Introduction

This handbook is a guide to the theatre program and theatre production process on the Central Campus of Broward College. The following pages describe:

- Information about theatre classes, the A.A. degree, theatre scholarships, and the 4th Wall theatre student club.
- The naming of the personnel necessary to the program and productions including their duties and responsibilities.
- The operation of the theatre program and the implementation of the production process.
- Treatises on performance etiquette and casting criteria.
- The specifics for our particular theatre spaces and staffing.

ABSURD PERSON SINGULAR

Philosophy

The theatre program at Broward College educates and illuminates the minds, bodies and souls of our students. Our unending belief in the importance of ensemble in both the academic program and the production process is the cornerstone of our philosophy. Respect for all members of the ensemble is essential.

Process is another key word in our philosophy. The performing arts are a process, an unfolding, a revelation, moment by moment, a lesson in now. To be an effective and productive participant in the theatre program at Broward College, a student must be willing to conduct themselves in a professional manner at all times, strive to embrace self esteem, responsibility and the spirit of teamwork.
Mission Statement

- To promote artistic excellence
- To foster a sense of ensemble and collaboration
- To reward effort, responsibility and dedication
- To offer performance and technical opportunities
- To prepare students for advanced educational or professional endeavors
Theatre Courses

Broward College offers many exciting and versatile theatre courses on its Central Campus in Davie, Florida. The basic courses, Acting I and Theatre Appreciation, are also offered on South and North Campuses. Below is a list and description of all our theatre and related courses:

**GENERAL THEATRE**

**THE2000 Theatre Appreciation (3 credits) general education course**
A course designed to acquaint the student with the elements of theatre and how they combine and interact to create the live theatre experience. Lecture and discussion will investigate the nature and art of theatre, while the viewing of video-taped and live stage plays will furnish examples of various dramatic genres, including tragedy, comedy, and musical theatre. *Meets Area 2D general education requirements for the A.A. degree.*

**THE2300 Survey of Dramatic Literature (3 credits) writing credit**
A study of plays from the times of the early Greeks to the current dramatists in light of the historical, philosophical, socio-political milieu of the era that promulgates the particular era. Plays will be analyzed from a dramaturgical viewpoint.

**PERFORMANCE**

**TPP2110 Acting I (3 credits)**
Study and development of acting skills concentrating on the student’s ability to believe and exist in imaginary circumstances as if they were real, and to transmit those beliefs clearly and artfully to an audience.

**TPP 2111 Acting II (3 credits)**
Building on the foundations established in Acting I, Acting II focuses on a close examination of the dramatic text which becomes the basis for character development and scene work. Students will analyze and perform monologues and scenes during the term. **Prerequisite: TPP2110**

**TPP2700C Introduction to Voice (3 credits)**
An academic study and practical application of the efficient and effective use of the speaking voice, particularly in meeting the specific demands of acting for the stage. Following a thorough examination of the International Phonetic Alphabet, students will learn the theories and principles of good voice and articulation of general American speech. The theories and principles of the course will be applied in written assignments, oral performances before the class and thorough vocal exercises done in the class, and at home.
TPP2701C Voice and Articulation II (3 credits) writing credit course
Application of techniques studied in Intro to Voice, with emphasis on the study of vocal posture and the International Phonetic Alphabet. Students will continue to improve articulation and pronunciation as they learn to apply differentiation of sounds and adjustment of vocal posture to achieve a neutral American dialect. Learned skills will then be utilized to master three popular stage dialects. **Prerequisite: TPP2700C**

TPP2500C Movement for the Actor (3 credits)
An academic study and practical application of body movement technique for the actor. Students will extend their own range of movement through vocal and physical effort training and free themselves from any personal movement habits.

THE2051L Children’s Theatre Performance (3 credits)
Adult students participate in the rehearsal and production of a Children’s Theatre Presentation.

TPP1190 Performance Lab I (1 credit)
Participation as a performer in the dramatic and musical productions of the college. May be repeated four times for credit.

TPP1191 Performance Lab II (2 credits)
Participation as a performer in the dramatic and musical productions of the college. May be repeated four times for credit.

TPP1192 Performance Lab III (3 credits)
Participation as a performer in the dramatic and musical productions of the college. May be repeated four times for credit.

TPP2190L Rehearsal and Performance I (3 credits)
Participation in the audition, rehearsal, and performance process of a theatrical production.

TPP2531 Stage Combat (1 credit)
Armed and unarmed combat technique for the stage.
TECHNICAL THEATRE

**TPA2248 Makeup for Stage and Television** (3 credits)
The academic study and practical application of corrective, straight, character, and prosthetic makeup for the stage.

**TPA2200 Stagecraft** (3 credits)
An investigation of the principles of stagecraft, lighting, props and set construction.

**TPA2000C Introduction to Theatre Design** (3 credits)
An introduction to the techniques, practices, and processes in scenic, lighting, costume, and sound design. The course includes a period styles overview, script analysis, and a survey of appropriate paperwork required by each area. **Prerequisite: TPA2200.**

**TPA2220 Introduction to Stage Lighting** (3 credits)
An exploration of the historical background of theatrical lighting technology and design. An introduction to the tools and concepts used by the lighting technician from primitive equipment to modern computer systems. **Prerequisite: TPA2200 and TPA 2000C.**

**TPA2060 Set Design** (3 credits)
Research and execution of the visual environment of the play. Assigned projects will include pencil and ink drawings, layouts, ground plans, elevations, renderings and models. **Prerequisite: TPA2200 and TPA 2000C.**

**THE2052L Children’s Theatre Technical** (3 credits)
Participation in the technical aspects of a children’s theatre production.

**TPA1290 Technical Theatre Lab I** (1 credit)
Participation as a technician in the dramatic and musical productions of the college. May be repeated four times for credit. Instructor’s permission required for enrollment.

**TPA1291 Technical Theatre Lab II** (2 credits)
Participation as a technician in the dramatic and musical productions of the college. May be repeated four times for credit. Instructor’s permission required for enrollment.

**TPA1292 Technical Theatre Lab III** (3 credits)
Participation as a technician in the dramatic and musical productions of the college. May be repeated four times for credit. Instructor’s permission required for enrollment.

**TPA2192L Summer Theatre/Technical Production** (3 credits)
Participation in the technical aspects of a theatrical production including but not limited to stagecraft, stage management, properties, costuming, wardrobe, lighting, sound, stage makeup, and house management.
The A.A. Degree

The Associate of Arts degree is a transfer degree that offers a course of study equivalent to those offered to freshman and sophomore students in the lower division of Florida’s state universities. The degree requirements consist of thirty-six semester hours of general education which parallel the university requirements and twenty-four semester hours of electives in preparation for a major area of study. If students receive the Associate of Arts degree from Broward College, their degree, in most cases, will meet the lower division requirements of a university and will admit them to the junior level status.

The General Education Requirements are within the subject areas of communications, mathematics, social sciences, humanities and natural sciences.

For more information concerning the A.A. degree, refer to a current Broward College catalogue. They may be obtained at the Office of the Registrar, Building 19 or online at www.broward.edu.

Theatre Scholarships

- Students may receive scholarships for performance and/or technical contributions.

- The scholarships are awarded at the end of each semester as a reward to those deserving students who have proven to be vital contributors to the department.

- Theatre scholarship students must maintain a 2.5 GPA, be a full-time student, fill out the FAFSA (http://www.fafsa.ed.gov), fill out a theatre scholarship application (available from theatre professors), and be enrolled in at least 6 credits in theatre courses.

- Theatre scholarship students are encouraged to be actively involved in every MainStage and SecondStage theatre production.

- Theatre scholarship students must clearly practice all theatre etiquette rules and be well acquainted with the information in this Theatre Handbook.

- A student may receive a theatre scholarship from 1 to 4 terms.
Theatre Performance
Suggested Theatre Program Courses

FIRST YEAR

<table>
<thead>
<tr>
<th>TERM I</th>
<th>TERM II</th>
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</thead>
<tbody>
<tr>
<td>TPP2700C Intro to Voice</td>
<td>TPP2500C Movement for the Actor</td>
</tr>
<tr>
<td>(only offered in Term I)</td>
<td>3 credits</td>
</tr>
<tr>
<td>TPP2110 Acting I</td>
<td>TPP2701C Voice &amp; Articulation II</td>
</tr>
<tr>
<td>3 credits</td>
<td>(only offered in Term II)</td>
</tr>
<tr>
<td>TPA2200 Stagecraft</td>
<td>TPP1192 Performance Lab III*</td>
</tr>
<tr>
<td>3 credits</td>
<td>3 credits</td>
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* By audition only

SECOND YEAR

<table>
<thead>
<tr>
<th>TERM I</th>
<th>TERM II</th>
</tr>
</thead>
<tbody>
<tr>
<td>TPA2248 Stage Makeup</td>
<td>THE2300 Survey of Dramatic Lit</td>
</tr>
<tr>
<td>(only offered in Term I)</td>
<td>3 credits</td>
</tr>
<tr>
<td>TPP2111 Acting II</td>
<td>TPP2190L* Rehearsal &amp; Performance I*</td>
</tr>
<tr>
<td>3 credits</td>
<td>3 credits</td>
</tr>
<tr>
<td>TPP1192* Performance Lab III*</td>
<td>TPP2260 Acting for the Camera</td>
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<td>3 credits</td>
<td>3 credits</td>
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* By audition only

SUMMER

<table>
<thead>
<tr>
<th>TERM II (May thru June)</th>
<th>TERM III (June thru August)</th>
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<tbody>
<tr>
<td>3 credits</td>
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</table>

ADDITIONAL THEATRE COURSES

TPA1290 Technical Lab I
TPA1291 Technical Lab II
TPA1292 Technical Lab III
TPA2000C Introduction to Theatre Design
TPA2060 Set Design
TPA2220 Introduction to Lighting Design
TPP1190 Performance Lab I
TPP1191 Performance Lab II
TPP1192 Performance Lab III
TPP2531 Stage Combat
# Technical Theatre
## Suggested Theatre Program Courses

### FIRST YEAR

<table>
<thead>
<tr>
<th>TERM I</th>
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<tbody>
<tr>
<td>TPA2200 Stagecraft</td>
<td>3 credits</td>
</tr>
<tr>
<td>TPP2110 Acting I</td>
<td>3 credits</td>
</tr>
<tr>
<td>TPA1290 Tech Lab I, II, or III</td>
<td>1-3 credits</td>
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<table>
<thead>
<tr>
<th>TERM II</th>
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</thead>
<tbody>
<tr>
<td>THE2000 Theatre Appreciation (gen. ed.)</td>
<td>3 credits</td>
</tr>
<tr>
<td>TPA2000C Intro. to Theatre Design (only offered in Term II)</td>
<td>3 credits</td>
</tr>
<tr>
<td>TPA1291 Tech Lab I, II, or iii</td>
<td>1-3 credits</td>
</tr>
</tbody>
</table>

### SECOND YEAR

<table>
<thead>
<tr>
<th>TERM I</th>
<th>TERM II</th>
</tr>
</thead>
<tbody>
<tr>
<td>TPA2248 Stage Makeup (only offered in Term I)</td>
<td>3 credits</td>
</tr>
<tr>
<td>TPA2060 Set Design</td>
<td>3 credits</td>
</tr>
<tr>
<td>ART1203C Or ART1300C 3-D Design Or Drawing I</td>
<td>3 credits</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TERM II</th>
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</thead>
<tbody>
<tr>
<td>THE2300 Survey of Dramatic Lit (only offered in Term II)</td>
<td>3 credits</td>
</tr>
<tr>
<td>TPA2220 Intro to Lighting Design</td>
<td>3 credits</td>
</tr>
<tr>
<td>TPA1292 Tech Lab I, II, or III</td>
<td>1-3 credits</td>
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### SUMMER

<table>
<thead>
<tr>
<th>TERM II (May thru June)</th>
<th>TERM III (June or July thru August)</th>
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<tbody>
<tr>
<td></td>
<td>THE2051L Children’s Theatre Performance</td>
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<tr>
<td></td>
<td>THE2052L</td>
</tr>
</tbody>
</table>

### ADDITIONAL THEATRE COURSES

- TPP1190 Performance Lab I
- TPP1191 Performance Lab II
- TPP1192 Performance Lab III
- TPP2700C Intro to Voice
- TPP2701C Voice and Articulation II
- TPP2531 Stage Combat
- TPP2111 Acting II
- TPP2500C Movement for the Actor
- TPP2190L Rehearsal & Performance I
PRODUCTION PHOTOS

SMASH!

HOW I LEARNED TO DRIVE
PRODUCTION PHOTOS

LANDSCAPE OF THE BODY

A STREETCAR NAMED DESIRE
The 4th Wall

The 4th Wall is a student/faculty theatre club open to theatre majors or those students interested in being a vital part of the theatre program at BC. Members provide avid support to the Theatre Program of the Department of Visual & Performing Arts on Central Campus. There are certain criteria to be met in order to join the club. These include: attendance at monthly meetings, involvement in all BC theatrical productions, and a willingness to collaborate with other members in a spirit of collegiality and good will.

The members also focus on providing a professional outreach for theatre students. They host workshops, attend conferences, attend professional events, manage concessions for productions, as well as, travel to state and regional theatre festivals, such as the American College Theatre Festival. For more information contact one of the theatre professors. Meetings are held monthly on Thursdays from 3:30 until 4:30pm in the Fine Arts Theatre (Building 6/2nd Floor) on Central Campus.
# Production Organization

A theatrical production is a complex, labor-intensive operation requiring the cooperation and consensus of a large number of people and talents. Under the supervision of the Director, whose artistic concept is the single, unifying guide, all participants concentrate their talents, energies and abilities to create a unified production. The following chart which lists job titles and descriptions, is intended as an example to show how people with diverse talents and abilities can collaborate successfully.

<table>
<thead>
<tr>
<th>Role</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Director</strong></td>
<td>Transforms a personal artistic vision into a public one by visualizing an entire work, coordinating and harmonizing the diverse creative elements into a coherent, meaningful whole. Both a master craftsperson and a dedicated communicator-leader, the director guides the interpretation and integration of the creative product and provides the cohesive force behind the production.</td>
</tr>
<tr>
<td><strong>Stage Manager (SM)</strong></td>
<td>Administrative asst. to the Director during the production process responsible for all areas on stage &amp; backstage; responsible for all technical aspects of a production, including calling all light &amp; sound cues, recording blocking and business, and other duties assigned by the Director or TD.</td>
</tr>
<tr>
<td><strong>Assistant Stage Manager (ASM)</strong></td>
<td>Responsible for the supervision of the running crew; provides direct contact with the performers; handles other duties as assigned by the Director, TD or SM.</td>
</tr>
<tr>
<td><strong>Technical Director (TD)</strong></td>
<td>Supervises all crews implementing designs of set, properties, lighting and sound consults with and advises designers on use of space, materials and construction methods.</td>
</tr>
<tr>
<td><strong>Designers</strong></td>
<td></td>
</tr>
<tr>
<td>Scenic Designer</td>
<td>Designs the scenery for the play and usually properties; creates renderings, models and drafts working drawings; oversees construction and supervises painting.</td>
</tr>
<tr>
<td>Lighting Designer</td>
<td>Designs all the lighting on the stage; selects lighting equipment, drafts lighting plot, directs the focus of lighting instruments and creates light cues.</td>
</tr>
<tr>
<td>Costume/Makeup Designer</td>
<td>Designs all clothing, hair, wigs, makeup and personal accessories for the actors/actresses; creates renderings, selects fabrics, oversees construction process and all modifications.</td>
</tr>
<tr>
<td>Sound Designer</td>
<td>Designs the aural environment of the show; chooses and records or produces music and/or sound effects; creates sound cues.</td>
</tr>
<tr>
<td>Master Carpenter</td>
<td>Supervises the construction of the set and properties.</td>
</tr>
<tr>
<td>Master Electrician</td>
<td>Has charge of all lighting equipment and facilities and their maintenance; leader and advisor of all lighting crews.</td>
</tr>
<tr>
<td>Costume Shop Mgr.</td>
<td>Works with the Designer to realize the costume design; drafts patterns, cuts and drapes fabric; measures and fits performers; supervises the construction of costumes.</td>
</tr>
<tr>
<td>Sound Engineer</td>
<td>Sets up, operates and maintains sound equipment; assists in strike.</td>
</tr>
<tr>
<td>Property Master</td>
<td>Locates or builds props designed by Scenic Designer; distresses,</td>
</tr>
<tr>
<td>Light Board Operator</td>
<td>Operates lighting control equipment,</td>
</tr>
<tr>
<td>Costume Crew</td>
<td>Construct, pull, alter, repair costumes during rehearsal</td>
</tr>
<tr>
<td>Role</td>
<td>Description</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Upholster, alters props; special effects.</td>
<td>maintains equipment; assists in strike.</td>
</tr>
</tbody>
</table>
| **Construction Crew**                     | **Follow Spot Operator**
Build stage, set and props; set up components of theatre during rehearsal process. Runs follow spots in tech rehearsals and performance; assists in strike. |
| **Wardrobe Crew**                         | Maintain, launder and repair costumes from dress rehearsals through strike.                                                                        |
| **Painting Crew**                         | **Lighting Crew**
Assist Scenic Designer and TD in painting of set and properties. Hang, focus and gel lighting equipment; may also serve as Board Operator or Follow Spot Operator. |
| **Wardrobe Crew**                         | Assist actors with quick changes, either backstage or in dressing rooms; assist in strike.                                                                                                             |
| **Running Crew**                          | **Makeup Crew**
Shift scenery, operate backstage equipment during the run of the show; assist in strike.                                                                                                              |
| **Dressers**                              | Distribute, maintain and manage all makeup; assist actors with application; assist in strike.                                                                                                          |
| **Properties Crew**                       | **Production Coordinator**
Assist the Properties Master/Mistress in finding, building, altering props; assist in strike.                                                                                                         |
|                                          | Serves as liaison between permanent staff and production staff; central coordinator for production.                                                                                                  |
| **Musical Director**                      | Supervises, coordinates and teaches all music in a musical theatre production; sometimes coaches voice or enlists a vocal coach as needed; usually conducts the orchestra as well. |
| **Vocal Coach**                           | Advises and instructs the performer in vocal technique.                                                                                                                                               |
| **Musicians**                             | Play the musical accompaniment of the score.                                                                                                                                                         |
| **Orchestra**                             | Play the musical accompaniment of the score.                                                                                                                                                         |
| **Conductor**                             | Conducts the orchestra or musicians during dress rehearsal and all shows.                                                                                                                            |
| **Choreographer**                         | Stages and choreographs all dance production numbers in a musical theatre production.                                                                                                                  |
| **Assistant to the Choreographer**        | Helps to set choreography conceived and staged by the choreographer.                                                                                                                                  |
| **Dance Captain**                         | A working member of the cast who rehearses replacements, calls and conducts clean-up rehearsals, adjusts dance numbers in the event of illness or injury.                                               |
| **Front of House**                        | **House Manager**
Responsible for management of auditorium and lobby; recruits and supervises ushers.                                                                                                                                 |
| **Ushers**                                | Assist patrons to their seats, distribute programs and maintain order in the house.                                                                                                                   |
Production Process

The theatre faculty members choose the plays for the season. A minimum of two plays are produced per term. Rehearsal and production dates are chosen by the Theatre Faculty. The Theatre Program has access to two stages: The Fine Arts Theatre, a 175-seat intimate space and Bailey Hall, an 1100-seat formal proscenium space. Students cast in performance or technical roles in main stage productions are required to enroll in either Performance Lab or Technical Lab for 1-3 credits.

The THEATRE CALL BOARD represents COMMUNICATION between faculty and students. Audition notices and other important information are posted on the THEATRE CALL BOARD, the bulletin board located in Bailey Hall (Building 4) opposite room 178. Students must check the call board on a daily basis. Students must read all audition instructions, sign-up for audition times, and be thoroughly prepared and informed regarding the audition process. Scripts are usually available for overnight check-out. Students are required to return the scripts on time so that other students may check them out.

Oftentimes monologues, dances, or songs must be prepared for the initial audition. Sometimes students must be prepared to move or dance at the audition. Students may be required to do cold readings from the script. All students who audition need to check the theatre call board the next day following the initial audition in order to see if they are called back for a second audition (call backs). Often a director may leave a callback packet with scenes for the callback audition. Students must pick up and study their packets in preparation for all callback auditions. After the final callback audition, a cast list will be posted on the callboard. All students who are cast must write their initials next to their name indicating their acceptance of the role and follow any instructions given on the cast list. If a student is not cast in a performance role, he/she should immediately contact the Director or Technical Director in order to be assigned to a tech role or crew position.

Pertinent information concerning auditions, the current production, local performances, and theatre related information is posted on the THEATRE CALL BOARD. Scene Shop, Costume Shop and Makeup Lab hours are posted on the THEATRE CALL BOARD. Scene Shop hours are also posted on the calendar on the Production Call Board located backstage in The Fine Arts Theatre. These hours are the times in which students may work in the scene shop, costume shop, or makeup lab. Information about the student theatre club, The 4th Wall, is also posted on the THEATRE CALL BOARD.

REHEARSAL SCHEDULE: Students are encouraged to be available to rehearse on Tuesday, Wednesday, and Thursday evenings from 6-10pm, as well as, on Sunday afternoons from 12-5pm. The only night in which theatre classes are traditionally held is Monday evening. DO NOT take classes in the evening, except for on Mondays, if you want to be a theatre major. Students must be available and committed to the program in order to succeed.

The directors plan the rehearsal schedules with the utmost respect and consideration for students. Only those actors who are in the scenes being rehearsed will be required to attend rehearsal. All students involved in the production need to know, however, that as production time draws near, they will be required to be available for run-throughs, tech rehearsals, dress rehearsals, performances, photo calls, brush-up rehearsals and strike. The final week before opening night is very demanding on everyone. Make sure you keep up with your classes on a daily/weekly basis so that assignments are not overlooked or completed at the last moment.

· All Theatre Performance Majors are required to audition for all Main Stage and Second Stage productions.
· All Technical Theatre Majors are required to have a major technical role in all Main Stage and Second Stage productions.
· All Theatre Performance Majors must enroll in Tech Lab for a minimum of 1 credit (32 hours of technical work) per semester if they are not cast in the MainStage and/or SecondStage production.
· Technical Theatre Majors must work the hours required according to the responsibilities of their particular role under the supervision of the Technical Director or Costume Designer.
· Teamwork: everyone must put forth their best effort in all endeavors, respect the efforts of others, and act responsibly and respectfully both as a student and as a fellow theatre artist.

Responsibilities of students cast in a play include:
· Punctual attendance at all rehearsals and performances. “Call Time” is always 15 minutes before “Go Time.” You need to arrive at “Call Time”! Go Time is when work promptly begins.
· Preparation for all rehearsals (memorization of lines and blocking, completion of analyses and scores, proper attire, etc.)
· Maintaining communication with the Director and Stage Manager especially in the event of special or extraordinary circumstances. Always carry the pertinent phone numbers with you!
· Attendance, punctuality and responsibility in all BC classes.
· Minimum 10 hours of work in the scene shop, costume shop, makeup lab or on publicity during the first four weeks of rehearsal, i.e., only 2.5 hours per week.

Responsibilities of students in technical roles or crews include:
· Punctual attendance at all work appointments (read-throughs, rehearsals and performances, as needed) “Call Time” is always 15 minutes before “Go Time.” You need to arrive at Call Time! Go Time is when work promptly begins.
· Proper attire: in the scene shop one must wear safe, closed shoes; hair must be tied back out of the way of machinery; eye goggles must be worn in certain instances.
· Maintaining communication with the Technical Director or Designer especially in the event of special or extraordinary circumstances. Always carry the pertinent phone numbers with you!
· Attendance and punctuality in all BC classes.
· Work schedules (hours) must be set up or approved by the Technical Director or Designer.
· Keep an accurate accounting of all hours worked on the appropriate time sheets.

Time Management

Learning to balance classes, rehearsals, an outside job and a personal life is often difficult. If a student suspects that he/she is overwhelmed at any time, make an appointment either with a theatre faculty member or a BC counselor. We are here to help you. Do not wait until you are failing a class or about to be fired from a job. Learn to recognize the warning signs. Usually it is a matter of developing “time management” skills and learning how to prioritize tasks and plan ahead.

Copyrights

The Visual & Performing Arts Department at Broward College assumes all costs arising from the use of patented, trademarked, franchised or copyrighted dramatic music, materials, devices, processes, dramatic rights, dramatic literature or intellectual properties used on or incorporated in its theatrical productions.

For those productions incorporating non-dramatic music, the Visual & Performing Arts Department at Broward College will assume all costs arising from the use of patented, trademarked, franchised or copyrighted non-dramatic music, materials, devices, processes or intellectual properties used on or incorporated in the event.

For events not officially sanctioned by the Visual & Performing Arts Department at Broward College,
individual producers/performers will assume all costs arising from the use of patented, trademarked, franchised or copyrighted dramatic and non-dramatic music, materials, devices, processes or intellectual properties used on or incorporated in the event. Individual producer/performers indemnify, defend and hold harmless Broward College from any claims or costs, including legal fees, which might arise from question of use of any such material described above. This policy shall be in force on all Broward College campuses.
Professional Behavior

1. During shows no one should ever break curtain, i.e., one should never leave the backstage area and enter the onstage area after the house is open either before a show or after the final curtain. If you want to meet with your family and friends, first change out of your costume, then meet them by the stage door. No one other than company members are allowed backstage or in the dressing rooms or in the Makeup Lab before or after a performance.

2. Never smoke, eat or drink beverages other than water while in costume. If hot tea is required for therapeutic benefits, it is allowed IF approved by the Costume Designer.

3. Never look at the audience from backstage during a performance or during intermission. Nor should you look at the audience while onstage unless you are specifically directed to do so.

4. Never change blocking, lines, choreography, costumes, props or scenery without the permission of the Director, Tech Director, Choreographer, Costume Designer or Stage Manager. Never give notes to a fellow actor.

5. Always be ON TIME for all read-throughs, rehearsals and performances! If you know you are going to be late, call your director or stage manager. “Call Time” is when you are required to arrive; “Go Time” is when work begins.

6. When you arrive for tech rehearsals, dress rehearsals or performances, you must immediately “sign in” on the Sign-In Sheet. The Stage Manager uses the Sign-In Sheet in order to know who might be missing. It is not fair to make the S.M. run around looking for you only to discover that you are present but did not sign in. Under no circumstances are you to leave the premises once you have signed in without permission of the STAGE MANAGER!

7. During rehearsals and performances never touch or move properties from their positions on the prop table. Always return your own properties to the prop table after you have used them on stage. Never play with any properties on or off stage.

8. All students involved in the theatre production must assist in STRIKE!

9. Read the THEATRE CALL BOARD daily. Changes in the rehearsal schedule may be posted.

10. Never forget that it is the ensemble that is important. It is not about you alone. It is about how we collaborate in order to have a successful process so that, in turn, we can all be the best that we can be.
Casting Criteria

Many people who audition for our productions are unaware of the criteria we consider when making casting decisions. Ours is an educational operation. If we were a professional organization, our rationale for casting actors and dancers could and would be much more straight forward. We would simply cast the most talented and most physically suited people for our productions. Since we are an educational organization, however, we must consider a number of other factors when deciding who to cast. The following is a list of considerations that influence our decisions:

1. **Does the person auditioning apparently have the necessary talent, presence and actor training necessary to be in one of our theatre productions?** We encourage all BC students who are interested in theatre to audition, but many are not yet ready to sustain or convincingly portray a role in a major production.

2. **Is the person auditioning physically right for the role or roles for which we can consider them?** Talent, training and experience are not always enough when a particular “look” is called for to project a particular character. Factors include height, weight, build, facial features, hair color, complexion, etc. Some factors are alterable: actors must be willing to alter such factors as hair length and hair color.

3. **Has the person auditioning demonstrated in past productions and in their academics that they are mature, responsible and professional in their attitudes towards others and their work in the theatre?** This is an important criterion that many students seem to overlook, but on which we place a very high premium. We will not cast immature, unreliable people in our productions who have a casual attitude toward their school work or the theatre program.

4. **Has the person auditioning paid their dues as it were, and contributed their time and energy to the theatre programs as a whole, or do they only surface when they see an opportunity to be showcased on our stage?** Being visible and involved in our department and all phases of its productions is no guarantee that someone will be cast in a production, but it certainly causes us to give such a person every consideration when deciding between two or three people who would be suitable for the same role.

5. **How many performance opportunities has the person auditioning already had on our stage?** Clearly, some people are more talented than others and are cast more often. For some plays and some roles, only the strongest actors will suffice. Some people are never cast because of a number of factors, talent and acting technique among them. However, if someone who has been major contributor to our program and has not had a performance opportunity recently or at all, demonstrates that they could carry a role, they would probably receive consideration over a similarly talented actor who has recently been cast in a role.

6. **Is the person auditioning available to rehearse?** Actors who always have to work at night or take night classes can simply not expect to be cast in a production. Rehearsals are typically held at night or on Sunday afternoons. You must be available.

7. **Is the person auditioning currently enrolled as a part time or full time BC student?** We are committed to providing a practical learning experience on the stage for currently enrolled (six or more credit hours) students.

8. **Is the person auditioning more interested in being in fashion with respect to their hair color, style and length, visible tattoos which cannot be hidden, body jewelry which they can or will not remove, etc., than presenting themselves as someone who is physically castable for many roles?** College students may not understand that if they want to be actors, they cannot fall victim to every trendy fashion statement that makes them unsuitable for all but a limited number of contemporary characters. You must be willing to cut your hair, dye your hair, lose or gain weight, remove jewelry, etc. if you want to be castable.
Resources

Performance Spaces

The Fine Arts Theatre is an intimate 177-seat proscenium space with an oversized apron that makes it feel like a thrust stage. The seating in the house is raked. The Control Booth is elevated and at the rear of the house. There are two pianos: a baby grand and an upright kept in the backstage piano cage. Behind the stage is a well-equipped scene shop and tool room. There are two small dressing rooms with bathrooms in the rear of the scene shop. On the second floor to either side of the scene shop are: a lighting/properties loft and the green room/design studio. There is a loading dock at the southwest corner of the building.

Ralph R. Bailey Concert Hall is an 1100-seat formal proscenium theatre with a fly loft. There is a hydraulic orchestra pit. Off stage right is a scene shop that has a freight elevator. Off stage left is the Acting Studio with mirrors, a dressing room, two bathrooms and the Curran Room. The Curran Room is a green room with sofas, chairs and a full kitchen. Downstairs are several dressing rooms with bathrooms and showers: a female chorus dressing room, a male chorus dressing room and several smaller dressing rooms.

Storage Areas

Furniture Storage is housed in Bailey Hall (Building 4) in room 165A.

Wardrobe Storage is housed in Bailey Hall (Building 4) in room 165E.

Lighting/Properties Storage is housed in the Fine Arts Theatre (Building 6) in room 265. Lighting and sound equipment is also housed in Building 4.

Studies and Labs

The Dance Studio is in Bailey Hall (Building 4) in room 191. No eating or drinking except water in a bottle that can be closed is allowed. Do not enter the space with street shoes on.

The Acting Studio is in Bailey Hall (Building 4) in room 209. No eating or drinking except water in a bottle that can be closed is allowed. This space is sometimes used by professionals who rent the theatre.

The Makeup Lab is in Bailey Hall (Building 4) in room 165B. There are 17 personal stations with lighted mirrors. There are three sinks with hot running water, a large inventory of makeup and wigs and an oven. Every student is required to clean up completely after him or herself both at his/her individual station and at the common areas, keep the lids on makeup containers after each use, and throw trash in the receptacles provided. Trash receptacles must be placed in the main hallway at the end of each session.

The Computer Lab is in Bailey Hall (Building 4) in room 145. It is equipped with MAC Computers. The Computer Lab in Building 2, room 121 has MAC computers.

Shops

The Costume Shops are in Bailey Hall (Building 4) in rooms 165C and 172. There are several sewing machines including an industrial strength Pfaff upholstery machine. There are large cutting/work tables, two washers & two dryers, irons/ironing boards, a steamer, fabrics, patterns, sinks, trims, notions and accessories.

The Fine Arts Theatre Scene Shop is in Building 6. It houses a production office, tool room and two dressing rooms. It is fully equipped with a table saw, panel saw, drill press, pneumatic tools, numerous hand tools, and a large inventory of building materials, paint and hardware.

The Bailey Hall Scene Shop is in Building 4. It has a production office, a tool room, a large paint frame, a large lighting and sound equipment inventory.
APPENDIX:

CAMPUS MAPS
### Central Campus
3501 Southwest Davie Road, Davie, FL 33314

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| FLORIDA ATLANTIC UNIVERSITY BUILDINGS                         |                                 |   |
|----------------------------------------------------------------|                                 |---|
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| Grounds, Building Maintenance, Facilities                      | 25                               | 53 |
| Gym, Classrooms                                                | 10                               | 49 |
| Health Sciences                                                | 8                                | 38 |
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| IPS Classroom Modulars                                         | 43-50                            | 51 |
Important Numbers

Visual & Performing Arts Office................................................................. 954 201-6840
Building 4/Room 130
Theatre Office (Building 4/Room 130).................................................. 954 201-6843
Building 4/Room 130

Admissions................................................................. 954 201-6800
Building 19/Room 101
Advisement/Student Success.......................................................... 954 201-6528
Building 19/Room 116
Bailey Concert Hall............................................................. 954 201-6884
Building 4
Bookstore................................................................. 954 201-6830
Building 19/Room 115
Campus Safety/Parking...................................................... 954 201-6626
Building 19/Room 114
Campus Safety After Hours................................................. 954 474-8786
On campus in mobile units
Continuing Ed............................................................. 954 201-6960
Dean of Academic Affairs................................................... 954 201-6513
Building 1/Room 165
Dean of Student Affairs.................................................. 954 201-6522
Building 19/Room 132
Disability Services......................................................... 954 201-6527
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Financial Aid.............................................................. 954 201-6573
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Building 19/Room 106
Testing Center............................................................ 954 201-6982
Building 19/Room 102
INFORMATION.......................................................... 954 201-6800
Hurricane Information................................................... 954 201-4900