

Pensacola Junior College
Music and Theatre Department

HANDBOOK FOR THEATRE MAJORS

Prepared by the Faculty of Theatre
September 2008

HANDBOOK FOR THEATRE MAJORS

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Acting I and II, Directing I, Dramatic Literature, Introduction to Theatre,

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INTRODUCTION

Pensacola Junior College

Pensacola Junior College was established in 1948 and, after over fifty years of service to the community, continues to hold a high national ranking among junior colleges. The campus has over twenty-two buildings on 118 acres. There are also campuses at Milton, Warrington, and downtown Pensacola. PJC has the reputation of having one of the most highly qualified faculties in the Florida Junior College system, with its members coming from more than 150 different colleges and universities.

PJC provides two years of college work acceptable for transfer to any college or university including both general education and music. PJC theatre students have transferred with ease and success to universities such as West Florida, FSU School of Drama, South Florida, Southern Mississippi, Louisiana State, Tulane, Central Florida, Miami, Boston College and several professional schools. Those graduates are currently working with success in public schools at all levels, as directors of theatre, as college teachers and as professional performers and technicians.

The faculty believes that serious students should enjoy their two years at PJC. By selecting a theatre career, the student has selected a career which can provide a fulfilling and rewarding future. However, theatre majors have demands made on them that will not be found in other careers. Many hours of classes in Rehearsal and Performance and Technical Workshop are required in their college program, in addition to the hours spent in class each term. Numerous hours of individual rehearsal (i.e. learning lines, music and dance numbers) are expected. These demands prepare students for the equally demanding career.

This handbook has been prepared by the faculty to help students understand what is involved in the college theatre program. The entire curriculum is designed to prepare students to be successful not only at PJC, but also when transferring to an upper-level institution.

The theatre program is designed both for those students interested in theatre as a career, and for those who wish to use theatre to enrich their lives. Available to the general student as well as theatre majors are the Concert Chorale (MUN1310), the Entertainers (MUN1370) and individual voice lessons. Dance classes are highly encouraged. Voice and dance proficiency are a must for today's theatre student if you want to be as marketable as possible.

PROGRAM OF STUDY

The **ASSOCIATE OF ARTS** degree will provide all of the general education credits required by Florida universities for graduation. Because of the specialized theatre courses required during the first two years, the Associate of Arts in Theatre may include additional hours, depending on the needs and wants of that particular student. It is suggested that some courses be taken during the summer so that all work may be completed in two calendar years.

The theatre major may desire merely to transfer credits to another college without completing a formal associate's degree. If this is the case, three risks are involved:

- (1) The college or university to which the student transfers may require the student to meet their general education requirements, thus forcing the student to take more hours than planned. This will happen at a Florida university.
- (2) The college or university to which the student transfers may require the student to take certain courses again, which will lead to the same result.
- (3) The student is not guaranteed admission to an upper level institution.

If the student plans to transfer to a college or university outside the state of Florida, the student should obtain a catalog from that school, and in consultation with the department head, the student should plan a program to match that of the upper level institution.

THEATRE/DRAMA

This program is designed to provide students with basic skills and concepts in the field of theatre and to prepare the student completely for transfer to an upper-level institution.

First Year

Term I-Fall		Credits
THE2000	Introduction to Theatre.....	3
TPP1110	Acting I.....	3
TPP2190	Rehearsal & Performance.....	1
ENC1101	English Comp I.....	3
___ ___ *	Mathematics (Category III).....	3
___ ___ **	Computer Competence Elective.....	<u>3</u>
TOTAL.....		16

Term II-Spring

TPP1111	Acting II.....	3
TPA2290	Technical Lab I.....	1
ENC1102	English Comp II.....	3
PSY2012	General Psychology.....	3
___ ___ *	History Elective (Category IV).....	3
___ ___ *	Mathematics (Category III).....	<u>3</u>
TOTAL.....		16

Second Year

Term I-Fall

TPP2300	Directing I.....	3
TPP2190	Rehearsal and Performance.....	1
___ ___ *	Biological Sciences (Category VI).....	(4) 3
___ ___ *	Literature (Category II).....	3
___ ___ ***	Oral Communications Requirement.....	1
___ ___ *	Humanities (Category V).....	<u>3</u>
TOTAL.....		(15) 14

Term II-Spring

THE2300	Dramatic Literature.....	3
TPA2200	Intro to Technical Theatre.....	3
TPP2190	Rehearsal and Performance.....	1
___ ___ *	Physical Sciences (Category VII).....	(4) 3
TPP2250	Intro to Musical Theatre.....	<u>3</u>
TOTAL.....		(14) 13

PROGRAM TOTAL60

* Electives based on general education distribution requirements.

** Any three-credit hour course that satisfies the computer competence requirement for the A.A. degree.

*** Elective based on general education distribution requirements. SPC 1600 Public Speaking is recommended.

Required Reading

The following is a list of plays Theatre majors should read during their career at PJC in order to prepare them with an adequate vocabulary and knowledge of accepted masterworks in professional and academic theatre programs around the country.

1. *Lysistrata* - Aristophanes
2. *Medea* - Euripedes
3. *Pseudolus* - Plautus
4. *The Mandrake* - Niccolo Machiavelli
5. *Doctor Faustus* - Christopher Marlowe
6. *King Lear* - Shakespeare
7. *As You Like It* - Shakespeare
8. *Volpone* - Ben Jonson
9. *Life is a Dream* - Calderon
10. *Phedre* - Jean Racine
11. *Tartuffe* - Moliere
12. *The Way of the World* - William Congreve
13. *The Man of Mode* - Sir George Etherege
14. *Hedda Gabler* - Ibsen
15. *The Cherry Orchard* - Anton Chekhov
16. *Miss Julie* - August Strindberg
17. *Major Barbara* - George Bernard Shaw
18. *Trifles* - Susan Glaspell
19. *Six Characters in Search of an Author* - Luigi Pirandello
20. *The Iceman Cometh* - Eugene O'Neill
21. *The Caucasian Chalk Circle* - Bertolt Brecht
22. *The Bald Soprano* - Eugene Ionesco
23. *Streetcar Named Desire* - Tennessee Williams
24. *Death of a Salesman* - Arthur Miller
25. *Who's Afraid of Virginia Woolf?* - Edward Albee
26. *Buried Child* - Sam Shepard
27. *American Buffalo*- David Mamet
28. *The Heidi Chronicles* - Wendy Wasserstein
29. *Fences* - August Wilson
30. *How I Learned to Drive* - Paula Vogel

2008-2009 Season

URINETOWN
THE MUSICAL

Music & Lyrics by MARK HOLLMAN
Book & Lyrics by GREG KOTIS

Auditions

September 22 & 23

7 p.m. Monday and Tuesday

Production Dates

November 14-16, 21-23

7:30 p.m. Friday and Saturday

2:30 p.m. Sunday

Ashmore Auditorium

The Night of the Iguana

a drama by Tennessee Williams

Auditions

January 12 & 13

7 p.m. Monday and Tuesday

Production Dates

February 20-22, February 27-March 1

7:30 p.m., Friday and Saturday

2:30 p.m. Sunday

Ashmore Auditorium

Rhinoceros

By Eugene Ionesco

Auditions

April 6 & 7

7 p.m. Monday and Tuesday

Production Dates

May 15-17, 22-24

7:30 p.m., Friday and Saturday

2:30 p.m. Sunday

Ashmore Auditorium

2009 Summer High School Onstage Workshop
(S.H.O.W.)

Willy Wonka

Music & Lyrics by Anthony Newley

Auditions

June 22 & 23

8 a.m. Monday and Tuesday

Production Dates

July 31-August 2 & August 7-9

7:30 p.m., Friday and Saturday

2:30 p.m. Sunday

Ashmore Auditorium

Auditions

"I have seen many talented actors not get hired simply because of a poor audition. It happens all too frequently in the theatre and in films, too." - *Bob Fosse* -

"An actor is forever trying to get a part; an actor is forever getting rejected, never knowing why, simply not wanted. An actor's life is not to be envied. It consists mostly of losing out, of being turned down. Unendurable, such a life, for most of us. I will never know how actors manage to persist." - *Michael Shurtleff, Audition* -

Auditions at PJC

Before an actor gets to act, the actor must first traverse the rickety swinging bridge over the mind-numbingly deep chasm that is the audition. The audition is the theatrical job interview, replete with all the requisite stress which that implies. In the world of theatre, actors will generally encounter three types of audition situations: memorized monologue, reading, and musical theatre. Here at PJC we do readings, but theatre majors at PJC need to be familiar with all three types.

Memorized monologues - These are especially important in order to achieve professional employment. At the Southeastern Theatre Conference's two annual auditions, for instance, an actor gets 60 seconds worth of stage time to audition, 90 seconds if they want to act *and* sing. If the actor gets a callback, the first question asked is often, "Do you have another piece you can do for us?" For that reason, all actors should have two contrasting monologues ready to go at any time.

Contrasting monologues: Contrast can be accomplished many ways. You can have classic comedy or classic tragedy, such as plays from the Ancient Greeks, Shakespeare, the Restoration, Spanish Golden Age, etc. You can also have contemporary serious or comedic monologues, from plays written in the last 20-50 years. These should be no longer than two minutes in length, with the actor able to do a 60-second or 120-second version at an auditor's request. Two contrasting monologues are the minimum. An actor truly hungry for a job should have four contrasting monologues ready to go at the drop of a hat: one classic comedy, one classic tragedy, one modern comedy, one modern serious drama. These four should be sufficient to show an auditioning actor's full range.

Readings - A cold reading is where the actor has no idea about the script and gets the pages only a few minutes, sometimes seconds, before being called onto the stage. That can happen at PJC, but we usually offer warm readings, in that scripts are available for perusal in the main Music and Theatre office before auditions take place. Cold or warm, a reading is exactly what it sounds like: you get pages from the script, you go onstage either alone or with other actors, and you read. There are some important considerations when reading for an audition.

1. Be seen and heard.
 - A. Make sure you are in the light and not blocked from view by other actors.
 - B. Speak loudly, clearly and appropriately
2. Give a full experience of who you are and what you can do. In a reading situation, auditors do not expect a complete and accurate, fully drawn character. Auditors want to see what you look like and sound like on the stage. Be you in whatever situation the characters find themselves.

3. Remember it is a reading and not a performance - welcome the script instead of trying to get rid of it.
4. Dress appropriately - not a costume, but something from your wardrobe analogous to the character you wish the auditor to see you as. If you don't have a particular role in mind, wear something unobtrusive so that they see *you* rather than what you are wearing.
5. Stage directions should be ignored in almost all cold readings. You cannot stomp around the stage and read at the same time. Stage directions can be a trap and get you into trouble. Obey them only when they are useful to you.

Musicals - Most musicals have a three-part audition process. First you must sing, then dance, then read or perform a monologue. At PJC we offer an accompanist, so auditioners should bring either sheet music or recorded music and be prepared to sing. Bring movement clothes in case a dance audition is called for as well.

"The most important element in singing at auditions is not the forming of sound but the creation of a relationship...Most singers don't, which is why they are dull and lifeless, concerned as they are with making notes and pear-shaped vowel sounds." - *Michael Shurtleff, Audition* -

Don't forget, just because you are singing doesn't mean you are no longer acting. A song is basically the same thing as a memorized monologue. Can you act and sing at the same time? Yes and the auditors need to see that. Identify the emotions in your song and communicate those feelings.

Practical considerations

1. Show up early. If auditions begin at 7:00 and you show up at 7:00, you are late.
2. Bring pen or pencil, as there are forms to fill out.
3. Bring schedule with you so that you can correctly identify any rehearsal/performance conflicts.
4. All performers in PJC productions must register for a 1-hour credit course. There are no exceptions. Financial aid may be available to those unable to pay this fee.
5. Do a vocal and physical warm-up before auditions begin so that you can show the auditors the best performance possible. Don't give yourself any more obstacles than absolutely necessary; help yourself achieve success.
6. Not getting a part does not mean you are no good. It just means you weren't right for the part *this time*. Next time it may be a completely different story.

All PJC Theatre majors need to audition for every single production offered during their career at PJC. Auditioning is a learned skill, which means the more you do it, the better you get.

CAREERS IN THEATRE

Although most people think immediately of Acting or Performing in one respect or another, there are numerous other positions involved in the theatre as a career choice.

PRODUCER - All forms of theatre have someone who functions as producer: responsible for the entire production.

1. Play selection
2. Opening and closing dates
3. Hires and fires all artistic and management personnel
4. Raises all funds necessary: production expenses, salaries, etc.
5. Advertising and ticket sales and promotions are under the producer's supervision

DIRECTOR -

1. Responsible only to the producer
2. Responsible for all artistic aspects of a production
3. Works with artistic staff in designing a production concept
4. Guides and instructs performers from casting through the entire run

THEATRICAL MANAGERS

GENERAL MANAGER - Hired by the producer

1. Prepares budget
2. Arranges costume rentals, set construction expenses
3. Negotiates for theatre rental

COMPANY MANAGER - Hired by the General Manager

1. Manages Box Office
2. Handles payroll
3. Secures housing if playing "on the road"

HOUSE MANAGER - Employed by the theatre owner

1. Responsible for maintaining the theatre building
2. Manages payroll for ushers, cleaners, stagehands, etc.
3. Oversees maintenance of dressing rooms, lobby, restrooms, etc.
4. Handles security and all problems such as lost tickets, sudden illness of audience member, emergency calls for patrons, etc.

PROMOTERS act as liaisons between the theatre and the outside world.

1. Generate understanding, interest, and excitement in the theatre or production
2. Attract audiences and financial backing
3. If not a separate position as PRESS AGENT, the promoter will handle all press releases and publicity.

TECHNICAL STAFF - Technical positions are somewhat self-explanatory but are as vital as any to the creation of the theatrical experience. Some of these are:

1. Scene Designer
2. Technical Director
3. Costume Designer
4. Lighting Designer
5. Props Master
6. Stage Manager
7. Stagehands, etc.

ACTING

Most people concentrate on the concept of becoming an actor when they think of studying theatre as a career. The "typical actor" will rapidly discover that though he feels he fits the role perfectly: "6 feet tall, average build, brown hair, blue eyes...etc.", he is amazed to discover that upon arriving at a casting office he'll open the door and find fifty or more people answering the same description. Thus in attempting to include advantages and disadvantages, it might be best to begin with the disadvantages.

DISADVANTAGES:

1. The greatest disadvantage is the chronic and acute shortage of jobs for the growing number of actors.
2. Credit is difficult to establish due to job uncertainty.
3. Getting employment other than acting is viewed skeptically by potential employers who previously have been suddenly without workers because an acting job came up.
4. Income is varied and unpredictable when you are working as an actor.

ADVANTAGES:

1. There is always "a chance" that an actor will "make it" -- acting is one of the few opportunities you might have to make large sums of money with little capital investment at the start.
2. Acknowledgement in one accomplishment may bring several other job offerings.
3. An actor has the freedom from routine -- no 9:00 to 5:00 job every day -- some days many hours of work, some days short working hours.
4. Opportunities for travel
5. Opportunities for increasing your own skills and capabilities are exciting
6. You can gain a varied education through work and associates.

Where do actors work? Broadway, Regional Theatre, Dinner Theatres, Off-Broadway, Off-Off Broadway, Summer Stock, Industrial Shows, Film, Television, Radio.....

SURVIVAL!

Work skills are a MUST in the field of acting -- to subsist between jobs. Office work, waiting tables, telephone answering and solicitations, etc., will often help you get by.

Never consider going to New York or Hollywood without enough money to keep you going for six months or more. There are expenses often overlooked by the inexperienced: telephone answering service, pictures, resumes, lessons, and probably one of the published performer's directories. Costs of clothes, agents, living expenses in general, and transportation can mount rapidly.

An agent does not get jobs -- he submits you for them, arranges appointments or interviews, negotiates for your salary and working conditions -- then, when you are successful at getting a job, he gets his 10% commission. Some people disagree as to whether an actor needs an agent or not. An actor can often get an interview on his own, but the actor sent by an agent has already secured an interview appointment. In some locations, you cannot pass the security station without an appointment -- not even to see the receptionist to get an appointment. But be careful in selecting an agent. Reputable ones are available and are best selected through referrals.

A Manager is usually an agent who has exclusive rights to your career. You can only work through your manager, as opposed to being able to accept appointments through other agents. At the end of your contract term, if you are not satisfied with your manager, you can seek assistance elsewhere.

You don't have to go to New York or Hollywood to find work. Even local radio and television stations occasionally need new talent. This experience can be invaluable because not only can you gain experience locally, but you can live economically "at home" and save for a future move.

Learning should never stop! Therefore, the more accomplished a performer you are before "turning pro", the better your chances for work. But even with training in your background, remember that every master carpenter sharpens his tools between jobs, and so should the actor. Reviewing classes in acting skills will keep you on your toes. Expand your studies and experiences in other areas of the theatre to become a more marketable theatre person.

Above all, the desire to perform must be ever constant - not for the money or the glory, but for the aesthetic expression and self-fulfillment you yourself can gain. Without these internal desires, your chances in a highly competitive field may be somewhat dim. Reality of the good and bad, and your personal drive are the things to keep in mind.

BREAK A LEG!

What Theatre Majors Learn...

(Why is Drama the best major you could choose?)

BY LOUIS E. CATRON

I spoke to a group of business leaders about our college's theatre program not long ago, and after my remarks we had an interesting discussion about what theatre students do and learn. The executives were particularly interested in qualities like discipline, dependability, loyalty, and leadership, qualities that theatre students must have to be effective members of a production team.

One told me that her company has found that theatre-trained applicants become valuable employees because they're energetic, enthusiastic, and able to work under pressure. They generally have polished communications and human relations skills, and they're experienced at working as members of a team toward a common goal. Most importantly, she said, theatre graduates have a can-do confidence based on their experience of successfully meeting difficult challenges. "Theatre students have done extremely well with us," she said, "and we usually hire them because they're well-disciplined workers who learn quickly and give of themselves to the company."

Not all managers are as enlightened as that executive about the value of a theatre education in many apparently unrelated kinds of work. But the conversation started me thinking about what theatre students learn. It seems to me that, quite apart from the special skills that they learn to use on-stage and backstage, theatre graduates enter the job market with a couple of important points in their favor. First, theatre classes give them the broad vision that all liberal arts students are supposed to acquire in college. Second, theatre's special hands-on, learn-by-doing environment gives them training, experience and skills that can be valuable in any number of careers.

An examination of a theatre degree's value in finding work outside of theatre is important both for students who are determined to study theatre and make it their life's work, and for those who are only considering a theatre major among a number of other options. For the first group, it is highly likely that at some point in their lives they'll have to seek non-theatre employment, either permanently or as a way of keeping body and soul together while they pursue a theatre career. For the second, "What can you do with a theatre major?" is a question of fundamental importance.

John Munschauer writes in *Jobs for English Majors and Other Smart People* that there are just two types of jobs: "professional work" that requires special training in law school, medical school, architecture school, and so forth, and "trait-oriented work," for which employers seek workers with special traits, such as communications skills, imagination, reasoning ability and sound judgment. Theatre training can be valuable preparation for many of the innumerable careers that fall in the second category.

Here's a list of twenty-three skills, traits, and qualities of personality that are usually well-developed in individuals who complete four years of undergraduate theatre study.

1. **Oral communication skills.** Many students find that theatre helps them develop the confidence that's essential to speaking clearly, lucidly, and thoughtfully. Acting on-stage teaches you how to be comfortable speaking in front of large audiences, and some of your theatre classes will give you additional experience talking to groups. Oral communication skills are so important to some employers that they often send management trainees to special workshops.

2. **Creative problem-solving skills.** Most people expect theatre graduates to exhibit creativity in such areas as acting, design, playwriting or directing, and many companies do recruit creative thinkers. But employers are not always aware that theatre experience also helps you learn creative problem-solving techniques. Tech theatre work: building scenery, hanging lights, making props and so on-is a particularly good way to learn how to think on your feet, to identify problems, evaluate a range of possible solutions and figure out what to do. Most major companies believe that a creative problem-solver will become a good employee.

3. **Motivation.** Being involved in theatre productions and classes demands commitment and motivation. These are qualities that college theatre faculty members and, in some measure, you and your fellow students, probably already possess. By example, we teach each other that success comes to those who are committed to the task at hand. Many theatre students learn to transfer that attribute from theatre to other activities such as classes and jobs.

4. **A willingness to work cooperatively.** Your work in theatre companies teaches you how to work effectively with different kinds of people. Theatre demands that participants work together cooperatively for the production to succeed; there is no room for "we" and "they" behavior and your colleagues will usually let you know when you violate the team spirit of a production. In theatre, it's important that each individual supports the others involved. Employers will be pleased to know that you understand how to be a team player.

5. **The ability to work independently.** In theatre, you're often assigned tasks that you must complete without supervision. It's left up to you to figure out how best to achieve the goal. The ability to work independently is a trait employers look for in their workers.

6. **Time-budgeting skills.** When you're a student, being involved in theatre forces you to learn how to budget your time. You need to schedule your days very carefully if you want to keep up your grades while you're busy with rehearsals, work calls, and other demands that theatre makes on your time. Good time management skills are enormously important to employers.

7. **Initiative.** Personnel managers call people who approach work with initiative and enterprise "self-starters," people who do what needs to be done without waiting to be asked. The complexities of a theatrical production demands individuals who are willing to voluntarily undertake any task that needs to be done in order for the production to succeed. In theatre, we're all self-starters.

8. **Promptness and respect for deadlines.** Tardiness is never acceptable in theatre because it shows a lack of self-discipline, and more importantly, a lack of consideration for others. Being late for a rehearsal or a work call or failing to finish an assigned task on time damages a production and affects the work of many other people. Theatre demands that you learn to arrive on time and meet schedule deadlines. Employers appreciate workers who are on time and do their work as scheduled.

9. **Acceptance of rules.** In theatre you work within the structure of a set of procedures and rules that deal with everything from shop safety to behavior at auditions, rehearsals and work calls. Theatre teaches you the importance of rules, a concept that's important in any organization.

10. **The ability to learn quickly.** Theatre students, whether they're memorizing lines or learning the technical aspects of a production, must have the ability to absorb a vast quantity of material quickly and accurately. Your work in college theatre will show that you have the ability to grasp complex matters in a short period of time, a highly-valued to employers.

11. **Respect for colleagues.** In theatre you discover that a successful production requires contributions from everybody who's involved. Mutual respect is essential. Working on a production teaches you to respect and trust the abilities and talents of your colleagues. A prospective employer will appreciate the fact that you have learned the importance of respecting your co-workers.

12. **Respect for authority.** Only one person can be in charge of any given portion of a production. Theatre teaches you to willingly accept and respect authority. Being a reliable follower is a trait employers look for in their workers.

13. **Adaptability.** Theatre students must be adaptable and flexible. You need to be willing to try new ideas, accept new challenges, and have the ability to adapt to constantly changing situations and conditions. In one production you may be a member of the prop crew; in the next, perhaps you're in charge of makeup, publicity or the box office; in a third production you might have a leading role. A worker who is versatile and flexible is highly-valued to most employers; both traits prove that you are able and willing to learn new things.

14. **The ability to work under pressure.** Theatre work often demands long hours. It's important that everyone involved with a production be able to maintain a cooperative and enthusiastic attitude under pressure. The ability to remain poised under such tensions is an asset that will help you cope with stress in other parts of your life, including your job.

15. **A healthy self-image.** To work in theatre, you must know who you are and how to project your individuality. But at the same time, it's important to recognize the need to make yourself secondary to the importance of a production. This is a tricky balance that, although difficult to accomplish is a valuable trait.

16. **Acceptance of disappointment.** Theatre people learn to deal with dashed hopes and rejection on a regular basis. Who hasn't failed to get a role he or she really wanted or a coveted spot on a tech crew? You learn to accept that kind of disappointment and move on and try again. Employers need workers who are resilient enough to bounce back from this kind of frustration.

17. **Self-discipline.** Theatre demands that you learn how to control your life. More than other students, you are forced to make choices between keeping up with responsibilities and doing things you'd rather do. An employer will respect that ability.

18. **A goal-oriented approach to work.** Many aspects of theatre involve setting and achieving specific goals. In employers' terms, you've learned to be task-oriented and capable of finding practical way to achieve goals.

19. **Concentration.** Busy theatre students, involved in a production or other theatre projects while also taking a heavy academic load, must learn to concentrate if they are to succeed. Acting classes in particular stress concentration, and once you have learned that skill as an actor, it can be transferred to other activities.

20. **Dedication.** As you work in theatre you learn to dedicate your energy - your very being - to doing your best to create a successful production. Many theatre students discover that committing oneself to a given task is deeply rewarding. Employers respect workers who have learned the value of dedication.

21. **A willingness to accept responsibility.** Theatre students sometimes have an opportunity that is seldom given to students in other disciplines - the chance to take on sole responsibility for a special project. You can expect employers to value this unusual ability.

22. **Leadership skills.** In theatre, you also have the opportunity to assume leadership roles. You may, for example, assist a director or designer and lead other volunteers, serve as a crew chief, or even design or direct a production itself. Leadership training like this can open the possibility for comparable opportunities in a company that hires you.

23. **Self-confidence.** Theatre training teaches you confidence in yourself. Your accomplishments in theatre show you that you can handle a variety of jobs, pressures, difficulties and responsibilities.

It seems almost incidental at this point to mention that theatre majors also learn a lot about theatre. Most students who choose a theatre major do so because their training will prepare them for a career in the theatre, and it will. Theatre students learn to use their voices and bodies and minds to make magic on-stage.

Clearly, though, they learn much, much more. Few people choose to set out on a difficult, demanding four-year course of theatre study because it will make them good candidates for employment in other fields. But it will.

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Dr. Catron is professor of theatre at the College of William and Mary and author of such theatre books as Writing, Producing and Selling Your Play (Prentice-Hall), Playwriting (Waveland Press), The Director's Vision (Mayfield), and The Elements of Playwriting (Macmillan).

Play Scripts and Video Resources

Over the years, PJC has built a strong theatre library of scripts and videos related to theatre (adaptations of plays into movies, etc.) that are available to you. Please help yourself! If you would like to check out an item, please see Kelly or Rhoda in the office or one of the theatre instructors.

Above all, however, theatre students should learn to immerse themselves in libraries. Libraries and malls remain the two greatest resources for theatre artists' research into human behavior. The PJC LRC is currently under renovation, but over the years they have continuously updated their collections of plays, theatre-related books, periodicals, and an especially impressive DVD collection. The DVDs and VHS tapes at the PJC LRC contain plays adapted into films as well as recordings of actual play performances.

Other resources include the West Florida public library system and the impressive collection at UWF.