

THE UNDERGRADUATE PROGRAM

DECLARATION OF MAJOR/MINOR

The Theatre Department is part of the Division of Arts and Sciences of Harpur College, and any student admitted to Harpur College by the Admissions Office is eligible to become a theatre major/minor. The department does not participate in the admission procedure.

Students are urged to declare their major/minor in theatre at an early date. Once a student declares their major/minor, he/she must choose an emphasis in one of the following areas: Acting/Directing, Dance, or Design/Tech. This will enable the student to plan carefully his/her course of study. The declaration process is initiated by students through the Director of Undergraduate Program in Theatre. When this is done, the student delivers the form to the Registrar's Office and it takes effect in 24 Hours.

It is of the utmost importance that students actively and regularly seek feedback from faculty members regarding their performance/production work. Critical input is essential to professional growth.

CURRICULUM

Theatre Major

Students majoring in Theatre are required to take a minimum of 15 courses: two outside the department and 13 from the Theatre Department as described below:

- THEA 203. Technical Production
- THEP 213 or 214 or 215 or 216. Technical Production Lab (2 credits)
- THEA 306. Introduction to World Dramatic Literature
- THEA 304. History of the Theatre
- THEA 309. Performance and Modern Culture

and

- THEA 207. Actor Training I: Basic Processes

or THEA 225. Dance Technique I: Ballet

or THEA 226. Dance Technique I: Jazz

or THEA 227. Dance Technique I: Modern

or THEA 228. Dance Technique I: Tap

One upper-level design/technical course chosen from the following courses:

- THEA 246. Theatrical Make-Up Techniques

or THEA 340. Scene Design Workshop

or THEA 341. Stage Lighting

or THEA 342. Costume Design

or THEA 343. Costume Technology

or THEA 344. Sound Design

or THEA 389F. Rendering

or THEA 389S. Scene Painting

or THEA 389. CAD Drafting for Theatre

- The equivalent of 2 1/2 four-credit courses in technical theatre practica (10 credits total) is required. Six of the 10 technical credits must be earned by working in the scene shop (THEP 270, 370, 470 or 213) and costume shop (THEP 273, 373, 473 or 214), with a minimum of two credit hours in each. (Therefore, this requirement may be satisfied by earning three credit hours in each shop or four credits in one and two credits in the other. It is also possible to earn two of the six credits by hanging and focusing lights [THEP 272, 372, 472 or 215].) The remaining four of the 10 credits may be in any assignment that qualifies for technical practicum. Performance practica are granted for participation in performance assignments, and may be used to fulfill the elective requirements.

Note: Performance practica are numbered, THEP 260-266, THEP 360-366 and THEP 460-466. Technical practica are numbered THEP 213-216, THEP 270-276, 370-376 and 470-476.

Additional Courses by Emphasis

Each emphasis requires four 4-credit courses, depending on the student's declared emphasis.

Acting/Directing Emphasis

- THEA 307. Intermediate Acting: Meisner
- THEA 308. Intermediate Acting: Scene Study
- THEA 310. Actor Training: Body Work
- THEA 311. Actor Training: Voice Work

Dance Emphasis

- One of THEA 225/226/227/228 that has not already been taken
- Two upper-level dance courses in their area of specialization (selected from THEA 325, 326, 327 or 328)
- THEA 322. Choreography I

or THEA 424. Dance Workshop for Performers

or THEA 220. Yoga for Actors and Dancers

Design/Technical Emphasis

- One of THEA 246/340/341/342/343/344 (upper-level tech) not already taken
- 4 credits of 300/400-level practicum as a design assistant/stage manager/assistant stage manager/assistant technical director on a mainstage production
- 8 credits of 400-level practica in student's area of specialization

Masters of Public Administration (MPA)

Theatre combined program emphasis (specifically for use with 3/2 MPA program)

- 16 credits of THEA excluding 391, 491, and internships

*Pass/Fail grading option is not acceptable for the 13 departmental courses (*including Practica*) taken to satisfy the theatre major.

Courses Required outside the Department of Theatre

The courses required outside the Department of Theatre vary by area of emphasis as follows: (These courses may be taken Pass/Fail).

Acting/Directing Emphasis

Four credits drawn from any combination of the following classes:

- MUS 121. Music Fundamentals (2-credit class that is a corequisite or prerequisite for MUS 143A)
- MUS 143A. Beginning Voice (Singing) for Theatre Majors/Minors (2-credit class with a corequisite or prerequisite of MUS 121; prerequisite of MUS 121 may be satisfied by examination)
- MUS 101. Introduction to Music
- MUS 120. Music Theory for Non-Majors or another music history or theory course (with approval of undergraduate adviser)
- Dance classes: THEA 225, 226, 227, 228, 289J or another dance course taught in the Theatre Department and approved by the undergraduate director

And one of the following:

- ENG 245. Shakespeare
- ENG 420. Topics in Drama
- ENG 422. Contemporary Drama
- CLAS 214. Greek Drama in Translation

- FREN 461. Topics in French Drama

Dance Emphasis

- MUS 101. Introduction to Music

and

- MUS 120. Music Theory for Non-Majors *or* another music history or theory course (with approval of undergraduate adviser)

Design/Technical Emphasis

- ARTS 171. Drawing I
- ARTH 103. Introduction to Architecture or an art history survey course (with approval of undergraduate adviser)

Because of the broad flexibility of advanced course patterns, students are able to choose the Theatre subjects that best suit their interests and talents. Various samples of recommended sequences of courses are provided to help plan the student's academic career. Supplemental courses covering other aspects of the field such as computers, musical theatre, sound, MIDI, costumes, drama and theatre history are also offered.

Master's of Public Administration (MPA) Select two from the courses listed below:

- THEA 225. Ballet I
- THEA 226. Jazz I
- THEA 227. Modern I
- THEA 228. Tap I
- THEA 289J. Beginning African Dance
- Or another dance course taught in Theatre Department approved by undergraduate adviser
- MUS 101. Introduction to Music
- MUS 120. Music Theory for Non-Majors
- ENG-245. Shakespeare
- ENG 420. Topics in Drama
- ENG 422. Contemporary Drama
- CLAS 212. Greek Drama in Translation
- FREN 461. Topics in French Drama
- ARTS 171. Drawing
- ARTH 103. Introduction to Architecture

- Four-credits Art History Survey Course (with approval of undergraduate adviser)

Note to Theatre Majors:

The Theater Department requires that at least 28 credits be taken in residence. Of those 28 credits, four credits of practica must be taken in residence. It is possible to transfer into the Department of Theatre any of the core courses (including THEA 207, 208 and upper-level tech courses), as well as practica and courses outside the major, up to the limit prescribed above. Courses that transfer in must cover equivalent material and have similar course descriptions. A syllabus and course description may be required. Decisions about equivalency will be made by the undergraduate adviser, with the advice of the appropriate teacher for the courses considered. Dance classes must require at least 63 hours of in-class dance practice to transfer.

The department provides the following sequence of courses for each emphasis and an order in which it suggests they be taken. These various interests within the sequences are not required and some of the courses are not required, but will help make the most of the student's theatre major.

Suggested Tracks within the Acting/Directing Emphasis

Acting Sequence

Freshman

- 2 cr. Run Crew
- THEA 207. Actor Training I: Basic Processes
- THEA 203. Technical Production
- THEA 213 or 214 or 215 or 216. Technical Production Laboratory
- THEA 308. Intermediate Acting: Scene Study I
- THEA 310. Actor Training: Body Work

Sophomore

- 4 cr. Shop Practica
- THEA 206. Introduction to World Dramatic Literature
- THEA 307. Intermediate Acting: Meisner
- THEA 304. History of the Theatre
- THEA 311. Actor Training: Voice Work
- MUS 121. Fundamentals of Music
- MUS 143A. Beginning Voice (Singing)
- Or two credits in dance

Junior

- 2 cr. Run Crew
- 2 cr. Shop Practica
- Upper-Level Tech
- THEA 407. Advanced Scene Study – Meisner II
- THEA 408. Advanced Scene Study
- THEA 410. Actor Training: Body and Voice/Scene Study
- THEA 309. Performance and Modern Culture
- Two credits in dance
- Perform in one or more shows

Senior

- THEA 412. Advanced Topics in Acting: A, B and C
- Perform in one or more shows
- Another THEA 412 topic not already taken or THEA 489: Advance Special Topics Course
- English/Classics/French Department drama class

Directing Sequence

Freshman

- 2 cr. Run Crew or Assistant Stage Manager – Main Stage
- THEA 207. Actor Training I: Basic Processes
- THEA 206. Introduction to World Dramatic Literature
- THEA 308. Advanced Scene Study
- THEA 203. Technical Production
- THEA 213 or 214 or 215 or 216. Technical Production Laboratory

Sophomore

- 4 cr. Shop Practica
- 2 cr. Run Crew or Stage Manager – Main Stage
- English/Classics/French Department Drama Class
- THEA 304. History of the Theatre

- THEA 310. Actor Training: Body Work
- THEA 307. Intermediate Acting – Meisner
- THEA 407. Advanced Scene Study – Meisner II
- Assistant Director Main Stage

Junior

- THEA 309. Performance and Modern Culture
- THEA 311. Actor Training: Voice Work
- THEA 359. Directing
- Directing Practica
- THEA 408. Advanced Scene Study or
- THEA 412. Advanced Acting or
- THEA 489. Special Topics
- Additional Course Outside Department or Theatre Dance Course

Senior

- Directing Practica
- THEA 410. Actor Training: Body and Voice/Scene Study or THEA 412. Advanced Acting or THEA 489. Advanced Special Topics Course
- Assistant Director Main Stage

Acting (Musical Theatre) Sequence

Freshman

- THEA 207. Actor Training I: Basic Processes
- THEA 101. Introduction to Musical Theatre
- 2 cr. Run Crew
- THEA 203. Technical Production
- THEA 213 or 214 or 215 or 216. Technical Production Laboratory
- THEA 310. Actor Training: Body Work
- MUS 121. Music Fundamentals
- MUS 143A. Beginning Voice (Singing)

Sophomore

- 2 cr. Run Crew
- THEA 308. Intermediate Acting: Scene Study I
- 4 cr. Shop Practica
- THEA 225. Dance Technique I: Ballet
- THEA 226. Dance Technique I: Jazz or other Dance Technique I
- THEA 206. Introduction to World Dramatic Literature
- THEA 287N. Techniques of Musical Theatre I
- THEA 311. Actor Training: Voice Work
- Audition for private voice lessons through Music Department (MUS)

Junior

- THEA 307. Intermediate Acting: Meisner
- Upper-Level Tech
- 2 cr. Shop Practica
- THEA 325. Dance Technique II: Ballet or Other Dance Technique II
- THEA 228. Dance Technique I: Tap or other Technique I
- Perform in a musical
- THEA 304. History of the Theatre
- THEA 407. Advanced Acting: Meisner II
- THEA 387N. Techniques of Musical Theatre II
- Audition for private voice lessons through Music Department (MUS)

Senior

- THEA 326. Dance Technique II: Jazz II or other Technique II
- THEA 389. Special Topics, or THEA 489. Advanced Special Topics, or THEA 412. Advanced Acting, or THEA 408. Advanced Scene Study
- Perform in a musical
- THEA 309. Performance and Modern Culture
- THEA 487N. Techniques of Musical Theatre III or
- THEA 388R. Theatre 101 Rep Company
- English/Classics/French Department drama class

- Audition for private voice lessons through Music Department (MUS)

Suggested Track within the Design/Technical Emphasis

Design/Technical Sequence

Freshman

- THEA 207. Actor Training I: Basic Techniques
- or* THEA 225. Dance Technique I: Ballet
- or* THEA 226. Dance Technique I: Jazz
- or* THEA 227. Dance Technique I: Modern
- or* THEA 228. Dance Technique I: Tap
- 4 cr. Run Crew
 - THEA 203. Technical Production
 - THEA 213 or 214 or 215 or 216. Technical Production Laboratory
 - THEA 206. Introduction to World Dramatic Literature

Sophomore

- 4 cr. Shop Practica
- Upper-level tech in area of interest
- ARTS 171. Drawing I
- THEA 304. History of the Theatre
- ENG 245. Shakespeare
- 300/400 Practica (4 credits) as design assistant/assistant stage manager/stage manager/assistant technical director on the main stage

Junior

- THEA 309. Performance and Modern Culture
- 400-level Practica (4 credits)
- ARTH 103. Introduction to Architecture or an art history survey course
- 2 cr. Shop Practica

Senior

- 400-level Practica (4 credits)

- Another upper-level tech not already taken
- Independent study or thesis in area of interest

Suggested Track within the Dance Emphasis

Dance Sequence

Freshman

- THEA 225. Dance Technique I: Ballet

or THEA 226. Dance Technique I: Jazz

or THEA 227. Dance Technique I: Modern

or THEA 228. Dance Technique I: Tap

- 2 cr. Run Crew
- THEA 206. Introduction to World Dramatic Literature
- MUS 101. Introduction to Music
- THEA 321. Children's Dance Theatre

Sophomore

- Another THEA 225, 226, 227 or 228
- THEA 203. Technical Production
- THEA 213 or 214 or 215 or 216. Technical Production Laboratory
- THEA 304. History of the Theatre
- MUS 120. Music Theory for Non-Majors
- 2 cr. Shop Practica

Junior

- 2 cr. Run Crew
- 2 cr. Shop Practica
- THEA 341. Stage Lighting

or

- THEA 244. Sound Design Workshop
- THEA 322. Choreography I

- THEA 220. Yoga for Actors and Dancers
- THEA 309. Performance and Modern Culture
- 300-level dance class

Senior

- THEA 422. Choreography II

or THEA 424. Dance Workshop for Performers

- 2 cr. Shop Practica
- 300-level dance class

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Senior Thesis

The Department of Theatre views senior thesis as a reward for excellence in the student's area of specialization. Students should discuss thesis availability with their advisers. Students are urged to declare their theatre major at an early date. This will enable them to plan carefully their course of study with the director of undergraduate studies.

Honors Program

Departmental honors are awarded to senior majors who have completed a substantive body of significant work, in one or more areas of specialization, which meets exceptionally high standards. These students must have demonstrated consistently noteworthy motivation and development over a period of at least four semesters of participation in departmental activities.

A logical progression would be to do outstanding work in both semesters of the junior year and first semester of the senior year. During the latter term, the student would be nominated as suggested below, thereby bringing his or her work to the attention of those voting members unaware of his or her accomplishments to date and alerting them to be aware of the student's endeavors during the upcoming term in which the deciding vote will be cast.

Students may be nominated for honors by individual faculty members or professional staff personnel (it is considered appropriate for students to have sought support and sponsorship from a member of the faculty or professional staff who would then nominate them). The final decision regarding the awarding of honors rests with the entire Theatre Department non-student membership.

To receive regular honors, students must have a cumulative GPA in the major of 3.25. High honors requires a cumulative GPA in the major of 3.5. Highest honors will be given only to those with a cumulative GPA in the major of 3.75 or above.

Theatre Minor

A minor in theatre consists of four non-practicum theatre courses (16 credits), plus eight credits of practicum. One of the non-practica courses (beginning with the prefix THEA) must be chosen from the following:

- THEA 203. Technical Production
- THEA 213 or 214 or 215 or 216. Technical Production Lab

or THEA 304. History of the Theatre

or THEA 206. Introduction to World Drama

or THEA 309. Performance and Modern Culture

The other three non-practica courses may be chosen from any non-practicum theatre courses (beginning with the prefix THEA) for which the student is eligible, except THEA 391 and THEA 491

To satisfy the practicum requirement, the student must earn four credits of technical practica. The remaining four credits of practica may be satisfied by earning 4 credits of performance practica or an additional four credits of technical practica. THEP 213, 214, 215 and 216 are not acceptable for this section

The Pass/Fail grading option is not acceptable for courses taken to satisfy the six-course theatre minor.

The Theater Department requires that 12 credits be taken in residence. Of those, 4 credits of practica must be taken in residence to receive a theatre minor.

Note: Performance practica are numbered THEP 260-266, THEP 360-366 and THEP 460-466. Technical practica are numbered THEP 270-276, 370-376 and 470-476.

Each faculty member is assigned to the same discussion section number for Theatre 391, 491, 497, 498, and 499, as well as for all THEP courses.

04 Anne Brady	12 Kevin Oakes	22 Michael Toomey
08 Barbara Wolfe	13 Tom Kremer	23 Debbie Mitchell
09 John Vestal	15 Karen Kozlowski	26 Joellen Kuhlman
10 Sue Peters	18 Don Guido	30 Andrew Walkling
11 Don Boros	19 Craig Saeger	31 Andy Horowitz

PRACTICA

A student may seek practicum assignments by auditioning for performance, or consulting the production's director for Stage Management or the area head for technical. When a student wishes to sign up for practicum hours after identifying an assignment, the student must go to the appropriate office (costume shop, scene shop, etc.), fill out the appropriate practicum form, sign it, get signature from faculty member or instructor, and return the form to the Theatre Office. Once the student has obtained the signature of the faculty member or instructor, he/she should bring the form back to the Secretary in the Theatre Department Office, where it will be forwarded to Barbara Wolfe, Practicum Coordinator and Under-graduate Advisor for Practica, for her approval. Once Barbara has approved and signed the form, it is then returned to the Department Office, where the student is then registered on the computer system for the appropriate THEP course.

Three different forms are used, depending upon the type of Practicum requested.

THEP 260-265, 360-365, 460-465 PERFORMANCE PRACTICA—Performance for Theatre Department productions. Offerings include acting, dancing, and playing a musical instrument. Performers (actors, dancers, musicians) are required to audition for Main Stage and/or Studio productions. Information about shows and auditions is provided on the Theatre Call Board outside of FA 127. These are variable credit courses dependent upon the amount of time required by the assignment. The number of credits and meeting times are arranged by the instructor. Most performances and rehearsals are in the evening; therefore, evening classes will usually conflict.

THEP 270-275, 370-375, 470-475 TECHNICAL PRACTICA—Technical work for Theatre Department productions. Offerings include scene construction and painting, costume construction and crew, stage crew, props, sound design and crew, lighting design and crew. These are variable credit courses. Forty hours of work is required for each credit. Meeting times depend upon the course registered for, but can range through daytime, evening, and/or weekends.

THEP 266 & 276, 366 & 376, 466 & 476 STAGE MANAGEMENT PRACTICA— Supervisory work on all performance and technical aspects of a Theatre Department production. The Stage Manager works closely with faculty or student director. Concurrent registration required for 2 credits of technical practica (276, 376, 476) and 2 credits of performance (266, 366, 466). Permission of the Director is required. Most performances and rehearsals are in the evening; therefore, evening classes will usually conflict.

Practicum Guidelines: This chart offers the amounts and types of credit available for given assignments. Variations, including raising these numbers, require explanation by the instructor.

PRACTICUM POSITIONS	CLS-PRJ	CR	PF/N	ITW	CR	PF/N	STUDIO	CR	PF/N	MAIN	CR	PF/N	MSC	CR	PF/N
TECHNICAL PRACTICUM															
FAC DIR STU															
DESIGNER	NA			NA			3/470/2/3/4	3	N	470/2/3/4	4	N			
TECHNICAL DIRECTOR	NA			NA			3/470	2	N	470	4	N			
PROP MASTER	NA			NA			2/375	1	P/F	475	3	N			
ASS'T DESIGNER TO FAC.	NA			NA			370/2/3/4	1-4	N	470/2/3/4	1-4	N			
ASS'T DESIGNER TO STUD	NA			NA			370/2/3/4	1	P/F	370/2/3/4	3	P/F			
RUN CREW ANYTHING	NA			271-5	1	P/F	371	1	P/F	3/471	2	N			
SHOP CREW	NA			NA			370/3	1-4	P/F	2/3/470/3	1-4	N			
ORCHESTRA CREW	NA			NA			371	1-2	N	3/471	3-4	N			
PERFORMANCE PRACTICUM															
1/2 +1/2 TECH AND PERF CRED.															
STAGE MANAGER	268	1	P/F	2/368	4	P/F	3/466/76	4	N	466/76	4	N			
ASS'T STAGE MAN. PLAY	NA			268	1	P/F	3/466/76	2	N	3/466/76	2	N			
ASS'T STAGE MAN. MUSIC	NA			NA			3/466/76	2	N	3/466/76	4	N			
101 REP OR ORCH. MAN	NA			NA			3/466/76	4	N	3/466/76	4	N			
PERFORMANCE PRACTICUM															
ALL PERF. CREDITS															
DIRECTOR	NA			365	3-4	N	465	4	N	465	4	N			
ASSISTANT DIRECTOR	NA			NA			365	2	P/F	3/465	2	N			
MAJOR ROLE/ENSEMBLE	260	1	P/F	360	3	P/F	3/460	4	P/F	3/460	4	N			
MINOR ROLE	NA			2/360	1	P/F	3/460	2	P/F	3/460	4	N			
DANCER	NA			2/361	1	P/F	3/461	1	P/F	3/461	2=4	N			
WALK ON	NA			NA			2/360	1	P/F	3/460	2	N			
MUSICIAN	NA			2/362	1	P/F	3/462	2	P/F	3/462	4	N			
CHOREOGRAPHER	NA			361	1	P/F	3/461	2	P/F	461	2=4	N			
ARTS MANAGEMENT	NA			NA			NA			NA			2/3/464	1-2	N
CHILDREN'S DANCE															
CHILDREN'S DANCE CHOR	NA			NA			NA			NA			2/3/461	2	N
CHILD. DANCE RESTAGIN	NA			NA			NA			NA			2/3/461	1	P/F
CHLDRENS DNC MANAGE	NA			NA			NA			NA			2/3/466/76	1-4	N
CHLDRENS DNC PERFORM	NA			NA			NA			NA			2/3/474	1-4	N

Reminders:

Certain sections of practica must be taken pass/fail (student-directed studio shows—see attached guidelines), as no student is allowed to grade another student.

No course taken for a pass/fail grade option counts toward the major/minor, including practica.

All run crew in any capacity, including costumes, scenery, or lights, must be signed up under RUN CREW: 271/371/471, and not under three separate areas. This is true no matter whether the student is signing up under a member of the acting-directing faculty or under the tech/design department.

No retroactive credits will be allowed.

PRACTICUM IN TEACHING COLLEGE THEATRE—THEA 391 and 491

Practicum in Teaching College Theatre may be taken for one to four credit hours per semester and repeated. The course includes various assignments closely monitored by the instructor. It does not satisfy major or all-college requirements. Instructor and department approval is required.

INTERNSHIPS—THEA 495

Students may gain academic credit for well-structured, work-related experience in theatre outside the department. “Undergraduate Internship Approval Forms” must be filled out. Grading criteria, scheduled meetings with faculty sponsor, and details on review and evaluation are required to be set up prior to the internship. Internships must provide significant experience in the student’s area of study.

The following program guidelines have been set up for the *Theatre Summer Internship Program*. The Department of Theatre participates in the Harpur College Fine Arts Internship Program. The following pertains to the Student Application Procedures:

Students applying for internships must be a Binghamton University undergraduate.

Students must register and pay for at least two (2) credits (as well as any additional University fees) to qualify for internship programs.

Students must have a faculty sponsor in the department in order to receive credit.

Students must have two (2) letters of reference; one letter from the faculty sponsor; one from an outside source (preferably a previous employer).

In order to participate in the Theatre Internship Program, students must have successfully completed prerequisite courses and/or experience deemed appropriate by the faculty in the area of the internship.

The faculty sponsor, after consulting with the other members of his/her discipline, will meet with the Director of Undergraduate Program to determine the number of credits involved. For each student being considered, that number will be ascertained on the basis of the degree of anticipated involvement as indicated in a formal agreement with the intern’s host individual or organization.

Student will be required to contact the faculty sponsor and the Theatre office during the internship to report progress/problems.

Student will be required to fill out an evaluation form at the end of the Internship.

No practicum credits will be issued for internships off campus.

INDEPENDENT STUDY—THEA 497

An independent project is appropriate for advanced study in a specialization when either the subject matter or the level of achievement is not covered by regular classes. Independent studies are, of course, considered as the equivalent to course work and, therefore, the department exercises stringent control over the granting and supervision of such projects. The procedure for applying for independent study follows.

The project is proposed by the student and the instructor who will supervise the work on the departmental Independent Study Approval Form (forms are available in the department office) and is submitted to the Director of Undergraduate Programs. Once the Undergraduate Director approves the proposal, it is submitted to the Department Chair. It is necessary that both the Undergraduate Director and the Chair approve requests for independent study. If they both approve the proposal, the form is forwarded to the Department Secretary where she registers the student for this course. The original white form is kept in the Department Office, the yellow form is given to the instructor, and the pink form is forwarded to the student. If either the Undergraduate Director or the Chair decide not to approve the proposed independent study, the approval form is returned to the instructor with the reason(s) for disapproval.

SENIOR THESIS—THEA 499

The Department of Theatre views the senior thesis as a reward for excellence in the student's area of specialization. Consequently, a candidate is expected to have demonstrated unusual competence in the area selected. Students should discuss thesis possibilities with their advisors. To apply for a thesis, a student must prepare a thesis proposal, the form of which is discussed below. He/she will submit a statement indicating courses and other training which provides an adequate foundation for the thesis request.

Areas from which a thesis may be selected include:

- I. Production Theses
 - a. Acting
 - b. Costume Design
 - c. Dance
 - d. Directing
 - e. Lighting Design
 - f. Scene Design
 - g. Sound Design
 - h. Stage Management
 - i. Technical Design

- II. Scholarly Theses
 - a. History
 - b. Dramatic Criticism
 - c. Playwriting

Thesis proposal guidelines in the areas of acting/directing, dance, and design are listed below. For guidelines pertaining to other areas of specialization, students should consult appropriate faculty members.

Acting/Directing Thesis

Purpose: to demonstrate in performance the application of training principles and techniques. A major role in a university or other production may serve as a Thesis.

Thesis Proposal: The following information is necessary to cite in formulating a proposal for an undergraduate thesis in acting:

Statement of Purpose: *Why an Acting Thesis?*

To work on special acting problems.

To attempt characters/kinds of roles never previously done.

To further explore specialized character problems.

Other

NOTE: BE EXPLICIT

Areas of Theatre and Drama to be Explored:

Genres

Kinds of roles

NOTE: CITE AS MANY EXAMPLES AS POSSIBLE

Performance Format - Expectations:

Technical and Design Requirements (details)

Special Performance Considerations (e.g., music, song, dance, use of other actors, etc.)

Special Content Considerations (e.g., based on theme, etc.)

Additional Requirements Relating to the Student and Program Chosen:

1. During the semester in which a student is performing an acting thesis, that student may be cast in only one production within the department regardless of the size of the role or the production status.
2. Time length: maximum 30 minutes for single-person thesis, 45 minutes for two-person thesis.
3. At least one selection in the thesis program must involve verse.
4. The thesis program must include at least two scenes of contrasting nature.

Dance Thesis

Purpose: To demonstrate in performance the application of training principles and techniques.

Eligibility: Completion or near completion of the Theatre/Dance emphasis. Thesis work should take place during the student's final semester. A student may take courses to complete the major the same semester the thesis is performed.

Thesis Proposal: The following information is necessary in formulating a proposal for an undergraduate thesis in dance:

Statement of Purpose: Why a Dance Thesis?

To further explore and develop techniques, styles, and creative approaches to dance composition (e.g., use of Effort-Shape, notation, period reproduction).

To define and resolve special dance situations (e.g., technical problems elaborated through a lecture-demonstration).

To exemplify production aspects related to dance (e.g., effective use of scrims, light design, costume design).

Other.

NOTE: BE EXPLICIT

Performance Format - Expectations:

Technical and Design Requirements (details)

Special performance considerations (e.g., accompaniment, dancers)

Special content considerations (e.g. based on theme, etc.)

Thesis Advisor's Responsibilities

- A. To engage in planning conferences having to do with selection of material and other production matters prior to the beginning of rehearsal.
- B. To monitor the student's progress during rehearsals according to the following scheme:
 - 1. During the first two weeks of rehearsal, attend a minimum of one work session per week.
 - 2. During the second two weeks of rehearsal, attend a minimum of two work sessions per week.
 - 3. During the last two weeks of rehearsal, attend work sessions as needed.
- C. Important additional considerations:
 - 1. It should be emphasized that by the time the first week of rehearsal has begun, the material must have been chosen and the memorization process must be underway.
 - 2. The thesis advisor will not direct the thesis. The advisor will guide the work and offer suggestions as needed.

PREREQUISITES

Although our introductory courses do not have prerequisites, our upper-level and some intermediate courses do. Students will be asked on the first day of class if they have taken the necessary prerequisites for that class; if they have not, they will be informed that they must drop the course. This information can and will be checked by the Department Office to ensure that all students follow the sequence of courses required for their Theatre Major/Minor and/or Dance/Acting/ Directing/Technical Emphasis.

CLASS ATTENDANCE

The University policy regarding class attendance does not allow for cuts. Attendance in all classes is required. At the beginning of the semester the instructor will distribute a class syllabus outlining class attendance policy.

It is important to be aware that production involvement is not an excuse for not completing assignments on time. Since a number of Theatre courses are not taught from books, and lectures cannot be duplicated, it is essential that students attend all classes, as it is nearly impossible to make up missed material.

INCOMPLETES AND TERM PROJECTS

Incomplete marks are designed to protect students (both graduate and undergraduate) who are not able to complete a segment of their course work within the limits of a given semester. They are designed to apply only in extraordinary situations and are not intended for habitual practice.

A crowded schedule, employment-related responsibilities, production and/or acting assignments, inadequate planning, etc., are not grounds for an incomplete. These elements should be integrated into an overall timetable for a specific term. This timetable is part of the necessary discipline required in the theatre.

Incompletes are frequently associated with term projects or term papers. When a timetable has been prepared for such activities, students are urged to follow it exactly, so as to facilitate orderly research procedures. Projects which come in late (or a day or a few hours before marks are required) are often marred by haste on the part of the student and often receive cursory attention from the instructor because time is not permitted for adequate and thoughtful consideration.

GRADES

The grading system for students taking Harpur College courses is listed in the Undergraduate Bulletin.

Pass/fail grading is not acceptable for courses taken to satisfy the 13-course theatre major or 8-course theatre minor. Also, theatre courses taken pass/fail prior to major declaration will not count unless the instructor will supply a certification of acceptable work.

The change of grade policy for the Department of Theatre is as follows:

Forms will be issued by the departmental secretary to the individual faculty member involved. The faculty member must sign each change of grade form and submit the form in person to the departmental secretary for processing.

As indicated in correspondence from the Registrar's Office, "It is the department's responsibility to insure security of forms issued to the department..." Therefore, the above policy will be strictly enforced, and no exceptions will be granted.

GRIEVANCES (See ARTICLE VI: GRIEVANCE PROCEDURES, page 9 in By-Laws)

Students who feel that they have a grievance against another student or a faculty member are best advised to explore every avenue of negotiation and conciliation before resorting to the formal grievance procedures detailed in the Departmental By-Laws and included in the appendix to this Handbook. Students should discuss the problem first with the individual with whom they have a disagreement. They should then seek the counsel of their advisor or the faculty member in charge of the study or production area in which the problem occurred. If no resolution can be reached, the student should consult the department chairperson. If the latter cannot resolve matters, he or she will aid in initiating formal grievance procedures.

Students are advised that grading is strictly the prerogative of the individual classroom instructor and cannot be altered by administrative decree. Dissatisfaction over a grade received, therefore, is not grounds for grievance unless unfair bias, unprofessional conduct, or procedural error on the part of the instructor can be established.

ANNUAL AWARDS AND SCHOLARSHIPS

Each spring, awards carrying modest financial stipends are awarded to students demonstrating high achievement in theatre studies and production. Selections are made by the faculty of the Department of Theatre with input from student advisory groups. One of the awards, the Jack Berman Award, is for a junior student; the remaining three are for seniors. Though an effort is made to distribute the senior awards to students representing different sub-specializations, there is no mandate to guarantee area representation. The description of each award is listed below:

The Jack Berman Award: A \$100 cash award. Endowed by Mr. Jack Berman and given for the first time in 1978, it is awarded to an outstanding third-year (junior) undergraduate student whose record of service and achievement creates an expectation of significant contributions to the Department and the University during the student's senior year; may be awarded in either the performance or production areas. The recipient is selected by the faculty of the Theatre Department.

Theatre Department Award: A \$100 cash award. Awarded by the faculty of the Theatre Department to a senior student in recognition of outstanding service and achievement in theatre production as a designer, manager, or technician; normally awarded for cumulative achievement rather than a single project.

Don A. Watters Award: A \$100 cash award funded by a committee which administers the Don A. Watters Scholarship Fund. Mr. Watters, professor of theatre and chairman of the Division of Humanities, died on October 13, 1968. Awarded by the faculty of the Department of Theatre to a senior student in recognition of outstanding service or achievement in theatre. Normally awarded for cumulative achievement rather than for a single project.

senior practicing Theatre Artist during his/her residence with the Theatre Department at Binghamton University. This award is presented with the overwhelming support of the Theatre Faculty.

Through the Binghamton University Foundation the Department of Theatre receives several scholarships for qualified individuals. The scholarships are applied to the following year's tuition, therefore, only freshmen, sophomores, and juniors are eligible. The following is a list of scholarships and their descriptions:

John E. Bielenberg Theatre Scholarship:

Established in 1997 by friends and colleagues in honor of Professor Bielenberg's retirement. The scholarship is awarded to a sophomore or junior theatre major who demonstrates exceptional promise in the field of scenic, costume, or lighting design and may be awarded twice to the same individual.

The Solomon Israel Theatre Arts Scholarship:

Awarded to a student majoring in Theatre. The recipient will have proven financial need and will be from the metropolitan New York area with a preference for a student from New York City.

The Emily A. Nielsen and Orville F. Nielsen, M.D. Music/Theatre Scholarships:

Scholarship available to a student who will be starting the sophomore year and will receive support for three consecutive years as long as he/she fulfills the selection criteria. If the recipient changes career plans and drops out of the major, scholarship support will be terminated. Students will be considered based on the following criteria: demonstrated interest in majoring in music or theater, achieved sophomore status by the Fall semester of the first award year, maintenance of a minimum 2.5 GPA, and demonstration of financial need.

Alexander Rae Baldwin Jr. Memorial Scholarship:

Established in 1993 by alumnus William E. Baldwin '85 in memory of his father. This scholarship is twofold, with the first recipients being students majoring in political science and, in coming years, students in performing arts (theatre). Recipients must have demonstrated financial need, have an academic record of merit with a GPA of 3.0 or higher, and have demonstrated a commitment to community service or have been involved with activities for the betterment of society.

Gruber Family Scholarship:

Awarded to a full-time Harpur College junior or senior (student's status for the coming year), with proven academic merit. Initially, the scholarship will be awarded to an English major and rotate to a Theatre Major the following year. The scholarship is based on both intellectual and artistic talents.

THE GRADUATE PROGRAM: MASTER OF ARTS IN THEATRE

(Revised 8/2011)

PURPOSE

The Master of Arts in Theatre exists to provide a broad-based, comprehensive body of knowledge regarding theatre and drama at an advanced level. It is designed to appeal especially to students who wish to teach or to undertake an intensive pedagogical experience en route to the Ph.D. Furthermore, it serves as a practical training ground for students hoping to enter a M.F.A program or the professional theatre. The program includes a carefully planned combination of theory and practice; however, with attentive counseling, students determine a sub-specialization in history, criticism, or some aspect of performance, technology, or design.

DEGREE REQUIREMENTS

Admission Requirements

Undergraduate specialization in theatre is not required; however, students lacking a suitable background in theatre studies upon completion of their bachelor's degree are obligated to complete certain courses in addition to those required for the M.A. degree. The deficiencies to be made up are determined by the Graduate Committee of the department. The Graduate Record Examination is required, as is the TOEFL exam for foreign applicants whose native language is not English. Non-matriculated students, admitted by the Graduate School for general studies in the University, are welcome to register for regularly offered Theatre Department courses at both the graduate and undergraduate levels, either for their own personal enrichment or in order to sample the offerings of the program with an eye to applying subsequently for full matriculated status; for applicable restrictions, see "NON-MATRICULATED STUDENTS," below.

Course Requirements, General

All students admitted and matriculated into the theatre MA program are obligated to satisfactorily complete a minimum of 42 credit hours to qualify for the degree. Four specific courses (four credits each) and a thesis (four credits) are required of each student. The courses are Theatre Production Technology (THEA 544), Theories of Acting and Directing (THEA 569), Seminar in Dramatic Theory and Structure (THEA 572), and Seminar in Theatre History (THEA 579). To pass these courses, one must received a grade of a full B or better. In addition, up to four additional classes are required in the area of a student's special interest (Track). For Track courses, s/he must have a cumulative GPA of at least 3.0.

In order to receive the M.A., each student must also complete a thesis in his/her Track, which is worth four credits. For details, see "THESIS" below. The remaining classes/credits are electives, which may be taken in any department as long as they are for graduate credit.

The department has eleven Tracks. They are Acting, directing, Costume Design, Scenic Design, Lighting Design, Technical Direction, Stage management, Stage Properties, Sound Design/composition, General Design/Tech, and Dance. Each Track has its own course requirements, which will be noted below.

Course Requirements, Track

The Department of Theatre requires the following courses in order to ensure that students awarded a Master's Degree in Theatre reflect the training, philosophy and practices taught at Binghamton University. It is also important that students acquire a common vocabulary for working together in its various programs.

Acting and Directing

All Acting and Directing track classes taken in the first year of study will be worth three credits. Any subsequent classes can be for variable credit with the approval of the Course Instructor, Track advisor, and Graduate Director.

ACTING

Graduate Students in the Acting Track who wish to prepare for a Creative Thesis must successfully complete the following courses by the end of their third semester in residence, keeping in mind that a cumulative GPA of 3.0 in their Track is maintained.

Theatre 507	Meisner
Theatre 508	Scene Study
Theatre 510	Body
Theatre 511	Voice

DIRECTING

Graduate Students in the Directing Track who wish to prepare for a Creative Thesis must successfully complete the following courses by the end of their third semester in residence, keeping in mind that a cumulative GPA of 3.0 in their Track is maintained:

THEA 559	Directing 1: taking the directing class which includes a public showing of a final directing project - 3 credits.
THEA 597	Directing 2: directing an In-the-Works Production (One act play produced and directed by the student under the guidance of a faculty adviser) - 3 credits.
THEA 597	Directing 3: directing a Studio Production (Full length play produced and directed by the student under the guidance of a faculty adviser) - variable credits

Either THEA 507 (Meisner) or THEA 508 (Scene Study)

Directing students are also strongly recommended to take THEA 510 and THEA 511.

Students in acting and directing are also strongly urged to take upper level scene study classes and a stage management course when offered.

Design and Technology

All Design and Technology Track classes taken in the first year of study are worth three credits. Any subsequent track courses are for variable credit with approval of the Course Instructor, Track Advisor, and Graduate Director.

The courses listed below are chosen with the intent of preparing a student for a Design or Technology thesis, either practical or theoretical. These courses must be successfully completed prior to the semester that the thesis project will be executed keeping in mind that a cumulative GPA of at least 3.0 in the Track must be maintained.

COSTUME DESIGN

3 credits of Costume Shop Practica or Graduate Assistantship in Costume Shop

THEA 542	Costume Design
THEA 543	Costume Technology
THEA 597	4 credits as Assistant Costume Designer/Costume Designer (with appropriate experience)

SCENIC DESIGN

THEA 586V	Drafting for Theatre
THEA 540	Scene Design Workshop
THEA 586S	Scene Painting
THEA 597	4 Credits as Assistant Scenic Designer/Scenic Designer (with appropriate experience)

(Highly recommend: extra Scene Shop Practica or Graduate Assistantship in Scene Shop)

LIGHTING DESIGN

THEA 586V	Drafting for Theatre
THEA 541	Lighting Design
THEA 597	4 Credits as Master Electrician

THEA 597 4 Credits as Assistant Lighting Designer/Lighting Designer (with appropriate experience)

TECHNICAL DIRECTION

3 or 4 credits of Scene Shop Practica

THEA 586V Drafting for Theatre

THEA 597 4 Credits as Assistant Technical Director

THEA 597 4 Credits as Technical Director

(Highly recommend: extra Scene Shop Practica or Graduate Assistantship in Scene Shop)

STAGE MANAGEMENT

THEA 587S Stage Management (when available)

THEA TDB To be selected from other department course based on prior stage management experience

THEA 597 4 Credits as Assistant Stage Manager, main stage production

THEA 597 4 Credits as Stage Manager, main stage production

GENERAL FOCUS ON DESIGN AND TECHNOLOGY

THEA 586V Drafting for Theatre

THEA 542 Costume Design

THEA 540 Scene Design Workshop

THEA 541 Lighting Design

For more information about course requirements, see “ADVISING” below.

ADVISING

The Director of Graduate Studies serves as a general advisor to all students in the program, and should be consulted with regard to any administrative matters. Upon matriculation, each student is assigned a Track Advisor, who is a member of the department faculty with whose expertise the student's professed interests broadly coincide. The Track Advisor is available to offer guidance in the selection of elective courses and participation in departmental activities, while shaping the student's overall degree program. *It is each student's individual responsibility to arrange regular periodic meetings with his/her Track Advisor.* Such meetings can be simply to "check in" regarding the student's progress in a given semester or in the program, but are particularly essential during pre-registration for upcoming semesters.

If a student's focus or direction changes during the course of the program, s/he can change Track Advisors by submitting a written request to the Director of Graduate Studies. Such requests will then be considered by the Graduate Committee. When a student (usually at the end of the first year) selects a thesis advisor (see "THESIS," below), that person takes on the role of Track Advisor as well, replacing, as applicable, the student's previous Track Advisor.

REGISTRATION PROCEDURE FOR GRADUATE THEATRE COURSES

Registration for all graduate students cannot be done on line. It can be accomplished only by completing a department approval form available from the theatre's department secretary.

The registration process should follow this procedure. Each student must confer with his/her Track Advisor at least two weeks before the pre-registration period begins. At that time, there should be a discussion of current progress within the Track and remaining course requirements available during the upcoming semester. Classes determined during this consultation must be those indicated on the form(s) provided. There can be no alterations made without further discussion with the assigned Track Advisor.

The same procedure must be followed for any subsequent adding, dropping, or withdrawal actions. The adviser must be involved in all decisions regarding post-registration schedule changes.

THESIS

Definition of the Thesis

Given the Department's objectives, all candidates for the Master of Arts in Theatre are required to demonstrate a general knowledge in the field plus cultivated skills in a specialized area of theatre, culminating in an acceptable thesis. In the Theatre Department, theses fall into two broad categories: 1) CRITICAL THESES, and 2) CREATIVE THESES.

1. A Critical thesis consists of an extensive written document of a scholarly or reflective nature. Critical theses resemble the traditional theses submitted for Master of Arts degrees in other fields, and must be submitted formally to the Graduate School (see below) once they have been written and successfully defended. A student writing a Critical thesis must register for a minimum of four credits of THEA 599.

2. A Creative thesis centers around a project, performance, or other activity, and is accompanied by a brief written “summary paper” laying out the nature of the project and evaluating its success, with other materials presented in appendix form as appropriate. A student preparing a Creative thesis must register for a minimum of four credits of THEA 598. Students carrying out a Creative thesis have the option of either submitting the written component of their thesis formally to the Graduate School, as outlined below, or informally submitting a copy directly to the Theatre Department for permanent deposit in the Theatre Collection. Students choosing the latter option should be aware that although they will still be considered by the Theatre Department to have completed the required thesis their official transcript from the University will not display the title of the thesis.

Creative theses can come in several forms, including: Conceptual theses, which incorporate traditional research into detailed preparatory materials for the realization of a hypothetical production; Production theses, in which hands-on creative work leads to the presentation of a performance or other tangible product; and Teaching theses, in which a course on a specialized subject is prepared and taught. Students may also engage in other creative projects not covered by these categories, subject to the approval of the Graduate Committee. The following list, while not exhaustive, provides a sense of the range of Tracks in which a Creative thesis might be framed and carried out:

- a. Acting*
- b. Dance*
- c. Musical theatre
- d. Playwriting
- e. Directing*
- f. Choreography*
- g. Musical theatre composition
- h. Stage management*
- i. Technical theatre*
- j. Design (scenic, costume, lighting, sound, properties)*
- k. Theatre management
- l. Promotion and marketing
- m. Theatre history
- n. Dramatic theory and criticism
- o. Performance theory

*For the suggested or required format for a summary paper associated with these Tracks, see below.

Thesis Procedures

The proposal, writing, and submission of the thesis usually occurs in the student’s second year, and needs to conform to the following sequence of activities:

a) **Identification of Thesis Advisor:** The student finds and consults with a faculty member whose work and area of competence is appropriate to the student's interests and anticipated thesis topic, who then becomes the student's thesis advisor. With the approval of the Graduate Committee, a student may work with an advisor outside of the Theatre Department but must also have a departmental co-advisor. Once selected, the thesis advisor automatically becomes the student's Track Advisor.

b) **Submission of Proposal:** In consultation with the thesis advisor, the student prepares a thesis proposal and submits it to the Graduate Committee. Proposals are due on the Friday of the seventh week of classes in the semester preceding that in which the student proposes to write/perform the thesis, and should be submitted to the Director of Graduate Studies, who will then circulate copies to appropriate Departmental committees (culminating with the Graduate Committee) for approval. The proposal must give a clear indication as to why the student is interested in the chosen subject area; must clearly delineate all aspects of planning for the thesis, providing a well constructed summary of the research for and execution of the project, including a schedule with a list of deadlines; and must offer a detailed account of how the investigative process is expected to relate to the resultant product. If a Critical thesis is being proposed, the student must provide additional details of the kind of research anticipated, *i.e.*, its subject and approach as well as a bibliography, and should provide a draft outline of the expected essay.

The final version of the proposal should be carefully and thoroughly reviewed by the thesis advisor prior to submission. The submitted copy must be typewritten, should indicate explicitly at the top of the first page whether the student is proposing a Critical or a Creative thesis, and must be signed at the end by the student and the advisor. As an appendix to the proposal, the student should submit a personal résumé, emphasizing his/her experience and preparation as they relate to the student's area of dominant interest.

c) **Content of Proposals:**

***Special Notes for Students Proposing Creative Theses in
Acting, Dance, Directing, or Choreography***

1) *For all acting, dance, directing, and choreography options*, all proposals must include requests for time and space, clearly indicating at what time during the semester and in which performing venue the student would like the proposed work to take place.

2) Students proposing an acting, dance, directing, or choreography thesis are cautioned that it may be necessary for them to have their advisor in place and their proposal submitted well in advance of the formal deadline.

3) If the *acting* or *dance* option is chosen, the proposal must list plans for at least one program (proposed content, technical requirements, etc.).

4) If the *directing* option is chosen, the proposal must include a justification of the play choice, a production concept description,* a listing of all anticipated production requirements and complications with proposed solutions, and other relevant information as determined by the

particular text or approach. Prospective directors must keep in mind that, in some semesters, the Department is short of technical and design students. During those times, thesis productions may be able to receive no more than In-the-Works technical and design support (see “The Production Program”). This matter must be considered when a script is chosen. Students must also give careful consideration to other practical matters, including the number and type of possible concurrent directing theses. These stipulations may also apply to the *choreography* option.

(* A production concept is a *mise-en-scène*. The term *mise-en-scène* is derived by starting with *mise* which means laying, placing, or putting. Therefore, *mise-en-scène* means to lay it out, to give it style, to display it and state its mode or fashion; staging or realizing the play, speaking theatrically. In practice, it brings together all of the visual and auditory aspects of a production, providing the visual and auditory complex or atmosphere. It can go further and cover aspects of characterization, such as helping to determine who is the dominant character, what are the dominant relationships, and, therefore, what should be the dominant casting considerations. If one accepts *mise-en-scène* as a synonym for *concept*, we could say that a production concept is that which reflects the director’s interpretation of a play as it pertains to visual and auditory style, answering the question: What will this production look and sound like?)

Special Notes for Students Proposing Creative Theses in Design and Technology

PRODUCTION THESIS OPTIONS

Realized Project: A project in which the culmination is an actual physical production attended by audience members and was developed in conjunction with a director and other production personnel.

Theoretical Project: A project in which all design/technical aspects are to be completed as they would be for a realized project but there is no actual performance attended by an audience and the student may or may not work with a director. The culmination of this project should be all appropriate components of the design/tech work and a written element that is more descriptive of the overall development and process of the design/tech work.

CONTENT OF PROPOSALS IN DESIGN AND TECHNOLOGY

- 1) Proposals must be submitted to the Design/Tech Committee approval prior to formal submission to the Graduate Committee for approval.
- 2) “A thesis proposal will be developed in consultation with the Student’s advisor.” (Graduate Handbook)
- 3) A clearly defined and delineated project concept.
- 4) A clear indication of why the student is interested and qualified in a subject area with a Design/Tech emphasis. This should be evident in the résumé and thesis proposal statement that are given to the committees for approval.

- 5) A detailed timeline for each step and element of the process/project should be developed with directed consultation with the appropriate Faculty/Staff expert if the project is to be realized.
- 6) A list should be included stating all elements of the project to be completed. Parts of a Design/Tech emphasis thesis will vary by project and should be allowed for creative flexibility if a student proposes something that is outside of a given structure. Certain elements must be met or the thesis proposal will be sent back for revision. These elements must be discussed with the Thesis Advisor to determine what is appropriate for the project.
- 7) Should state whether the project is to be Realized or Theoretical.
- 8) Current Résumé “emphasizing experience and preparation related to the area of dominant interest.”
- 9) A script should be provided to the Graduate Committee that is the same version that the production/student is using.

d) **Review of Proposal:** The Graduate Committee, along with other departmental committees as appropriate, reviews the proposal and approves it or sends it back to the student for revision. If revisions are necessary, the proposal must again be submitted to the Graduate Committee until it is deemed satisfactory. Should the revision process extend beyond the end of the semester in which the proposal was originally submitted, the student may need to defer beginning work on the thesis for at least one semester.

e) **Work on Thesis:** Once the proposal has been approved, the student registers for four credits of THEA 598 or THEA 599, as appropriate, for the following semester, and carries out the proposed thesis work in close consultation with the advisor. If the thesis work takes longer than anticipated, students may register for THEA 700 (“Continuous Registration”) in subsequent semesters. If, after an extended amount of time has passed, the student appears not to be making progress toward the completion of the thesis, the Graduate Committee may take steps to sever the student from the program without granting the degree.

f) **Defense of Thesis:** The defense is a time for discussion and questions among the student and the Graduate Committee in which the student is asked to provide an oral summary of his or her work and respond to requests for explanation, elaboration, or clarification that arise from the Committee’s reading of the written document. (It is open to the public, depending on the will of the student. However, the non-Committee members may not make comments during the proceedings and cannot be present during final deliberations.) If, in the opinion of the advisor and the Graduate Committee, sufficient progress has been made on the thesis, the student may schedule a date for the thesis defense. In scheduling their defense, students should be aware that in order for them to receive their degree in a given semester, the defense must be held, and all necessary revisions carried out, by the last day of that semester, so that all paperwork can be completed. Additionally, students who are submitting written work to the Graduate School (this applies to *all* Critical theses and some Creative theses) must have handed in their final copy to the Thesis Secretary by this date.

Students expecting to finish their degrees in a given semester must also submit a Declaration of Candidacy form with the Graduate School, which is available online at

<http://gradschool.binghamton.edu/cs/candidacy.htm>; deadlines for the submission of this form are announced each year by the Graduate School. Students working on Creative theses (and thus registered for THEA 598) are *strongly advised* to indicate on the form that they are completing a “Project” rather than a “Thesis”, unless they are absolutely certain that they intend to submit their thesis to the Graduate School. If “Thesis” is selected on the form and the student subsequently does not submit a thesis to the Graduate School, the student’s graduation may be delayed, resulting in additional tuition charges. If, on the other hand, “Project” is selected and the student subsequently submits a thesis, the Graduate School will automatically change the designation to “Thesis”.

g) **Submission of Completed Thesis:** Once the thesis has been successfully defended and all required revisions made, the final copy is submitted, either to the Graduate School (in the case of *all* Critical theses, and Creative theses when students so choose), or directly to the Department (in the case of any Creative thesis that a student does not wish to submit to the Graduate School). In the latter case, the student must submit one complete copy of the final draft of the written component of the thesis. This copy must be presented in some bound form, and should be handed in to the Director of Graduate Studies, who will then forward to the Graduate School a Recommendation for Award of Master’s Degree form. The bound copy of the thesis will then be placed on deposit as a permanent part of the Theatre Collection.

Theses submitted to the Graduate School must conform to the official guidelines set by the University, and must be submitted in both electronic and hard-copy form. The electronic files are archived by the University Library and are made available to users through an online system, which can be accessed at <http://www.lib.umi.com/cr/binghamton/main>. Students must also submit to the Graduate School one hard copy of the thesis, which will be bound and sent to the Department for deposit in the Theatre Collection. (If the student wishes to have a personal bound copy or copies of the thesis, s/he may submit one or more additional hard copies to the Graduate School at the same time.) At the time of submission, students pay a comprehensive fee of \$65, which covers the costs of electronic submission, indexing and abstract services, microfilming and archiving, and digital storage and access. Students must also pay a binding fee of \$10. An additional \$10 binding fee is assessed for each personal hard copy of the thesis submitted for binding. All necessary information regarding the submission of theses to the Graduate School, including the required format for theses, official deadlines, and guidelines for electronic submission can be found online at <http://gradschool.binghamton.edu/cs/degreecompletion.asp>. Because the Theatre Department does not have thesis committees as such, the required signature page at the beginning of the thesis should have lines for the student’s advisor and the Director of Graduate Studies, both of whose signatures need to be obtained by the student prior to submission of the thesis.

Special Guidelines for Creative Theses in Acting, Dance, and Directing

Thesis Format: Acting Performance

There are four types of acting thesis which a student could choose: 1) to perform a major role in a major production directed by a faculty member; 2) to perform a collection of roles (a minimum of four) and provide appropriate documentation as requested; 3) to write and perform a

personal creation; 4) to perform a collection of short pieces chosen from previously written scripts. All would require considerable analysis and a substantial written component.

1) Performing a major role in a major production directed by a faculty member. This would involve developing an especially complex character requiring considerable research and challenge to a student's strengths as identified by the acting faculty at large. Examples of characters are Hamlet, Blanche DuBois, Tartuffe, Medea, etc.

2) Performing and evaluating a collection of at least four roles. If, during three and one half semesters, a student performs a variety of supporting characters, s/he could document the similarities and differences of all aspects of preparation and performance. In addition, s/he would describe and evaluate personal growth evident during each experience.

3) Writing and performing a personal creation. This is a project reminiscent of Anna Deaveare Smith, Christopher Durang, Karen Finley, and Spaulding Gray. It would involve creating and enacting one or more fictional characters based upon a theme or aspects of oneself in an autobiographical account shaped into a collated text and then appropriately enacted. Note: playwriting would be an integral element in this project. Maximum length: 50 minutes.

4) Performing short pieces from previously written scripts. This is an acting recital. Six to eight highly varied monologues and two two-person scenes would be chosen in consultation with a faculty adviser and presented in a manner that would demonstrate a student's range while showing evidence of growth accomplished in classes to date. Maximum length: 50 minutes

Suggested Format for Acting and Dance Thesis **Summary Paper**

The outline suggested for a summary essay for theses in acting and dance documenting and evaluating the production experiences is as follows (see Undergraduate Section of the Handbook for more detailed information regarding dance theses):

- 1) Introduction
- 2) Rationale for Performance Program
 - a) General Intentions
 - b) Choice of Material
- 3) Explanation of Production Elements
- 4) Explanation of Rehearsal Procedures
- 5) Discussion of Principles, Problems, and Challenges of Creative and Disciplined Application of Training to Thesis Performance
- 6) Analytical Essay Documenting and Evaluating the Production Experience
- 7) Description of Personal Growth and Discovery
- 8) Summary and Conclusion
- 9) Bibliography

Appendix A: Rehearsal Journal

Appendix B: Promotion Record

Appendix C: Photographic Record

Required Format for Directing Thesis Summary Paper; **Recommended Format for Choreography Thesis Summary Paper**

The required components of summary papers for theses in directing are as follows:

- 1) Description of Production Concept
- 2) Rationale for Production Elements
 - a) Scenic Design
 - b) Costume Design
 - c) Lighting Design
 - d) Other as Needed
- 3) Production Procedures
 - a) Auditioning and Casting
 - b) Rehearsal Schedule and Scheduling Considerations
- 4) Annotated Director's Prompt Book
- 5) Analytical Essay Documenting and Evaluating the Production Process
- 6) Description of Personal Growth and Discovery
- 7) Conclusion
- 8) Bibliography

Appendix A: Rehearsal Journal

Appendix B: Copies of Design Plates (as applicable/appropriate)

Appendix C: Copies of Technical Drawings (as applicable/appropriate)

Appendix D: Promotion Record (as applicable/appropriate)

Appendix E: Reviews and Other Post-Production Items (as applicable/appropriate)

Appendix F: Photographic Record

Special Guidelines for Creative Theses in Design and Technology

Suggested Format Required for Design and Technology Thesis **Summary Paper**

COSTUME DESIGN

- 1) A brief statement on the overall concept.
- 2) A brief statement discussing working relationship with the director and other members of the production team.(Realized only, or also Theoretical if a director has been consulted)
- 3) A brief statement about perceived results or failures.
- 4) Design Materials
 - a) Notes on conversations with Director
 - b) Statement of Concept
 - c) Research Plates
 - d) Thumbnail Sketches
 - e) Final Realized Renderings (in Full Color) w/ Swatches
 - f) Photographs of Final Costumes

- 5) Construction Materials (for realized productions only)
 - a) Patterns
 - b) Planning Documents
 - c) Photographs of Costumes In-Progress
 - 6) Paperwork
 - a) Chart - a graphic representation of who's on stage when
 - b) Plot - a list of what each character wears when
 - c) Text Notes/Script Analysis – key words/phrases that relates to the Three C's: Clothing, Circumstance, and Character
 - d) Meeting Notes (from production meetings)
 - e) Contact Sheets
 - f) Measurement Sheets
 - g) Work List - a list of every object (e.g., hose, blouse, shoes) and its status (e.g., What needs to be done? Is it complete?)
 - h) Check-in Sheets – a record of every item's status after each performance (e.g., Has each piece been returned to its hanging place? Is everything in a good state of repair?)
 - i) Who Wears What When – a document arranged per actor and provided to the actors/run crew
- Appendix (Optional): Final Idealized Renderings (in color) w/ Swatches – renderings of costumes for a “limitless” production budget

SCENIC DESIGN

- 1) A brief statement on the overall concept.
- 2) A brief statement on what would have been done on without budget constraints, if applicable
- 3) A brief statement discussing working relationship with the director and other members of the production team. (Realized only, or also Theoretical if a director has been consulted)
- 4) Design Materials
 - a) Notes on conversations with Director
 - b) Script Analysis
 - i) Scene Tracking
 - ii) Location balance
 - c) Image Research: preliminary and final
 - d) Sketches/Bash Model(s)
 - e) Props List: Both from the Stage Manager as well as a scenic props list.
 - f) Drafting: in scale ¼” or ½”
 - i) Ground Plan
 - ii) Section
 - iii) Elevations
 - iv) Details: 1” scale or larger
 - v) Composite/Perspective Elevation (optional)
 - vi) Drawings/pictures of any props that had to be bought or built
 - vii) Fly Schedule (if applicable)
 - g) Painters' elevations 1” scale or larger
 - h) Scale model ¼” or ½”
 - i) Paint technique/sample swatches
 - j) Photos of the realized production (Realized only)

- k) Written description of effects work and or scenic movement

LIGHTING DESIGN

- 1) A brief statement on the overall concept.
- 2) A brief statement discussing working relationship with the director and other members of the production team. (Realized only, or also Theoretical if a director has been consulted)
- 3) A brief statement about perceived results or failures.
- 4) Design Materials:
 - a) Notes on conversations with Director
 - b) Script Analysis
 - c) Channel Schedule
 - d) Light Plot: ¼" = 1' - 0"
 - e) Section: ¼" = 1' - 0"
 - f) Instrument Schedule
 - g) Hook-up
 - h) Gel Swatches
 - i) Gobo Samples
 - j) Magic Sheets
 - k) Photos of Realized Production (Realized only)
 - l) Light illustrated renderings (Theoretical only)

TECHNICAL DIRECTION (REALIZED ONLY)

- 1) A brief statement on the overall success and difficulties of the process
- 2) A brief statement on the managerial portions of working with technicians and students
- 3) Production Materials
 - a) Notes on conversations with Designer and Director
 - b) Budget tracking and spread sheet
 - c) Technical Drawings/Construction Elevations
 - d) Effects research
 - e) Vendor list (who was purchased from)
 - f) Construction photos
 - g) Specialty permits that were obtained
 - i) Welding
 - ii) Flame effects
 - iii) Flying people
 - iv) Etc.
 - h) Structural information for scenic elements (where needed/required)
 - i) Production photos

STAGE MANAGEMENT (REALIZED ONLY)

Note: Advising for this area should be a joint effort involving the Director of the Production and the Design/Tech Faculty/Staff member of the student's choosing.

- 1) A brief statement on the actual calling and managing of the production.
- 2) A brief statement on the working relationship with the Director and the Production Team
- 3) Production Materials:
 - a) Contact list
 - b) Rehearsal Schedule
 - c) Blocking notes
 - d) Scene Tracking
 - e) Rehearsal Reports
 - f) Performance Reports
 - g) Production Meeting Minutes
 - h) Photo of taped out floor in rehearsal space(s)
 - i) List of rehearsal props acquired
 - j) Notes from design meetings
 - k) Final props list
 - l) Script with cues used to call the show
 - m) Sign in sheets from performances
 - n) Paperwork given to ASMs and crew
 - o) Any other paperwork that is generated for the production
 - p) All of this paperwork should be placed in a properly organized prompt book

PROPERTIES MASTER AND SOUND DESIGNER/COMPOSER

Notes: Check with appropriate faculty/staff member for details. This should be discussed. Options for students will be discussed as they arise with student's Area Adviser early in his/her academic course of study but should be formulated in a way similar to what is above.

Preparation for Thesis Defense/Evaluation

A student should put together a display of all work from the project and then present the process and the work he/she has produced to the Graduate Committee.

PREVIEW OF DESIGN PRESENTATION

- 1) A brief statement on the overall concept and working relationship with the Director and Production Team should be submitted to each member of the Graduate Committee 4-5 days prior to the defense presentation.
- 2) A preview of the Design Materials must be provided to the Graduate Committee members also 4-5 days prior to the actual thesis defense. Suggested placement would be the mail room of the Theatre office.
 - a) Items for preview

- i) Model
- ii) Production Photos
- iii) Final Drafting Book
- iv) Key research images and important sketches
- v) 3 Concept statements

EVALUATION (QUESTIONS TO BE CONSIDERED)

- 1) Was the final product successful?
 - 2) Did the concept come across clearly?
 - 3) Was the concept appropriate for the production?
 - 4) Are each of the process elements completed skillfully and correctly?
 - 5) How was the working relationship with the Director? (The Graduate Committee may want to meet with or request a brief statement from the Director a brief evaluation of the working relationship.)
 - 6) How was the working relationship with the Production Team? (The Graduate Committee may want to meet with other members of the Production Team for a brief evaluation of the working analysis.)
 - 7) Were there any press reviews of the particular project? Were they favorable?
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NON-MATRICULATED STUDENTS

The Department encourages students who are not matriculated into the M.A. program to take regularly offered classes; however, non-matriculated students are limited to *one* independent-study (THEA 597) or practicum course. Should a student wish to take additional such courses at the graduate level, he or she must apply for and be admitted to the program.

GENERAL INFORMATION

General information for all graduate students concerning graduate education at Binghamton University, deadlines and policies of the Graduate School, graduate student rights and responsibilities, etc., is available online at <http://gradschool.binghamton.edu/cs/handbook.html>.

ASSISTANTSHIP OPPORTUNITIES (TAs/GAs and Work Study)

Currently, the department receives an annual allocation of one or two lines (two to four individual semesters) of support, sometimes including a Tuition Scholarship. These lines may be allocated as single-semester appointments or combined as full-year appointments and are divided amongst TA (“Teaching Assistant”) and GA (“Graduate Assistant”) positions as deemed appropriate. The specific duties associated with assistantships are matched with student interests and abilities when possible. Each student receiving an assistantship of any kind must commit to 15 to 20 hours per week toward carrying out departmental duties in order to retain his/her stipend (with some exceptions as determined by stipulations of the source of allocated funds).

Students with assistantships are required to be registered for full-time study. Full-time status is initially defined as 12 credits per semester. After the student has completed 24 credits, full-time status is redefined as nine credits per semester. Students who are U.S. citizens or permanent residents and who wish to be considered for assistantships are required by the Graduate School to apply for New York State residency status immediately upon matriculation. The establishment of residency status, which takes one year, allows for the application of a lower tuition rate beginning in the second year of study. For any non-international student in the second year or beyond, the Graduate School will only cover tuition at the in-state-resident rate, and any additional tuition costs will be charged to the student.

Students who have received assistantships and who have performed associated duties satisfactorily while maintaining an acceptable GPA receive priority in the allotment of stipends in ensuing semesters. The maximum number of semesters any MA student may receive assistantship support is four. In most cases, the amount of each assistantship stipend is set by the Graduate School. In some cases, however, depending upon the kind of assistantship in question, the amount is determined by the Department’s Graduate Committee. Consequently, stipend awards may vary in amount from student to student even within the same category.

Teaching Assistantships (TAs)

Students awarded Teaching Assistantships must be actively involved in the instruction of an undergraduate theatre course. In the past, TAs have assisted in the teaching of THEA 207 (Actor Training I) and THEA 102 (Introduction to Theatre). Teacher-of-record positions are entrusted only to advanced masters candidates who have interned with a regular faculty member in the same course they are to teach (or bring with them demonstrable experience in the appropriate area), and whom the Graduate Committee and other relevant committees of the Department have deemed qualified to undertake this level of instruction. Graduate students wishing to teach THEA 207 must successfully complete the following steps:

- 1) Be enrolled and distinguish themselves in an upper-level acting class (*e.g.* THEA 307 or THEA 308);
- 2) TA for THEA 207 with a regular Acting/Directing faculty member;
- 3) Successfully TA for THEA 207 teaching 30% of the course, with a regular Acting/Directing faculty member as the teacher of record.

Steps 1 and 2 can occur during the same semester. Step 3 can only occur after both Steps 1 and 2 have been successfully completed. Only after all three of the above steps have been fulfilled to the satisfaction of the Graduate Committee and the Acting/Directing Committee can a graduate student (with a faculty advisor from the regular Acting/Directing faculty) teach his or her own section of THEA 207.

Graduate Assistantships (GAs)

Students receiving Graduate Assistantships most often perform administrative duties as necessary for the Department. Typically, GAs assume one of the following duties: 1) Theatre Collection Assistant; 2) Box Office Assistant; 3) Assistant to the Director of the Studio Season; 4) House Manager for the Studio Season; 5) Rehearsal Space and Studio Supervisor; 6) Lighting Assistant; 7) Scene Shop Assistant; 8) Costume Shop Assistant; 9) Makeup Assistant; 10) Marketing Assistant. All assignments are made by the Graduate Committee of the Department and are based upon departmental needs.

Work Study Assistantships

The Graduate School is authorized to offer a limited number of Work Study Assistantships at the graduate level. To be eligible for Work Study, a student must be a U.S. citizen and must have proven financial need. Further information can be obtained from the Office of the Graduate School. The Financial Aid and Employment Office can provide information regarding loans and other kinds of opportunities available within the University.

STUDENT REPRESENTATION

Graduate Departmental Representation

Graduate students must be represented at designated meetings of the theatre faculty and staff to convey the opinions of their peers and to contribute to discussions of department policies and practices. One or more persons may serve as representatives, although, collectively, the graduate student body receives only one vote on any issue. Elections for graduate representation are held early each Fall semester. The term of service is one academic year.

Graduate Student Organization (GSO)

The University Graduate Student Organization (GSO) represents graduate students and their concerns to the administration. It is responsible for making appointments of graduate students to *ad hoc* and standing committees of the University throughout the year. It also disperses the graduate student activity fee. The amount given to each department is based upon a given unit's graduate enrollment.

The GSO is composed of the president, vice-president, treasurer, at least one senator from each department or school in which graduate students are registered, one non-voting representative from the graduate residence halls, and one representative from the International Student Association. GSO

Senate meetings are generally held at least once a month, and the agenda is sent in advance to all senators. Meetings are open to all graduate students.

The Department of Theatre must elect a representative to the University GSO early each Fall semester. The term of service is one academic year.

OTHER

All graduate students are expected to participate actively in the Department's various projects; this includes attending performances of all Department Main Stage and Studio productions.

FACULTY/STAFF

Areas of Responsibility

ADMINISTRATION

John E. Vestal, Department Chairman	FA 123	X-72360
Helen Perrault, Secretarial Assistant to Chair	FA 127	X-76968
?, Marketing and Promotion Director	FA 127	X-77323
Pamela Cahill, Budget and Accounts Specialist	FA 127	X-76001

UNDERGRADUATE STUDIES

Barbara Wolfe, Director	FAB 36	X-7865
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GRADUATE STUDIES

Don Boros, Director	FA 222	X-72094
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PRODUCTION PROGRAM

Tom Kremer, Director	FA 230	X-72456
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ACTING/DIRECTING PROGRAM

Anne Brady	FA 232	X-74870
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OPEN SEASON AND STUDIO PROGRAM

Anne Brady, Coordinator	FA 232	X-74780
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THEATRE COLLECTION

Don Boros, Curator	FA 222	X-72094
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SCENIC DESIGN

Karen Kozlowski	FA 228	X-74873
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LIGHTING DESIGN

John Vestal	FA 127	X-72360
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COSTUME DESIGN

Barbara Wolfe	FA B-40	X-76865
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SOUND DESIGN

Craig Saeger	FA G-40	X-76584
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TECHNICAL DIRECTION

Don Guido	FA B-36	X-72363
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CHOREOGRAPHY AND DANCE

Joellen Kuhlman		X-72567
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Andy Horowitz	FA 110	X-74341
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MUSICAL DIRECTION

Susan Peters	FA 148	X-72726
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FACILITY SCHEDULING

Helen Perrault	FA 127	X-76968
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PHOTOGRAPHY

Chris Focht	FA 188	X-76803
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STUDENT ADVISORY COMMITTEE

A Student Advisory Committee is consulted by the faculty on a variety of academic and personnel questions during the course of the school year. Both undergraduate and graduate bodies are expected to elect among them three members (1 graduate and 2 undergraduate) to solicit the views of their colleagues on the specific issues put to them and to represent those views to the faculty. It is advisable, but not required, that at least one member of the student advisory group be a duly elected representative to departmental meetings.

STUDENT PARTICIPATION IN DEPARTMENTAL MEETINGS

The by-laws of the Department of Theatre provide that voting member status be accorded an elected representative of the graduate students and two elected representatives of the undergraduate theatre majors (who have only one vote). These representatives, to be elected as early in the fall semester as practicable, should attend the monthly departmental meetings and represent their respective constituencies both by responding to the various items of business that come before the body and by initiating business arising from student concerns. Student representatives are excluded from the departmental meetings only when the business at hand concerns individual students. In such instances the student cases and the faculty decisions surrounding them must be considered to be confidential.

LIBRARIES AND COLLECTIONS

Binghamton University has three important groups of research materials in theatre: the 45,000 volume collection in the Fine Arts Library; the Max Reinhardt Archive; and the materials which comprise the Department's Theatre Collection.

Fine Arts Library

The 45,000 volumes of books relating to theatre in the Main Library are supplemented by periodicals in dance and theatre, microfilms of theatre materials, microprints of British and American plays, and the basic reference works necessary for theatre and fine arts. In addition there are thousands of volumes of drama in English and foreign languages.

Reinhardt Archives

The Max Reinhardt Library and Archive consists of the famous Austrian director's personal library of 15,000 books, manuscripts, and prompt books. The Archive also contains thousands of programs, photographs, production reviews, scene and costume designs, and theatrical works that detail much of the nature of the theatrical arts in the first half of the twentieth century. The holdings of the Archive include the bulk of Max Reinhardt's personal papers, letters, documents, and original prompt books (in excess of 250,000 items), a photograph and photo negative collection with 14,000 items presently catalogued, a scene design collection in excess of 350 items, spanning the history of scene design with a primary emphasis on American scene design, a specialized collection of scene designs for Max Reinhardt productions (over 160 items), a slide collection of over 10,000 color slides, the Caspar Neher residual estate with over 260 designs and sketches for early Brecht, Salzburg Festival, Glyndebourne Festival, and other productions; the Vienna Burgtheatre Collection (the only authorized archival copy of records of this, the second oldest continually operating state theatre in the world, founded in 1776); and the Anton Wildgans Archive. The Reinhardt Archive is located in the Main Library, Department of Special Collections.

Theatre Collection

The Theatre Collection is for use by the students of Binghamton University, as well as those faculty and students of other universities who wish to do theatrical research. The focus of the department's research program is the nineteenth and twentieth centuries in Europe, Britain and the United States.

This collection consists of thousands of ephemeral items such as programs, playbills, scrapbooks, photographs, scene designs, microfilm, sound tapes, models, scripts, and books, primarily covering the British and American theatre of the 19th and 20th centuries.

Typical of these holdings are:

- a) The Edith Adams Stone Collection—80,000 items in scrapbook form covering the American Theatre from 1860 to 1940.
- b) A large number of scrapbooks containing thousands of playbills, programs, and reviews.
- c) The Peter Wexler Collection containing theatrical materials representing a substantial portion of the early career work of this contemporary American scene designer.
- d) The acting script collection—over 600 plays in multiple copies which can be loaned out to all students and faculty for use in department production classes.
- e) Pictorial souvenirs of London productions from Henry Irving to the present.
- f) Over 200 original scene and costume designs for New York and London productions of the 20th century.
- g) Textbooks covering everything from theatre craft to dramatic literature and theatre history. These items are on reserve in the collection, FA 233.

FACILITIES

Space Reservation Procedure

- A. In order to use any departmental space (FA 93A, FA 331, FA 333) one must:
- 1) Check the book in the Theatre Collection and Space Reservation Office (students may not make reservations by phone) to see if the space desired is available.
 - 2) If the space is available, the staff person will fill out a Space Reservation Form available in the office, making sure all required information is filled in (including student ID number and phone number). Student should not sign up for more time than required or allowed (see audition and rehearsal guidelines, later in handbook).
 - 3) Completed forms are distributed as follows: Yellow is given to the Pass holder, White will be kept in the Space Reservation Office. Student must have the Yellow copy with him/her when using the space, as he/she may be asked to present it to show proof of reservation and to justify the student's physical presence in building. No departmental space may be used without following the above procedure.
 - 4) Space is generally issued on a first-come, first-served basis. In cases of conflict the established priorities are: mainstage, faculty-directed productions, theses (graduate and undergraduate), studio season productions, in-the-works, class rehearsals, and all out-of-department requests.
- B. Studios A and B (FA 192 and FA 196)—The same procedure as above is followed. However, the Department does not allow other University Organizations to use its Studios for Productions: they may request rehearsal times, but may not use the Studios for actual productions.
- C. Dance Studios (FA 104 and FA 91)—Same as above, but students are also required to sign an agreement form which states that they agree to abide by specific rules for the Dance Studios. Since these rooms are kept locked at all times, when a student has authorization to use room after 5:00 p.m., the student must go to the Public Safety Office, present his/her copy of the building pass, leave his/her ID, and pick up a key for the designated room. After the student has finished using the space, he/she must relock the door, return the key to Public Safety, and collect his/her ID. Only the pass holder (person's name and ID on the form) is allowed to pick up the key.

Reminder: Space maintenance (cleaning) is the Stage Manager's responsibility. (See Stage Manager Guidelines.)

Building Passes

The Fine Arts Building is normally open between 7 a.m. and 11 p.m. Students who wish to remain in the building after 11 p.m. to work on class projects must obtain a building pass, except while working with a faculty member. The forms are available in the theatre office. The student should fill out the form completely, including ID #, and present it to Helen Perrault, the designated departmental space administrator. The student must keep one copy of the form; a second copy is forwarded to Security, and a third is kept on file in the Theatre Office. Students may be asked by Security to show their building passes.

COPYING POLICY

Because the cost of operating the departmental photocopying service far exceeds the Department's budget allocation from the State - and, therefore, its ability to pay for these services - the Department will use the following procedures regarding accessibility and use of copying services:

1. A 10-copy maximum rule should be followed when using the Office Copier. If more than 10 copies are required, the material should be sent to the Copy Center. Individuals should fill out the "Copy Center Work Order Form" located by the tray for outgoing copying. Instructions for filling out the form are located under the copying tray.
2. ALL Faculty and Staff members have individual copying codes. They should do their own copying whenever possible. Should they need the office staff to copy, they should fill out a blue copying form, attach it to the materials they need copied, and place it in the office assistant box located on the corner of the desk in FA 127. Turn-around time is normally half a day, but more time should be allowed, of course, for large jobs. Please plan accordingly—do not expect someone to jump up and do it immediately!
3. If a student needs a photocopy of an item from the collection that cannot leave the building, the person in charge of the collection office will make the copy, usually within a 24-hour period.
4. Copying of scripts, rehearsal schedules, or other materials for Studio and Major Seasons will be charged to specific productions and will be paid out of budget allocations for those productions. Both for financial reasons and in consideration of copyright laws, multiple copies of scripts which are available for purchase will not be authorized.
5. Copying of scripts for acting and directing class scenes or other classroom projects will not be authorized. Students wishing to copy materials for classroom assignments will be directed to utilize the coin-operated copy machines in the Library.

PHOTOGRAPHY

Production photography: Jonathan Cohen, the University photographer, takes publicity shots for all Main Stage shows. These photographs are not available for purchase and are copyrighted by the photographer.

Headshots: Christopher Focht takes headshots for all Main Stage Productions. Student copies of these photographs may be obtained (for a fee) by contacting Mr. Focht directly (FA-188) or by talking to the Marketing Director in the Theatre Dept. office and making arrangements. Contact print catalogues of all headshots taken are maintained by Mr. Focht and filed in his office.

Portfolio photography: Mr. Focht's combined workload for the Departments of Theatre, Art, and Art History makes it impossible for him to respond to requests for individual portfolio photography for students in any of these departments.

PETTY CASH

Petty cash is used as a limited source of funds available to individuals for reimbursement or cash advances.

Policy for Petty Cash is:

1. Turn receipts into the Accounts and Budget Specialist for reimbursement.
2. Mark on the receipt the Mainstage or Studio Show to which it should be charged.
3. Student reimbursement takes priority over reimbursement to Faculty/Staff.
4. Should it become necessary, Faculty/Staff will be reimbursed by check through the Business Office, with a 2-3-week turnaround time.
5. **Sales tax is not reimbursable.**

Policy for Cash Advances is:

1. Receive Cash Advance from Accounts and Budget Specialist.
2. Return sales receipts to Accounts and Budget Specialist with any unused cash. If the student or Faculty/Staff member has spent more than the amount advanced, he/she will be reimbursed when the receipts are turned in.
3. Student or Faculty/Staff will receive a tax-exempt form from the Account and Budget Specialist.
If tax is paid, it will not be reimbursed.

JOB/SCHOOL NOTICES

Notices of job openings are posted on the bulletin board in the Theatre Department office, FA 127. Brochures for graduate schools are posted outside the Department office when received. Brochures for summer schools and summer theatres/internships are posted on the board to the left of FA 127, as they are received.