complete course work in the theoretical and practical aspects in the art of making theatre. The program offers a BA in Fine Arts with a Theatre Emphasis, and its hallmarks are a rigorous production schedule, individual attention throughout the training process, and first-rate production values.

Contact: William Biddy
662-329-7260; wbiddy@as.muw.edu
www.muw.edu/theatre/

MISSOURI STATE UNIVERSITY
1501 Lakeside Dr.
Lynchburg, VA 24501

Degrees: BA: Theatre with emphases in performance, design-technical theatre or general studies

Profile: New TV and dance facilities, as well as a full student Studio Theatre series complement our classical, contemporary and musical training/productions.

Contact: Jeff Wittman, Chair
434-544-8349; wittman.j@lynchburg.edu
www.lynhburg.edu/theatre/

LYON COLLEGE
1501 Lakeside Dr.
Lynchburg, VA 24501

Degrees: BA: Theatre with emphases in performance, design-technical theatre or general studies

Profile: New TV and dance facilities, as well as a full student Studio Theatre series complement our classical, contemporary and musical training/productions.

Contact: Jeff Wittman, Chair
434-544-8349; wittman.j@lynchburg.edu
www.lynhburg.edu/theatre/

MARSHALL UNIVERSITY
One John Marshall Dr.
Huntington, WV 25755

Degrees: BFA: Performance/Production

Profile: Tuition scholarships available specifically for out-of-state students auditioning at SETC.

Contact: Julie Jackson
304-696-6584; jacksonj@marshall.edu
www.marshall.edu/cofa/theatre/site.asp

MARY BALDWIN COLLEGE
Frederick St.
Staunton, VA 24401

Degrees: BA: Liberal Arts, with theatre major; BA/MLITT 5-year program; MLITT; MFA: Shakespeare and Performance for men and women in partnership with American Shakespeare Center

Profile: All women’s roles in five undergraduate productions annually are filled by students. Graduate productions often use the Blackfriars, the only reproduction of Shakespeare’s indoor theatre in the world.

Contact: Terry Southerington
540-887-7192; tsouther@mbsc.edu
www.mbsc.edu/studies/theatre/

MISSENDEN COLLEGE
Department of Theatre and Dance
901 S. National Ave.
Springfield, MO 65897

Contact: Steve Parrish, Senior Admissions Specialist/Performing Arts
800-280-4562 or 828-898-3525; parrish@lmc.edu
www.lmc.edu/web/academics/Schools/ProfessionalStudies/PerformingArts/
### Degrees: AFAs: Acting for Film, Filmmaking; BFA in Filmmaking (at the LA campus); MFAs: Acting for Film, Filmmaking, Screenwriting, Producing, Documentary Filmmaking

### Profile: A dynamic arts institution offering intensive, hands-on training in all areas of film, including acting for film, and musical theatre.

### Contact: Steven Chinni, Director of Admissions 212-674-4300; schinni@nyfa.edu www.nyfa.edu

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<th><strong>NEW YORK COLLEGE</strong></th>
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| **2100 College St.**  
**Newberry, SC 29108** |
| **Contact:** Patrick Gagliano, Director of Theatre 803-321-5620; patrick.gagliano@newberry.edu www.newberry.edu |

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<th><strong>NORTHERN ILLINOIS UNIVERSITY</strong></th>
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| **425 Garden St.**  
**DeKalb, IL 60115** |
| ** Degrees:**  
BA: Drama  
BS: Theatre Arts  
BA with emphasis in粒 Film/Television  |
| **Profile:**  
Conservatory-style training in a supportive liberal arts setting. Nationally competitive programs and top-notch faculty contribute to the significant success of NIU graduates. Program houses an Equity (AEA) affiliate theatre.  
**Contact:** Dr. Kurt Gerard Heinlein 803-417-5442; kurtheinlein@missouristate.edu www.theatreanddance.missouristate.edu |

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<th><strong>NEW SCHOOL FOR DRAMA</strong></th>
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| **151 Bank St.**  
**New York, NY 10014** |
| **Contact:** Office Admission Office 877-528-3321; studentsinfo@newschool.edu http://www.newschool.edu/drama/ |

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<th><strong>NORTH CAROLINA AGRICULTURAL AND TECHNICAL STATE UNIVERSITY</strong></th>
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| **1601 E. Market St.**  
**Greensboro, NC 27411** |
| **Degrees:**  
BFA: Professional Theatre, with two options: Acting or Technology  
MA: Professional Theatre  |
| **Profile:**  
The vision is to create theatre that reflects the human experience from, though not limited to, an African-American perspective inclusive of supporting new works and experimental theatre, and to become the premier training program in acting and technology using the arts to impact local, national and international communities.  
**Contact:** Frankie Day 336-334-7852; frankie@ncat.edu www.ncattheatre.org |

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<tr>
<th><strong>NORTH CAROLINA CENTRAL UNIVERSITY</strong></th>
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</thead>
</table>
| **PO Box 19593**  
**Durham, NC 27707** |
| **Contact:** Karen Dacons-Brock 919-530-7340; kbrock@nccu.edu www.nccu.edu/academics/sc/liberalarts/theatre/ |

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<tr>
<th><strong>NORTH DAKOTA STATE UNIVERSITY</strong></th>
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</table>
| **Department of Theatre Arts**  
**PO Box 6050**  
**Fargo, ND 58108-6050** |
| **Degrees:**  
BA and BS: Theatre Arts; BFAs: Design Technology, Performance, Musical Theatre  
MA: Theatre  |
| **Profile:**  
The department's official producing arm reflects the human experience from, though not limited to, a dynamic arts institution offering intensive, hands-on training in all areas of film, including acting for film, and musical theatre.  
**Contact:** Dr. Katherine Noone 701-231-7834; ndsu.theatre@ndsu.edu |

<table>
<thead>
<tr>
<th><strong>NORTH GREENVILLE UNIVERSITY</strong></th>
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</thead>
</table>
| **Department of Theatre**  
**PO Box 1892**  
**Tigerville, SC 29688** |
| **Degrees:**  
BA: Theatre Arts  |
| **Profile:**  
We offer a liberal arts-oriented theatre degree in a Christian college setting. Students can concentrate in performance, design/tech, applied theatre: pedagogy or applied theatre: theatre ministry.  
**Contact:** Dr. Dale Savidge 864-977-2081; dsavidge@ngu.edu http://theatre.ngu.edu |

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<th><strong>NORTHEAST ALABAMA COMMUNITY COLLEGE</strong></th>
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<td><strong>PO Box 159, AL 35986</strong></td>
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| **Contact:**  
**Dean of Fine Arts & Communication**  
**256-638-4418**  
**webbm@nacc.edu**  
**www.nacc.edu/nacctheatre/** |

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<th><strong>OHIO NORTHERN UNIVERSITY</strong></th>
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| **525 S. Main St.**  
**Ada, OH 45810** |
| **Degrees:**  
BFAs: International Theatre Production, Musical Theatre; BA: Theatre; Minor: Dance  
AFAs: Acting for Film, Filmmaking; Producing, Documentary Filmmaking  |
| **Profile:**  
Ohio Northern University offers a dynamic liberal arts education with a strong international focus. The theatre program is supported by a modern, fully equipped theatre complex, 12-18 national and international guest artists and international study abroad/internship opportunities.  
**Contact:** Kathe Devault 419-772-2049; k-devault@onu.edu www.onu.com |
program 45 minutes from New York City. Rutgers Theater Company is a resident company of student artists whose work is guided by master teachers and working professionals. Rutgers is committed to having all roles, designs and stage management accomplished by students in the program. Directors and playwrights receive mainstage opportunities in the thesis year. New York internships available in design/tech/SM. BFA actors spend the entire third year in residence at Rutgers Conservatory at Shakespeare’s Globe in London. Designers and stage managers opt for one term in London. BFA and MFA actors have showcases in NYC.

Contact: Barbara Harwanko
732-932-9891 x10; harwanko@rci.rutgers.edu
www.masongross.rutgers.edu/theater/thea.html

SAINT LEO UNIVERSITY
Department of English, Fine Arts, and Humanities - Dramaturgy Program
33701 State Rd. 52
PO Box 6665
Saint Leo, FL 33574-6665

Degrees: BA; BFA; M.A.; M.F.A.; M.F.A.; M.M.; M.A.; M.A.; M.A.; M.A.

Profile: The Dramaturgy program at Saint Leo offers undergraduate students the opportunity to blend in-depth study of dramatic literature/analysis, playwriting, and practice with a broad scope of literary study such as poetic forms, fiction, creative non-fiction, and professional writing. Our low student/teacher ratio promises individualized attention and great opportunity for personal growth in sunny central Florida.

Contact: Dave McGinnis
352-588-8401; david.mcginnis@saintleo.edu
www.saintleo.edu

SAVANNAH COLLEGE OF ART AND DESIGN
PO Box 2072
Savannah, GA 31402-2072

Degrees: BA; BFA; M.Arch; MA; MAT; M.FA; MMD

Profile: The Savannah College of Art and Design exists to prepare talented students for professional careers, emphasizing learning through individual attention in a positively oriented university environment. SCAD performing arts is an innovative program with relevant performance opportunities and classroom training in new media, digital media, film, TV, and live theatre. Students have the opportunity to pursue a B.F.A. or an M.F.A. in production design, performing arts, dramatic writing and film with minors in dance and vocal performance. SCAD offers an in-house casting office and hosts an annual agent showcase with New York agents. In addition to the performing arts tracks, SCAD offers the only B.F.A., M.F.A. and M.A. programs focusing on sound design for media in the country with state-of-the-art classrooms and equipment and courses taught by Emmy Award and Academy Award-winning professors.

Contact: Admissions: 800-869-7223
www.scad.edu

SETON HILL UNIVERSITY
Theatre and Dance Program, 1 Seton Hill Dr.
Greensburg, PA 15601

Degrees: BAs: Dance, Theatre Arts, Theatre Performance, Music Theatre, Theatre Design and Technology, Theatre Business

Profiles: Theatre and Dance at Seton Hill have an outstanding tradition of excellence. The size of our program provides the best mix of professionalism and personal attention. Our new performing arts center opened Fall 09.

Contact: Terry Brino-Dean, Director, Theatre and Dance Program
724-552-2934; brinodean@setonhill.edu
www.setonhilltheatre.com

SHAKESPEARE THEATRE OF NEW JERSEY
Summer Professional Training Program
36 Madison Ave.
Madison, NJ 07940

Degrees: For Actors, Stage Managers, Administrators, Designers, Technicians and Directors

Profile: The longest-running Shakespeare theatre on the East Coast, STNJ offers an intense 11-week training program from May 29-August 15, 2011 for all areas of theatre.

Contact: Corinne May Farkas, Education Associate
973-408-3806; cfarkas@shakespearenj.org
www.shakespearenj.org or www.shakespearetraining.org

SHENANDOAH UNIVERSITY
1460 University Dr.
Winchester, VA 22601

Degrees: BFAs: Musical Theatre, Acting, Theatre for Youth, Stage Management, Costume Design, Scenic Design, Lighting Design

Profile: We provide comprehensive undergraduate training at one of the country’s leading conservatories, with a dedicated faculty of active professionals in theatre, music and dance.

Contact: William Bozman
540-665-4558; mbozman@su.edu
www.su.edu/conservatory/scon/academics/

SOUTHERN ILLINOIS UNIVERSITY CARBONDALE
Department of Theatre, Mail Code 6608
Carbondale, IL 62901


Profiles: SIUC blends scholarship with practice in intensive production program and maintains a professional summer stock theatre company.

Contact: Dr. Ronald Naversen
618-453-3076; rnav@siu.edu
www.siu.edu/~mcleod/

SOUTHERN UNION STATE COMMUNITY COLLEGE
PO Box 1000
Wadley, AL 36276

Contact: Michael Williams
256-395-2211 x5811; mwilliams@suscc.edu
www.suscc.edu

SOUTHERN UTAH UNIVERSITY
351 W. Center St.
Cedar City, UT 84720

Contact: Shauna T. Mendini, Chair
435-865-8185; mendini_s@suu.edu
www.suu.edu/pva/ta/

SPECIAL FX 101
7436 Narcoossee Rd., Suite 320
Orlando, FL 32832

Profile: We provide hands-on experience and basic concepts for air, cryogenic, flame and fog Fx. We teach the nuts, bolts, hardware and basic skills needed for the Fx side of the entertainment industry. We also discuss how to get work and the different industries that utilize these skills. For example: film, theatre, TV, sporting events, industrials, theme parks and attractions.

Contact: Andrew Nicholls or Ron Keller
407-648-1867; andy@specialfx101.com; ron@specialfx101.com
www.Specialfx101.com

ST. EDWARDS UNIVERSITY
Department of Theatre Arts
Mary Moody Northen Theatre
3001 S. Congress Ave.
Austin, TX 78704

Profile: Theatre and Dance at Seton Hill have a solid tradition of excellence. The size of our program provides the best mix of professionalism and personal attention. Our new performing arts center opened Fall 09.

Contact: Terry Brino-Dean, Director, Theatre and Dance Program
724-552-2934; brinodean@setonhill.edu
www.setonhilltheatre.com

Contact: Michael Williams
256-395-2211 x5811; mwilliams@suscc.edu
www.suscc.edu

Profile: We provide hands-on experience and basic concepts for air, cryogenic, flame and fog Fx. We teach the nuts, bolts, hardware and basic skills needed for the Fx side of the entertainment industry. We also discuss how to get work and the different industries that utilize these skills. For example: film, theatre, TV, sporting events, industrials, theme parks and attractions.

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www.Specialfx101.com

ST. EDWARDS UNIVERSITY
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Contact: Andrew Nicholls or Ron Keller
407-648-1867; andy@specialfx101.com; ron@specialfx101.com
www.Specialfx101.com
**STELLA ADLER STUDIO OF ACTING**
31 W. 27th St., 3rd Fl.
New York, NY 10001

**ART OF ACTING STUDIO**
1017 N. Orange Dr.
Los Angeles, CA 90036

**University of Alabama**
Birmingham
Department of Theatre, ASC 255
1200 10th Ave. S.
Birmingham, AL 35294-1263

**University of Arkansas**
Fayetteville, AR 72701

**University of Central Florida**
Orlando, FL 32816-2372

**University of Findlay**
Findlay, OH 45840

**University of Florida**
Gainesville, FL 32611-5900

**University of Kentucky**
Lexington, KY 40508

**University of Louisiana at Monroe**
Monroe, LA 71209

**University of North Florida**
Jacksonville, FL 32224

**University of South Florida**
Tampa, FL 33620

**UNIVERSITY OF ALABAMA**
BIRMINGHAM
Department of Theatre, ASC 255
1200 10th Ave. S.
Birmingham, AL 35294-1263

**Degrees:** BA

**Profile:** Exclusive focus on the undergraduate student by professional faculty in state-of-the-art facilities with opportunities for undergraduate students to perform and design in mainstage productions.

**Contact:** Will York, Department Chair
205-934-3236; yorkwill@uab.edu
http://theatre.hum.uab.edu

**UNIVERSITY OF ALABAMA**
BIRMINGHAM
Department of Theatre, ASC 255
1200 10th Ave. S.
Birmingham, AL 35294-1263

**Degrees:** BA

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http://theatre.hum.uab.edu

**UNIVERSITY OF CENTRAL FLORIDA**
PO Box 162372
Orlando, FL 32816-2372

**Degrees:** BA; MFA

**Profile:** Extensive coursework accompanied by a challenging season of plays, a dedicated faculty committed to professional standards and individualized attention to students, at a university located in a gorgeous setting.

**Contact:** D. Andrew Gibbs
479-575-2953; dagibbs@uark.edu
www.uark.edu/depts/drama/

**UNIVERSITY OF FINDLAY**
Findlay, OH 45840

**Degrees:** BA; MFA

**Profile:** Extensive coursework accompanied by a challenging season of plays, a dedicated faculty committed to professional standards and individualized attention to students, at a university located in a gorgeous setting.

**Contact:** Kate Ingram
407-823-4872; khingram@mail.ucf.edu
www.theatre.ucf.edu

**UNIVERSITY OF FLORIDA**
Gainesville, FL 32611-5900

**Degrees:** BA

**Profile:** Extensive coursework accompanied by a challenging season of plays, a dedicated faculty committed to professional standards and individualized attention to students, at a university located in a gorgeous setting.

**Contact:** Kate Ingram
407-823-4872; khingram@mail.ucf.edu
www.theatre.ucf.edu

**UNIVERSITY OF NORTH GEORGIA**
Gainesville, GA 30501

**Degrees:** BA

**Profile:** Extensive coursework accompanied by a challenging season of plays, a dedicated faculty committed to professional standards and individualized attention to students, at a university located in a gorgeous setting.

**Contact:** Kate Ingram
407-823-4872; khingram@mail.ucf.edu
www.theatre.ucf.edu

**UNIVERSITY OF SOUTH FLORIDA**
Tampa, FL 33620

**Degrees:** BA

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**Contact:** Kate Ingram
407-823-4872; khingram@mail.ucf.edu
www.theatre.ucf.edu

**Lewis Carroll**

**UNIVERSITY OF THE SOUTH**
Sewanee, TN 37383

**Degrees:** BA

**Profile:** Extensive coursework accompanied by a challenging season of plays, a dedicated faculty committed to professional standards and individualized attention to students, at a university located in a gorgeous setting.

**Contact:** Kate Ingram
407-823-4872; khingram@mail.ucf.edu
www.theatre.ucf.edu

**UNIVERSITY OF ALABAMA**
Birmingham, AL 35294-1263

**Degrees:** BA

**Profile:** Exclusive focus on the undergraduate student by professional faculty in state-of-the-art facilities with opportunities for undergraduate students to perform and design in mainstage productions.

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**Contact:** Kate Ingram
407-823-4872; khingram@mail.ucf.edu
www.theatre.ucf.edu
(Costume Design, Lighting Design, Scene Design), Dance; MFAs: Acting, Costume Design/Technology, Lighting Design, Scene Design; Minors: General Theatre, Production

Profile: In addition to our regular season performances on-campus each year, our students tour one of our productions internationally every summer.

Contact: Paul Favini, Interim Director
352-273-0501; pfavini@arts.uky.edu
www.afs.uky.edu/theatrenddance/

UNIVERSITY OF GEORGIA
Department of Theatre and Film Studies
Fine Arts Building
Athens, GA 30602-3154

Degrees: BA; MFA; PhD
Profile: The department offers rigorous training in all traditional areas of theatre performance, design and scholarship, coupled with training in cutting-edge technologies such as 3-D computer animation and motion capture.

Contact: David Z. Saltz, Head
706-542-2836; saltz@uga.edu
www.drama.uga.edu

UNIVERSITY OF HOUSTON
School of Theatre and Dance
133 CWM Center
Houston, TX 77204-4016

Degrees: BAs: Playwriting/DRAMaturgy, Dance with emphasis in Choreography, Dance Education, Design and Technology; BFs: Acting, Theatre Education, Stage Management; MFAs: Acting, Lighting Design, Scenic Design, Costume Design; MA: Summer MA for Theatre Educators, MA for Scholars

Profile: The School of Theatre and Dance offers graduate-level professional and undergraduate pre-professional training in the fourth largest city in the U.S. Placement in the program is by audition only. Once placed, students receive individual mentorship, low student/teacher ratios, and close proximity to professional theatre, opera and dance companies, including a partnership with Tony Award-winning Alley Theatre. Prestigious faculty including Tony Award and Pulitzer Prize winners.

Contact: Jackie deMontmollin
713-743-2879; jdeMontmollin@uh.edu
www.theatredance.uh.edu

UNIVERSITY OF KENTUCKY
114 Fine Arts Bldg.
Lexington, KY 40506-0022

Degrees: BA; MA
Profile: Strong liberal arts undergraduate degrees with hands-on training closely tied to classroom. Small department where mentoring is possible. Graduate program is excellent preparation for any PhD program.

Contact: Nancy C. Jones, Chair
859-257-3297; nancy.jones@uky.edu
www.uky.edu/finearts/Theatre/

UNIVERSITY OF LOUISVILLE
Department of Theatre Arts
2314 S. Floyd St.
Louisville, KY 40292

Degrees: BS: Theatre, Production or Performance; MFA: Acting/Performance; Graduate Certificate: African-American Theatre
Profile: The department trains students in the fine art of theatre, voice, movement, scene study and design, and also teaches the historical and literary context of the theatre as a humanist and liberal art.

Contact: Nancy C. Jones, Chair
502-852-8445; r.frye@louisville.edu
www.louisville.edu/a/s/ta/

UNIVERSITY OF MARY WASHINGTON
Department of Theatre and Dance
1301 College Ave.
Fredericksburg, VA 22401

Degrees: Minor: Musical Theatre Performance; BA: Theatre; Pre K-12 Teacher Licensure in Drama
Profile: Our program allows students flexibility in concentrating in areas of greatest interest while building a strong foundation through a liberal arts education.

Contact: Gregg Stull, Chair, Department of Theatre and Dance
540-654-1980; gslull@umw.edu
www.umw.edu/cas/theatre/

UNIVERSITY OF MARYLAND
School of Theatre, Dance, and Performance Studies
2810 Clarice Smith Performing Arts Center
College Park, MD 20742

Degrees: BAs: Dance, Theatre; MA/PhD: Theatre and Performance Studies; MFAs: Dance, Theatre Design, Performance
Profile: The unique structure of the School of Theatre, Dance, and Performance Studies provides the opportunities of a larger community to interconnect and collaborate. While the degree programs in the dance and theatre disciplines retain their individuality, the School affords the inter-disciplinary prospects that enable landmark creativity and scholarship to flourish. Dynamic interaction between faculty, staff and students encourages innovative ideas and new initiatives.

Contact: Theatre - Misha Kachman; Dance – Anne Warren
301-405-6639; 301-405-3187; mkachman@umd.edu; awarren@umd.edu
www.tdps.umd.edu

UNIVERSITY OF MIAMI
144 Theatre Communication Bldg.
Memphis, TN 38152-3150

Degrees: BAs: Performance, Design and Technical Production; MFAs: Directing, Design and Technical Production
Profile: The department trains students in the fine art of theatre, voice, movement, scene study and design, and also teaches the historical and literary context of the theatre as a humanist and liberal art.

Contact: Rinda Frye, Director of Graduate Studies
502-852-8445; r.frye@louisville.edu
www.louisville.edu/a/s/ta/

UNIVERSITY OF MARYLAND
Department of Theatre and Dance
144 Theatre Communication Bldg.
Memphis, TN 38152-3150

Degrees: BA: Theatre; BFAs: Musical Theatre, Acting, Stage Management, Theatre Management, Design/Production
Profile: The Department of Theatre Arts at the UM offers intensive degree programs within a world-class liberal arts university to prepare individuals for professional careers and advanced training.

Contact: Henry Fonte, Chair of Department of Theatre Arts and Artistic Director of The Jerry Herman Ring Theatre
305-284-4474; rwright@miamic.edu
www.miamic.edu/tha/

UNIVERSITY OF MISSISSIPPI
PO Box 1848
Isom Hall Room 110
University, MS 38677-1848

Degrees: BA: Theatre Arts; BFAs: Acting, Musical Theatre, Design and Technology
Profile: Comprehensive training, rigorous academics and great performance and design opportunities prepare students for graduate study or professional employment. Individualized attention from a professional and dedicated faculty. NAST accredited.

Contact: Rhona Justice-Malloy, Chair
662-915-5816
www.olemiss.edu/depts/theatre_arts/

UNIVERSITY OF MIAMI
PO Box 248273
Coral Gables, FL 33124

Degrees: BA: Theatre; BFAs: Musical Theatre, Acting, Stage Management, Theatre Management, Design/Production
Profile: The Department of Theatre Arts at the UM offers intensive degree programs within a world-class liberal arts university to prepare individuals for professional careers and advanced training.

Contact: Henry Fonte, Chair of Department of Theatre Arts and Artistic Director of The Jerry Herman Ring Theatre
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www.miamic.edu/tha/

UNIVERSITY OF VIRGINIA
DRA MA
B.A. in Drama
Many student assistantships available
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Costume Design
Lighting Design
Technical Direction
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For more information, write or call:
UVA Department of Drama
PO Box 400128
Charlottesville, VA 22904-4128
434-924-3326
UNIVERSITY OF MONTEVALLO
Station 6210 Theatre
Montevallo, AL 35115
Degrees: BA: Theatre; BFs: Musical Theatre, Acting, Directing, Design, Scenic/Lighting Emphasis and Design, Costume Emphasis
Profile: UM Theatre provides numerous hands-on training opportunities including a very diverse production season and guest artist workshops on and off campus. We train students for professional careers within the context of a first-rate liberal arts education.
Contact: David Callaghan
205-665-6210; callaghan@montevallo.edu
www.montevallo.edu/thea/

UNIVERSITY OF NORTH CAROLINA
CHARLOTTE
Department of Theatre
9201 University City Blvd.
Robinson Hall 364
Charlotte, NC 28223-0001
Contact: James Vesce
704-687-3590; jvesce@uncc.edu
www.theatre.uncc.edu

UNIVERSITY OF NORTH CAROLINA
GREENSBORO
PO Box 26170/406 Tate St.
201 Taylor Theatre Bldg.
Greensboro, NC 27402-6170
Degrees: BA; BFA; MFA; MEc
Contact: Jim Fisher
336-334-4112; afisher@uncg.edu
www.uncg.edu/the/

UNIVERSITY OF NORTH CAROLINA
SCHOOL OF THE ARTS
SCHOOL OF DESIGN AND PRODUCTION
1533 S. Main St.
Winston-Salem, NC 27127-2188
Profile: A conservatory that trains the whole artist for professional careers in dance, design and production, drama, filmmaking, music, and visual arts.
Contact: Admissions Office
336-770-3290; admissions@uncsa.edu
www.uncsa.edu

UNIVERSITY OF NORTH FLORIDA
4202 E. Fowler Ave.
TAR 230
Tampa, FL 33620
Degrees: BAs, Design, Performance, Theatre Arts, BFA: Design
Profile: LEARN in an environment dedicated to undergraduates; DISCOVER in an intensive honors program; CREATE with internationally renowned guest artists in our British International Theatre Program.
Contact: Marc Powers, Director, School of Theatre and Dance
813-974-2701; mpowers@usf.edu
http://theatreanddance.arts.usf.edu

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Contact: Professor Jack Benjamin
803-641-3327; jackb@usca.edu
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Contact: Mac Smotherman, Head 423-425-4347; Mac-Smotherman@utc.edu www.utc.edu/Academic/TheatreAndSpeech/

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Department of Theatre
206 McClung Tower
Knoxville, TN 37996
Degrees: BA: Theatre; MFA: Acting, Costume Design, Lighting Design, Scene Design
Profile: The department is affiliated with a LORT (professional) theatre, The Clarence Brown Theatre Company.
Contact: Terry Weber, Director of Graduate Studies 865-974-6011; twebber@utk.edu www.utk.edu

UNIVERSITY OF THE ARTS
320 S. Broad St.
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Contact: Charles Gilbert, Interim Director, School of Theatre Arts 800-616-2787; admissions@uarts.edu www.uarts.edu

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Degrees: BA: Theatre (Design, Performance and Technology)
Profile: Ozarks is a private school with a student/faculty ratio of 10 to 1. We offer full tuition scholarships in theatre.
Contact: Professor Bruce B. Brown 479-979-1349; bbrown@ozarks.edu www.ozarks.edu

UNIVERSITY OF THE SOUTH
735 University Ave.
Sewanee, TN 37383
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Contact: Dr. Peter Smith 931-598-1226; pesmith@sewanee.edu www.sewanee.edu

UNIVERSITY OF VIRGINIA
PO Box 400128
Charlottesville, VA 22904-4128
Degrees: BA: Drama; MFAs: Acting, Costume Design and Technology, Lighting Design, Scenic Design, Technical Direction
Profile: Undergraduate majors in drama at the University of Virginia enjoy the unusual combination of a superb intellectual climate and a vital, engaging production program.
Contact: Professor LaVahn Hoh 434-924-3326; lgh2b@virginia.edu www.virginia.edu/drama/

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11000 University Pkwy.
Pensacola, FL 32514
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UNIVERSITY OF WEST GEORGIA
Theatre Program, Martha Munro Bldg.
1600 Maple St.
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Degrees: BA: Theatre
Profile: The UWG theatre program seeks to train and inspire students in all areas of theatre, with faculty and staff working with highly qualified faculty and staff working pre-professional training in a liberal arts setting with highly qualified faculty and staff working.
Contact: Dr. Peter Smith 931-598-1226; pesmith@sewanee.edu www.sewanee.edu

UNIVERSITY OF WYOMING
1000 E. University Ave.
Laramie, WY 82071-3951
Degrees: BA: Theatre; MFAs: Acting, Costume Design, Scene Design, Dance
Profile: The theatre program at UCVOU is well-situated to offer the best in undergraduate education. Scholarships available.
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VALDOSTA STATE UNIVERSITY
1500 N. Patterson St.
Valdosta, GA 31698
Degrees: BFAs: Dance, Theatre (with emphasis areas in Performance, Production and Musical Theatre)
Contact: Professor Jacque Wheeler 229-333-5820; jweeler@valdosta.edu www.valdosta.edu

VIRGINIA COMMONWEALTH UNIVERSITY
922 Park Ave.
PO Box 842524
Richmond, VA 23284-2524
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Department of Theatre
4841 Cass Ave., Suite 3225
Detroit, MI 48202-3489
- Degrees: BA; BFA; MA; MFA; PhD
- Profiles: Wayne State University provides comprehensive, hands-on training in all aspects of theatre, at all degree levels and is home to the world-renowned Hilberry Repertory Theatre Company, the first and only graduate training program of its kind in the nation.

Wesleyan College
Department of Theatre
4760 Forsyth Rd.
Macon, GA 31210
- Degrees: BA: Liberal Arts; Theatre Major or Minor
- Profiles: Wesleyan is a women's liberal arts college with a professionally oriented theatre program. All productions feature women in major roles; many casts are entirely female. Women handle all technical work and stage management. Theatre majors follow a generalist course of study or choose from among three tracks: performance, dramaturgy or theatre management. We offer courses in acting, directing, playwriting, stage management, producing, theatre history and theory, and dramatic literature. Many scholarships are available. Wesleyan College is ranked third in the 2010 issue of The Princeton Review for "Best Value in Private Colleges."

Wesleyan University
Department of Theatre
William Benton Mall
PO Box 2021
Middletown, CT 06459
- Degrees: BA; BFA; MA; MFA; PhD
- Profiles: Wesleyan College is a leading liberal arts college known for an excellent reputation.

Western Kentucky University
Department of Theatre and Dance
1906 College Heights Blvd.
Bowling Green, KY 42101-1086
- Degrees: BA: Theatre, Dance; BFA: Performing Arts (with concentrations available in Acting, Directing, Music Theatre, Theatre Design and Technology)
- Profiles: WKU's Department of Theatre and Dance offers conservatory-style training in a liberal arts environment.

Winston-Salem State University
Department of Theatre
212 Vernon St.
Winston-Salem, NC 27109
- Profiles: Uncommon experiences and unexpected opportunities await you in our highly innovative department. Professional theatre ties help make us a jewel of a theatre program with an excellent reputation.

Wofford College
Department of Theatre
1623 Poinsett Hwy.
Wofford College, CPO #36
429 N. Church St.
Rock Hill, SC 29733
- Degrees: BA: Theatre Performance, Theatre Design/Tech, Theatre Education, Dance, Dance Education
- Profiles: The program fosters individual students' aesthetic, intellectual and creative development within the context of a liberal arts education. We strive to afford opportunities for students to develop a significant level of competency in one emphasis in theatre or dance. Our production program includes 12 shows per year, including musicals in collaboration with the Department of Music. Scholarships are awarded annually based on audition/portfolio review.

Wofford College
Department of Theatre
429 N. Church St.
CPO #36
Spartanburg, SC 29303
- Degrees: BA; BFA; MA; MFA; PhD
- Profiles: Wofford College is an excellent reputation.

Western Carolina University
School of Stage and Screen
1 University Dr.
Cullowhee, NC 28723
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Wesleyan University
Contact: Thomas Salzman, Director of the School of Stage and Screen
828-227-3840; tmsalzman@wcu.edu
www.wcu.edu/2264.asp

Wayne State University
Contact: Bonnie McCoy, Administrative Director
804-828-1923; bsmccoy@vcu.edu
www.vcu.edu/arts/theatre/

Virginia Tech
Contact: Patricia Raun, Head, Department of Theatre and Cinema
540-231-5335; theatre@vt.edu
www.theatre.vt.edu

Wake Forest University
Contact: J.K. Curry, Chair, or John Friedenberg, Director of Theatre
336-758-5294; theatre@wfu.edu
www.wfu.edu/theatre/

Wallace State Community College
Contact: Lauren Cantrell
256-352-8422; lauren.cantrell@wallacestate.edu
www.wallacestate.edu

Virginia Intermont College
Contact: Bonnie McCoy, Administrative Director
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www.vcu.edu/arts/theatre/

Virginia Tech
Contact: Bonnie McCoy, Chair of Performing Arts
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www.vitheatre.com

Wake Forest University
Contact: Jessica Chavez
313-577-3510; jchavez@wayne.edu
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West Virginia University
Contact: Andrew Vorder Bruegge
803-323-2287; theaterdance@winthrop.edu
http://www.wku.edu/pical/theatre-and-dance/

Wofford College
Contact: Mark A. Ferguson
864-597-4081; fergusonma@wofford.edu
www.wofford.edu/theatre/

Western Kentucky University
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www.theatre.vt.edu

Western Carolina University
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Christian Leadership to Change the World
Ways Study Abroad Gives You a Jump

by Tessa Carr

How does study abroad help a student? That’s a question with traditionally easy answers: a student gains increased global understanding, grows personally and expands his or her network while receiving training or experience in an international setting. But how do these ideas apply specifically to the emerging theatre artist? How does study abroad affect an aspiring designer, actor, director or theatre educator? What are the tangible results for theatre artists?

Teachers who have taken students abroad and, in some cases traveled abroad as students themselves, cite the following 10 advantages.

1. **Students experience personal growth at an accelerated rate.**

Robin Carr, associate professor of voice and acting at the University of Southern Mississippi, finds there is a remarkable difference between a young actor at the beginning of her school’s British studies program and at the end of the study abroad experience.

“The students become self-sufficient, world travelers and astute about theatre,” Carr says. “From the productions they see, the backstage tours they take and the classes they participate in, the students’ perspectives on theatre and themselves are forever changed. They start to fall in love with the shows they observe and discover newfound passions for work ranging from Shakespeare to musical theatre.”

Richard St. Peter, a doctoral student at Texas Tech University who teaches regularly in a top-ranked drama program at Rose Bruford College in London, sees similar growth in his students also.

“Study abroad can be the equivalent of a year’s experience in 10 days,” he says.

2. **Students gain confidence in themselves.**

Study abroad can lead to greater confidence in your abilities – and that applies to teachers who conduct classes abroad as well as the students they teach. St. Peter notes that both he and his American students were a little insecure about their abilities on his first trip to England to teach. Contracted to produce Joe Calarco’s *Romeo and Juliet* in England with British students as well as American students, St. Peter worried that the British students would come to the table with skills and knowledge that would challenge his abilities. During the first week of the intense on-the-job experience, he quickly discovered that he was prepared – and that his British students shared the same insecurities about performance and interpretation as his U.S. students. His students from the U.S. gained confidence as they realized that they had trained appropriately and were able to perform on the same level as their British counterparts. “Broader experience gives you perspective on your training and abilities – in the best possible way,” St. Peter says.

3. **Students have less fear about the professional world.**

Students who have studied abroad through USM’s...
Study abroad usually provides students with specific training and experience in theatre in a national or international setting, guided by professors in the discipline. Internships are included in many study abroad programs, and workshops – such as a day spent training with actors from the Globe Theatre – often are included in study abroad courses.

Don’t discount the potential for even short-term programs to offer amazing experiences. For example, a three-week summer study course offered through Virginia Commonwealth University includes opportunities to devise and perform work in ancient Greek theatres, while a three-week program through the University of Louisville includes workshops and lectures in Beijing at the National Academy of Theatre Arts.

Hands-on experience with experimental forms of theatre can be difficult to find in the U.S. professional theatre but is often a feature of study abroad programs.

What is the most important thing you learned through study abroad?
My program, though not in theatre specifically, demonstrated that the nature of a society and political culture has a profound impact on the theatrical culture. It was once said that all intellectual and spiritual winds of a time and place blow through their theatre, and my experience underlined that fact for me.

How has study abroad helped or impacted your work?
The experience helped turn a timid dual-major who was uncertain about his abilities into an artist and scholar with the confidence to realize that I truly was capable of the things that I put my mind to. Had it not been for this confidence, I would not have continued my theatrical studies. I recently led a study abroad program for students at Armstrong Atlantic State, and I was highly gratified to watch my students undergo a similar transformation to my own. They have come back with a new pocketful of tricks, the understanding that these things can be of use, and the elan to use them.

Eric S. Kildow
Part-time Instructor
Armstrong Atlantic State University

Degree:
BA, Theatre and Political Theory and Constitutional Democracy, Michigan State University; MA, Theatre Arts, Texas A&M University-Commerce; MFA, Performing Arts, Savannah College of Art and Design

Study Abroad:
2002: Eastern/Central Europe through James Madison College of Public Affairs at Michigan State University

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Left to right:
Students in the Cortona, Italy study abroad program offered by the University of Georgia’s Department of Theatre & Film Studies perform in an amphitheatre.

Participants in Louisiana Tech University’s study abroad program pose on Platform 9 3/4 at King’s Cross Station in London during a study abroad program in summer 2010.
Vessela Warner, assistant professor of theatre history at the University of Alabama at Birmingham (UAB), witnessed her students’ discovery of new forms and possibilities in the profession during a workshop at theatre laboratory @Iima @Iler, an experimental, Grotowski-based, non-professional company in Sofia, Bulgaria.

“This workshop created much excitement with our students, but also a great deal of ‘necessary’ anxiety about the infinite opportunities of theatre-making,” Warner says. “It motivated the actors to continue looking for their individual and truthful expressions as well as to trust theatre forms that are non-traditional and non-commercial. A common discovery our students made concerned the constructive energy of a small theatre community united by clear aesthetic principles.”

Sarah Hereford, a UAB graduate who participated in the program, says the two-day workshop on the Grotowski method had a profound effect on her, because “working with the @Iima @Iler allowed me to experience some aspects of the method firsthand. We participated in happenings, physical exploration of text and being ‘present.’

Amanda Tatum, a senior at Louisiana Tech University who recently participated in her university’s “Tech London” program – through which she was able to see 14 shows in three weeks, as well as attend lectures by Globe Theatre professionals – also noted that one of the biggest benefits to her trip was uncovering new territory – “being able to see different styles of acting and new British technology that they are using on the stage.”

### Living in a different space boosts creativity for all theatre students.

Imagination is arguably the most valuable tool of any theatre artist. The richer the experiences and knowledge that you gain, the more fertile your imagination becomes for creating art. Uta Hagan writes in Respect for Acting that “(t)he actor’s imagination is stimulated into identification with country and period” through travel.

But it isn’t just actors who benefit from this stimulation. Danielle Baisden Curtis, technical director and performing arts faculty member at Lees-McRae College in the mountains of North Carolina, notes that designers and other theatre artists also benefit from seeing another part of the world.

“As a designer, I am always amazed at the
significant differences between lighting, architecture and history in places throughout the world,” she says. “But these are not the only things that make a place distinctive. Paintings, pictures and books can provide inspiration, but the feeling of a certain location is rarely found in two-dimensional representations. There are no pictures or words that can accurately describe the hours and hours I spent sitting on the Spanish Steps in Rome, absorbing the feeling of excitement and happiness of the people around me, or the sunset I witnessed in Switzerland.”

Study abroad was a capstone experience for her. “Most theatre designers and technicians like to be ‘hands-on’ people,” she says. “Study abroad allows for this to happen. To me, this connection was the best asset of my college career.”

Students build professionalism and experience the life of an artist.

The ability to foster relationships, be flexible and function in an ensemble setting are all important job skills. They also are hallmarks of study abroad experiences, especially those that are focused on field work. Practicing these skills daily as they negotiate life in a new culture can be a tremendous benefit to students, says Julie Fishell, adjunct associate professor of dramatic arts and director of recruitment at the University of North Carolina at Chapel Hill. “Working in internships, viewing a substantial number of productions in all kinds of venues, meeting with seasoned professionals and working alumni, and engaging in coursework all provide the student with practical awareness of living the life of an artist. A devotion to the craft is a pre-requisite to making theatre your career (what aspiring artist of any age wouldn’t love to ‘live’ in the studio and explore the work), but will one commit to living the life of an artist? At the end of a semester study abroad, students often decide that they are ready, with eyes open, to pursue a career in the field.”

Students get a boost to the next step in life.

Study abroad can help students chart the next move on a career path, whether that is a direct move into the professional setting or additional training in graduate school.

Warner of UAB says this is true not just for actors and designers, but for students interested in other
Paying For Study Abroad
Yes, You CAN Afford It!

by Scott Crawford

If one were to approach a group of college freshmen at fall orientation and ask how many would like to study abroad in London, Paris or Beijing, it is the rare hand that would not go up. Yet less than two percent of U.S. college students actually choose to study abroad. What stops more students from following through? All too often the answer is cost – or at least the perception of cost.

Let’s face it: Studying abroad sounds expensive. And it certainly can be … but it does not have to be. In fact, according to Soren Peterson, education abroad advisor at the Center for International Education at Berea College in Kentucky, “a semester abroad can sometimes be cheaper than a semester at home.”

To discover the true cost of a study abroad program, one just needs to know the right questions to ask.

Can you use your federal aid and your institutional aid for study abroad?

Many students do not realize that their financial aid package can help to cover the cost of studying overseas. This is particularly true of federal aid, according to Peterson: “Federal financial aid can be applied to a study abroad program, provided that the home institution approves the program for academic credit … and state aid may be transferable as well.”

In Southern Theatre’s survey of study abroad programs, 28 of the 32 responding schools noted that federal financial aid can be applied to their study abroad programs. A case in point is the I-FEST program at St. Edward’s University in Austin, TX. According to Sheila Gordon, assistant professor and area coordinator, students at St. Edward’s can use their federal aid to help pay for the I-FEST theatre and events management program, which takes students to the Edinburgh Festival Fringe for an on-site study experience in Scotland each summer.

Use of institutional aid – aid that comes directly from the student’s college or university, as opposed to through the federal government – can be trickier, however. To understand why this is the case, one needs to understand the difference between bilateral exchange programs and programs offered by third-party providers.

Is your study abroad through a bilateral exchange program or a third-party program?

Colleges typically offer two types of semester or year-long study abroad experiences: bilateral exchange programs, which are direct-exchange partnerships between one’s own university and a foreign university, or programs offered through third-party providers. Popular third-party providers include SIT Study Abroad (www.sit.edu/studyabroad), the Council on International Educational Exchange (CIEE) (www.ciee.org), the Institute for the International Education of Students (IES Abroad) (www.iesabroad.org) and CAPA International Education (www.capa.org).

With bilateral exchanges, students typically pay tuition to their home institution, but pay room and board to their host institution while studying abroad. This means that institutional aid, as well as federal and state aid, can usually be applied to tuition to reduce costs, just as if the student were remaining on his or her home campus. Bill Holmes, director of international education at Campbellsville University in Kentucky, explains further: “Usually exchanges cover tuition only, with housing and often meals being the responsibility of the student. However, [students] can, in most cases, take with them the financial aid funds they would have used on the home campus to pay for housing and meals. Depending upon the country they do their exchange in, this can be enough to live quite well for a semester and even cover personal travel expenses.”

With programs provided through a third party, students typically cannot apply the financial aid from their home campus. Thus, study abroad through third-party providers may cost the student more out-of-pocket. However, both Peterson and Holmes note that these providers tend to offer more services. According to Holmes, a third-party provider is “a business looking for customers.” Thus, the higher cost tends to come with a number of extras, including built-in “excursions and other activities” as well as

You may be able to use your financial aid and scholarships for an overseas program.
“on-site staff that are regularly involved with the students.”

In evaluating this trade-off between costs and services, Peterson believes that students need to look at their own individual needs and circumstances. A bilateral exchange “may offer nothing more than direct enrollment at the university abroad, which may not be the best option for students who are not quite ready for such an independent experience,” he notes. “Students who want the additional guidance … and on-site director that providers generally offer may find that those benefits outweigh the additional cost.”

Students do not always have to choose between cost savings or better services, however. According to Kenya Casey, assistant director for Emory University’s Center for International Programs Abroad in Atlanta, many third-party providers are able to offset their higher costs for students by offering scholarships directly through their programs. “Many … providers, such as SIT, have several need-based scholarships,” notes Casey. “Every semester we have students who receive funding from SIT.” This is fairly standard, she says, noting that other study abroad providers, such as CIEE and IES, offer both need-based and merit-based scholarships. (Visit their websites, noted on the previous page, for more details.)

Are scholarships available?

This brings us to another category of funding options to consider: scholarships. Besides scholarships offered by third-party providers, Casey, Peterson and Holmes note that there are numerous scholarships offered specifically for study abroad purposes by external agencies. These include the Benjamin A. Gilman Scholarship (www.iie.org/gilman) and the DiversityAbroad.com Study Abroad Scholarship (www.diversityabroad.com/scholarships), both of which can be used worldwide.

To help advise students, Peterson has compiled a list of external scholarships and has published them on a website through his office at Berea (http://community.berea.edu/cie/abroad/scholarships/semester.php). He also points students to a useful site managed by the Institute of International Education: www.studyabroadfunding.org. On this site, students can search for scholarship opportunities using a number of criteria, including region and field of study.

In addition to these outside funding sources, some colleges offer their own internal study abroad scholarships. Often, these internal scholarships are aimed at programs in specific fields of study, including performing arts. In Southern Theatre’s survey, 19 of the 32 respondents said their schools offered scholarships specific to study abroad. Theatre students at St. Edward’s, for example, can apply for scholarships, which average around $1,000 each, to participate in faculty-led summer abroad programs. According to Gordon, “financial need, academic merit and, to some extent, extra-curricular activities” are all considered as criteria for these awards.

Other institutions, such as Middle Tennessee State...
Questions to ask your advisor

- What bilateral exchange partnerships does our college/university have with universities abroad?
- What third-party providers does our college/university work with and where are the locations of their study centers around the world?
- What study abroad opportunities exist through our college/university specifically for my major?
- For any of the study abroad options, can I use institutional aid as well as federal and state aid to help reduce costs?
- What services are covered in the cost of each study abroad program? Or, more importantly, what is NOT included?
- What short-term study abroad options, such as travel courses or service trips, does our college/university offer?
- What scholarships are available for study abroad:
  - from our college/university?
  - from third-party providers for their programs?
  - from external sources for use worldwide or in a specific region/country?

University (MTSU) in Murfreesboro, TN, utilize student fees to help fund scholarships for study abroad. Scott Boyd, professor and interim director of theatre at MTSU, notes that a student activity fee geared toward international education creates “fairly accessible scholarships” for his students wishing to participate in MTSU’s international theatre programs.

The lesson here is that sources of funding exist, although it may take some legwork to uncover all the possibilities. According to Casey, this legwork would ideally be a team effort between advisor and student. “First, meet with a study abroad advisor to determine which scholarships are available and apply for them all,” she tells her students. “Secondly, do your own research. I know several students who have found scholarships by searching the Web or skimming through general scholarship books.”

Would a short-term study abroad be more affordable?

Year-long and semester-long programs are not the only way to gain experience abroad while in college. Of the 262,000 U.S. undergraduate and graduate students who studied abroad in 2009, well over
half (56 percent) did so through short-term travel experiences, according to the Institute of International Education.

This trend is particularly true for theatre students, for whom international summer programs and winter-break experiences abound. According to Boyd, MTSU students can participate in theatre programs in England and other destinations, including Russia, Honduras and Ireland, during summer and winter breaks. Eric Nielsen, head of the dance program at Valdosta State University (VSU), in Valdosta, GA, notes that VSU offers an intensive five-week summer program through the European Council (a study abroad consortium of public universities in Georgia), enabling theatre students to study in one of seven countries: England, Germany, France, Italy, Spain, Russia or China.

These experiences tend to be significantly shorter, and therefore cheaper, than semester-long study abroad. However, because these experiences tend to come during breaks, mini-mesters, summer or other times when the college is not in regular session, the trip costs and often the tuition costs are above and beyond the student’s fall and spring semester costs. Institutional scholarships often do exist to offset these costs, though. Boyd, Nielsen and Gordon all note that their institutions offer scholarships for their short-term international theatre programs.

Another consideration with these shorter-term travel courses, according to Nielsen, is the difference in cost efficiency, as well as other intangible benefits, depending on the length of stay. “The shorter-term programs often look more appealing with the lower fees, but the students are actually paying less per day on the longer programs,” he points out. “I am an advocate for the longer program because it allows students to really feel they are living in the country and allows them to more fully absorb a variety of cultural experiences.”

Still, regardless of the length of stay, these short-term courses can provide a fulfilling alternative for those not ready or able to commit to a semester or year-long experience abroad.

How can you use your creativity to fundraise?

If a student researches all of the above avenues and finds that study abroad is still out of reach, there is a more pragmatic option. “[B]e creative and plant!” Casey encourages. “If funding for study abroad is a concern, you may have to work during the summer to save and/or fundraise.”

Being creative should be no problem for performing arts majors. Besides bake sales, yard sales and other traditional fundraisers, MTSU has had success utilizing the talents of its students as a fundraising tool. “On occasion,” notes Boyd, “we designate certain performances from our main stage season or our second stage season as box office monies for a certain study abroad trip.”

Another effort at creative fundraising takes place at St. Edward’s where “faculty leaders of the I-FEST program advise students on how to solicit a corporation to sponsor them.” According to Gordon: “In exchange for a sponsorship of $1,000 or greater, [the students] promote the corporation during the Festival Fringe [in Edinburgh].”

Holmes of Campbellsville echoes the merits of
creativity and hard work, pointing to many students who have worked summer jobs and weekends to help pay for their study abroad experiences. He also points to those who have successfully raised funds in their community through churches, local businesses and even across the Internet, especially when service learning will play some role in the study abroad experience. “For hands-on type programs where assisting the host community in some way is the goal, there will always be people willing to help the students to raise the money to make it happen.”

**Is it worth the cost?**

Regardless of how they finance study abroad, students must do their own evaluation of what they hope to gain from the experience and whether or not it will be worth it to them.

“Of course, I want as many students as possible to go abroad,” Holmes says, “but I feel morally obligated to talk with students about the effects of loan debt.”

Thus, Holmes encourages students to make sure study abroad fits in with their overall academic and career plan. “Do your homework and choose a program that offers courses that will count towards your degree.… Talk with people in the field you want to go into and see what they think about studying abroad. Will it help your chances of finding a job? Or is it learning and travel for its own sake that is the most important to you? Really think about it deeply, especially if your only way to accomplish it is by financing.”

Undoubtedly there are many students who believe study abroad is indeed worth it, far more than the under two percent who actually embark on the opportunity. Thus, advisors should continue to provide the sound and hopeful advice Casey offers her students at Emory: “I advise students not to ‘assume’ they cannot afford to study abroad. … Planning is the key!”

By following this advice, perhaps more of those eager students who raise their hands at freshman orientation will see that they actually can afford to follow their passions overseas. As Holmes points out: “No one ever looks back and regrets studying abroad.”

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Scott Crawford is director of the Global Community Center at Lees-McRae College in Banner Elk, NC.

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LONDON CALLING
Tips for Planning a Study Abroad

by George Hillow

London and New York share claim to being the theatre capital of the world. Some will argue, myself included, that London outshines New York as the world’s theatre mecca, largely because the public and private sectors tend to support theatre more in the United Kingdom than in the United States. What can’t be argued, however, is that no theatre student’s education is complete until he or she has made a pilgrimage to both cities. This article will help students and faculty plan solo and group trips to London.

AIRFARE

If you’re traveling by yourself or with one or two others, you might choose to “wing it” and check the Internet for bargain flights, but if you’re planning group travel, then advance booking is required. Booking tickets directly might be less expensive than using a travel agent, but you will likely find that the small mark-up an agent charges is well worth the convenience. Be advised, however, that if you book through a travel agent, only the travel agent can adjust travel plans, as I discovered in May 2010 when the British Air cabin crew union went on strike and my group had to reschedule its return flight.

LODGING

A great place to stay if you are taking students is The Generator Youth Hostel (www.generatorhostels.com/en/london) in Bloomsbury near the British Museum. That’s where I stayed the last three times I led student groups to London. It’s a five-minute walk from the Russell Square tube stop, which is only three stops on the Piccadilly Line from Leicester Square, the heart of the West End. A further convenience of lodging on the Piccadilly Line is that it connects directly to Heathrow Airport, which simplifies group travel. The Generator is clean, inexpensive, convenient, safe and well-staffed. It is, however, a hostel, which means it is a bare-bones experience. Don’t expect to ring for room service – there’s no phone in the room! Each room has a sink, but bathrooms and showers are down the hall. Included in the rate is a very basic continental breakfast, but reasonably priced full meals are available. For student groups, The Generator gets two thumbs up from me. One caution, though: If you need classroom space, you’ll have to fend for yourself. I made arrangements with managers of coffee shops and pubs to hold classes during non-peak hours.

If a hostel doesn’t appeal to you, investigate available dorm space at a London university or seek hotel referrals from a travel agent.

GETTING AROUND TOWN

For £25.80 you can buy a seven-day Travelcard that allows unlimited access to the extensive and convenient London Underground (aka The Tube) and to overland buses, many of which are still double-decker. Easy-to-read maps make both modes simple to use, but ride the bus only when you’re not in a hurry and just want to see the sights. London is divided into travel zones. Travelcards are available for all zones, but most theatres and the main tourist attractions are in zones 1 and 2, so economize by buying passes for these two zones only (www.londontoolkit.com/briefing/travelcard_oyster.htm). However, getting to and from Heathrow from zones 1 and 2 will require buying an extension for £3.50. Beyond the travel pass, comfortable walking shoes are a must. You’ll walk a lot.

WHAT TO SEE AND DO

Leicester Square and the West End: As Broadway is to New York, the West End is the theatre center of London. For tourism’s sake, London has created something called Theatreland, which includes the West End. Leicester Square is Theatreland’s virtual capital (www.officiallondontheatre.co.uk/london_shows/theatreland_map).

Leicester Square and environs are thronged with venerable old theatres, pubs, restaurants and discount ticket vendors. But avoid these commercial vendors and go to Leicester Square’s TKTS booth, which is comparable to New York’s half-priced TKTS booth in Times Square but without the wait. It sits apart from the surrounding hurly-burly in a freestanding kiosk at the bottom of Leicester Square. Daily updates clearly list the shows for which sharply discounted tickets are available. Unlike its New York counterpart, Leicester
Trip to England

Square’s TKTS booth hardly ever has a wait of more than five minutes. At the kiosk, pick up a Theatreland map and guide. Updated weekly, it cross-lists show titles with about 60 theatres, 40 of which are in the West End and only a short walk from TKTS. Map insets give locations for dozens of venues beyond the West End, such as Shakespeare’s Globe, the Royal National Theatre, the Almeida and the Old Vic.

Depending upon the length of your visit, consider buying advance-sale tickets only for those shows that you’re absolutely sure you want to see, then take potluck at the TKTS booth. All West End productions have an online group sales presence that is simple to access, and most offer attractive discounts, depending upon the size of your group. Deal directly with the theatre or the production company to save mark-up fees from ticket brokers. Wherever you purchase tickets, always get a confirmation number for each sale. And I prefer the safety of having the theatre hold the tickets at “Will Call” in the box office.

Covent Garden: Also on the Piccadilly Line, Covent Garden is a short walk from Leicester Square. At one end stands St. Paul’s Church, where George Bernard Shaw introduced Eliza Doolittle to Professor Henry Higgins. The Royal Opera House and many theatres are adjacent to Covent Garden. Most notable among them is Theatre Royal Drury Lane, which has stood and fallen on the same site four times since the Restoration. Don’t miss its famously fun and informative backstage tour given by actors in period costumes. Covent Garden itself is one of London’s most popular tourist destinations. During the day, amazing street performers juggle knives and flaming batons on cobbledstoned streets, and buskers entertain in the evening. Covent Garden began as a market center in the Middle Ages and it never quit. It still boasts fabulous open air markets, exotic boutiques, top-notch flea markets with bargains aplenty, and countless restaurants and pubs for every budget.

Beyond the West End: No theatre trip to London is complete without seeing shows at Shakespeare’s Globe and the Royal National Theatre. American actor Sam Wannamaker, father of actress Zoe, spear-
headed the drive to recreate the original Globe as exactly as possible on the South Bank of the Thames not far from where the original sat in the early 17th Century. The physical space of the theatre sheds enormous dramaturgical light on Shakespeare’s own theatre, which was Wannamaker’s intent. I recommend attending matinees in sunlight, which is how Shakespeare’s audience would have seen his work. Globe Education offers workshops for student groups, and the Globe Underground is an extensive and comprehensive museum space well worth two hours of time. A fun way to get to the Globe is to take the Tube to St. Paul’s Cathedral, then walk across the Thames on the pedestrians-only Millennium Bridge. As you cross the Thames, you’ll see the Tate Modern, a modern-art gallery converted from a power plant that is well worth another two hours.

A 20-minute amble up the Thames from the Globe is the Royal National Theatre. Not far from Westminster Abbey and the Houses of Parliament, it will make you wonder why we don’t have such a thing in the U.S. It includes three theatres, restaurants, bars and technical support spaces. Make sure to take the backstage tour of this extraordinary facility and look at the schedule of lectures, called Platform events. Generous funding from Travelex makes best-available seating available for only £10, making the Royal National Theatre the best deal in town.

Fringe Theatre: Roughly equivalent to off- and off-off-Broadway, Fringe Theatre in London is more challenging to access than its big brother in the West End. Performance runs are shorter and are less predictable, so buying tickets months in advance for a student group can be problematic, and the theatres are in more challenging locations. But by all means investigate Fringe Theatre (www.theatreguidelondon.co.uk/fringe.htm). The Menier Chocolate Factory, for instance, recently was profiled in the New York Times. In May 2010 it premiered Paradise Found, co-directed by Hal Prince and Susan Stroman and starring Mandy Patinkin. But it’s off the beaten path; you have to go looking for it.

Beyond Performances: Aside from the theatre scene itself, London boasts superb ancillary theatre resources. The Victoria & Albert Museum (V & A), which is perhaps the finest museum of decorative arts in the world, holds The Theatre Collection, which used to be housed in the now-defunct Theatre Museum in Covent Garden. Tours of The Theatre Collection can be privately scheduled through the V & A. After our tour, we held an outdoor lunchtime class in the V & A’s courtyard buffet restaurant. Another venerable London institution is London Walks (www.walks.com). It has dozens of guided walks catering to diverse tastes. Theatre lovers should take The Oscar Wilde Walk, either by showing up at the scheduled time and place or by booking a private walk at a time of your own choosing. Make sure your guide is Alan, who...
brings Oscar Wilde to life with remarkable zest over the course of an invigorating two-hour walk through Mayfair.

A nontheatrical tradition in London that students of theatre will appreciate as improvisational political theatre is Speakers Corner at Hyde Park Corner on Sunday mornings. Beginning about 11 a.m., speakers of every ilk mount their soapboxes and ladders and harangue passersby about every volatile subject under the sun. They heckle and incite, they light their audience’s fuses with hyperbole, and they delight in watching the shrapnel of their bombast inflame the crowd. Some speakers are truly gifted with insights worth considering; most are merely entertaining crackpots.

The tradition of Speakers Corner is unique to London. But it’s also just one more example of what Samuel Johnson had in mind when he famously said, “No, Sir, when a man is tired of London, he is tired of life; for there is in London all that life can afford.” And that, of course, includes great theatre.

George Hillow, head of design at Christopher Newport University in Virginia, has led numerous student groups on study abroad trips to London.

10 Ways Study Abroad Gives You a Jump on Your Career
(Continued from Page 23)

areas as well. “For students interested in theatre history and dramaturgy, study abroad courses offer a refreshing change of the academic perspective,” Warner says. “Field studies uncover the human side of each historical fact or classical text — the ‘little histories,’ traditions, legacies, contexts and emotive details that typically aren’t found in data-packed books. The opportunities for graduate school research are endless for any student who has discovered that personal and emotional connection with the past.”

Study abroad may help in getting into graduate school.

Study abroad demonstrates commitment, discipline and curiosity about theatre — and therefore it can raise the appeal of a student applying to graduate programs, according to Heather Carver, director of graduate studies in the Department of Theatre at the University of Missouri.

“As a director of graduate studies in theatre, I am very interested in students who have added to their undergraduate education through studying abroad, as they demonstrate motivation, responsibility and a keen interest in interactive, hands-on, challenging learning endeavors — exactly the skills necessary for success in a graduate program,” she says. “Studying abroad is more than just a way to ‘expand one’s horizons’.”

She notes that it provides an opportunity for in-depth intercultural communication, providing students with an understanding of other rituals, community practices and cultural events. “I recommend study abroad as a learning experience that shows character and resolve in a student, in addition to the thirst for knowledge content that one might study,” Carver says.

Hands-on learning can bring courses to life.

Curtis notes that she took several trips abroad during graduate school. But she believes that beginning study abroad earlier would have been beneficial in her work, due to the hands-on nature of study overseas.

“My only regret is that I did not take these trips earlier in my academic career,” she says. “I learned so much, but I wonder how much more beneficial it would have been years earlier when I knew less? Would theatre history courses have made more sense after I actually stood on the ground where the events I was studying had taken place? Would I have had more ideas or personal experiences to draw from as a designer? I think the answer would have been a definite yes.”

Tessa Carr is an assistant professor of performing arts at Lees-McRae College in Banner Elk, NC, and a member of the Southern Theatre Editorial Board.
RESOURCES: Surfing For Study Abroad Programs

In addition to the study abroad programs offered through individual colleges and universities, you’ll find many more offered through nonprofit organizations, businesses and consortiums.

Finding these opportunities can require some time surfing the Internet, so here are some websites to help you get started:

**Third-party providers**
Visit these websites and punch in your search criteria to find study abroad opportunities around the globe.
- SIT Study Abroad: www.sit.edu/studyabroad
- Institute for the International Education of Students (IES Abroad): www.iesabroad.org
- CAPA International Education: www.capa.org

**Consortiums for study abroad**
Many states have consortiums that offer study abroad opportunities to member institutions’ students and often to other students as well. There also are regional consortiums, such as the Cooperative Consortium for Study Abroad at Belmont University in Nashville, TN, which offers study abroad programs and internships in English-speaking regions. It has 23 member institutions in Alabama, Indiana, Kentucky, Mississippi, Ohio, Oregon, Pennsylvania, South Dakota and Tennessee. Students from those member institutions – and other institutions as well – can find study abroad opportunities through CCSA: www.ccsa.cc.

**Other sites that include study and work abroad opportunities**
- Dance study and work abroad: www.danceeurope.net/site/lists/summersch.shtml
- Major collection of information on arts programs, both domestic and international: www.artslynx.org
- Mostly national opportunities, but some London work appears on the Theatre Communications Group’s job bank: www.tcg.org/artsearch/index.cfm
- Links for theatre jobs throughout the world: www.stagejobspro.com
- International Network for Contemporary Performing Arts: www.ietm.org
- Canadian Drama website: www.drama.ca
- Guide to theatre in London: www.londontheatre.co.uk
- International University Global Theatre Experience, which offers a list of short-term training events, both domestic and abroad: www.iugte.com

**A sampling of overseas schools with study abroad opportunities**
- Lecoq School (France): www.ecole-jacqueslecoq.com/index_uk.htm
- Dimitri School (Italy): www.teatrodimirri.ch/scuola/?lang=en
- Rhodopi International Theatre Laboratory (Bulgaria): www.rhodopi.org
- The Commedia School (Denmark): www.commediaschool.com

- Amile Wilson
Stage Money: The Business of the Professional Theater
by Tim Donahue and Jim Patterson
2010, University of South Carolina Press
www.sc.edu/uscpress
Pages: 173
ISBN 978-1-57003-906-5 (hardcover) $49.95

by Philip G. Hill

Full disclosure: I first read this book in manuscript and offered suggestions, some of which its authors apparently have adopted. On reading the published version, I still find it intensely interesting and very valuable.

Its authors describe Stage Money: The Business of Professional Theater as a “cynical book,” focusing on how play productions are financed in the U.S. in the early 21st Century. It is “not a how-to book on theater producing,” but a book on “how theater is paid for.” To that end, the authors marshal a compelling array of statistics and production details with extraordinary completeness, at least in respect to the Broadway theatre. Also included are statistics from the nation’s not-for-profit theatres, as well as some other commercial theatre activities. Although “Broadway” theatre can be definitively identified, there is no generally agreed upon definition of “professional” theatre outside of Broadway; the authors admit this limitation and use sampling techniques to document the rest of their universe as fully as they can.

One of the co-authors, Donahue, holds an MBA, and his expertise in legal structures, financial statistics and economic theory shapes the book. Donahue’s co-author is an emeritus theatre professor, a director and a writer on theatre, and the fact that the art is the reason for the money is never overlooked. Many theatre people eschew mathematics, money and legalisms as somehow foreign to their art, but this book demonstrates how central to theatre art these seemingly dreary matters are, and it does so in eminently readable, even entertaining, form. In short, the eschewers are the very people who most need to read the book.

I had thought for decades that I understood as much about Broadway producing as anyone without the actual experience, but I learned much that I didn’t know before. I have been aware for decades of the increasing importance of the not-for-profit professional theatre (NFP), but this book explores the symbiotic relationships among NFPs and Broadway and the Road in truly enlightening ways. I thought I understood why ticket prices have inflated horrendously during my lifetime, while actors struggled to survive, but I didn’t know the half of it. In short, I think Stage Money has something important to offer to everyone with a serious interest in the American theatre.

One warning: The facts and figures come, for the most part, from the first decade of this century, and are supplemented right up to the publication date. But the data will date quickly, as the authors demonstrate by discussing the effects of the current recession and speculating about what recovery from that recession may entail. They offer their website (www.stagemoney.net) as a source of more up-to-date statistics, but the book will almost certainly suffer as new facts cause the old ones to appear dated.

Read it now.

Philip G. Hill is professor emeritus of drama at Furman University in Greenville, SC.
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