

Binghamton University Department of Theatre
Faculty/Student Handbook
Undergraduate Program:
Bachelor of Arts in Theatre
Minor in Theatre Arts
The Graduate Program:
Master of Arts in Theatre

The Undergraduate Program:
Bachelor of Arts in Theatre

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 theatre major/minor at an early date, even in the freshman year. This will enable the student to plan carefully his/her course of study. The declaration process is initiated by students through the Office of Academic Advising. When this is done, the student's file is forwarded to the Director of Undergraduate Program in Theatre. The student is then requested, by mail, to make an appointment with the Director to review degree requirements.

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, 2 outside the department and 13 from the following theatre listings:

Thea 203: Technical Production, 4 Credits

Lectures and discussions on technical elements that make a theater production. Classes delve into introductory material on designers and their functions; scenic and costume construction techniques; stage rigging, hardware and material; sound; stage procedures and safety. Simple drafting projects and the ability to read floor plans and stage elevations are stressed. Required for majors. For majors and non-majors.

Thea 213: Technical Production Lab, 2 Credits

Laboratory section of THEA 203. Incorporates practical application of lecture materials. Requires participation in department production technical crews. Required for majors.

Co-requisites: Thea 203

Thea 206: Introduction to World Dramatic Literature, 4 Credits

Explores the diversity of theatrical literature from ancient times to the present. Students develop a basic understanding of the dramatic experience and become familiar with theatrical practice in a variety of cultures. Investigates the following traditions: ancient Greece and India; medieval and early-modern China and Japan; early-modern and modern Europe; and contemporary Africa and the Americas. Also considers how the study of theater history stimulates and informs the work of contemporary theater practitioners.

Thea 304: History of the Theatre, 4 Credits

The content and approach examine primary aspects of theatrical performance from the time of the ancient Greeks to approximately 1870. Traces the development of theater architecture, theatrical design concepts, theater technology, acting styles and playwriting. The concentration is on Western theater, but attention is given to non-Western forms when possible and/or appropriate. Required for major.

Thea 309: Performance and Modern Culture, 4 Credits

A decade-by-decade investigation of theater, dance and other matrixed and non-matrixed performance activities since 1870, noting how they have been influenced by world events and related artistic accomplishments and how performance, in turn, influenced them. Covers Realism, Naturalism, the Russian and French avant-garde of the teens and '20s, Futurism, Expressionism, Existentialism, the Beats, Pop Art, Minimalism, contemporary performance art, the effects of wars and revolutions, and the impact of rock, drugs and the bomb. Required for majors.

Thea 207: Actor Training I: Basic Processes, 4 Credits

Development of student's awareness of self and the means of focusing that awareness into stage characterizations. Special attention given to finding the character in the play. The nomenclature of acting, physical characterization, the playing of objectives and character relationships to people and things. Includes rehearsal and performance of exercises and scenes. Required for majors.

or

Thea 208: Actor Training I Basic Processes, 4 Credits (By Audition only)

For students who have had performance experience or whose careers or majors will require them to use theatrical, emotional or persuasive communication skills.

or

Thea 225: Dance Technique I: Ballet, 4 Credits

The study of ballet based on the Cecchetti method of teaching, emphasizing fundamentals of ballet. Theory behind balletic movement is discussed and individual attention is given to each student's progress. For majors and non-majors.

or

Thea 226: Dance Technique I: Jazz, 4 Credits

Introduces the dancer to many styles of jazz dance, including concert, nightclub, television and film, as well as Broadway. For majors and non-majors.

or

Thea 227: Dance Technique I: Modern, 4 Credits

Beginning modern dance. First half of semester concentrates on fundamentals of dance that enable the student to develop muscle control and motor memory essential in performing dance sequences taught throughout the semester. For majors and non-majors.

or

Thea 228: Dance Technique I: Tap, 4 Credits

Basic tap technique, terminology and rhythm. Covers beginner-level skills and tap history. Offers physical exercise, along with the introduction to the art of tap dancing. For majors and non-majors.

Additional requirements:

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

Thea 246: Theatrical Makeup Techniques, 4 Credits

An introduction to theatrical makeup and its materials and tools. Students learn and practice corrective makeup, age makeup and character makeup, as well as some hair and 3-D work. A makeup kit is necessary, as well as some additional materials.

Thea 340: Scene Design Workshop, 4 Credits

Familiarization with tools and materials of theater designer's craft; development and improvement of student's technique in handling various materials unique to scenic designer's art; graphic media required for drafting, sketching and painting of production plans. Basic principles of composition, style and perspective. Discussion of script analysis and director-designer collaboration.

Prerequisites/co-requisites: THEA 203 and 213, or drafting experience.

Thea 341: Stage Lighting, 4 Credits

Practical and theoretical aspects of lighting design. Equipment used in creating lighting concept; how this equipment varies in functions. Students begin with small design projects leading to a final project of complete light plot. Design opportunities available to student as well as opportunities to work with other designers on campus-wide functions.

Prerequisites: Thea 203 and 213.

Thea 342: Costume Design, 4 Credits

Introduction to the craft of costume design for the theater, including script analysis, paperwork and research of modern and period costume. Learning about the use of artists' materials: drawing and painting costume sketches, roughs and renderings. Basics of drawing and painting the human body with fabric on it. Creating charts and budget analyses. Developing presentation techniques, graphic communication skills and the art of collaboration. Results in a final project designing a classic American musical. Previous art training is not necessary, but an interest in the theatre is.

Thea 343: Costume Technology, 4 Credits

Intensive course in costume construction techniques and equipment used in theatrical costumes.

Prerequisites: Thea 203, Thep 273 or 373, or consent of instructor.

Thea 344: Sound Design, 4 Credits

Gives students a basic introduction to techniques and equipment used in theatrical sound production. First half covers the basis of sound, principles of acoustics and psychological impact as they relate to theatre sound production and design. Students get hands-on experience with equipment. Second half involves developing a sound design for a department production and implementing this design.

The equivalent of 2 and 1/2 4-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 or 470] and Costume Shop [THEP 273, 373, or 473], with a minimum of two credit hours in each. (Therefore, this requirement can 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, or 472]). The remaining four credits may be in any assignment that qualifies for technical practicum. Performance practica are granted for participation in performance assignments.

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.

Additional Courses by Emphasis

Four 4-credit Theatre courses are required depending on the student's declared emphasis, as well as two courses required outside the department.

Acting/Directing Emphasis students must take:

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 students take:

One of THEA 225/226/227/228 which has not already been taken

Two upper-level dance course in their area specialization (selected from THEA 325, 326, 327, or 328)

THEA 322. Choreography I

or

THEA 424. Dance Workshop For Performers

THEA 220. Yoga For Actors And Dancers

Design/Tech Emphasis students take:

One of THEA 246, 340, 341, 342, 343, 344, which has not already been taken

An independent study in student's area of specialization

Two 400-level practica in student's area of specialization

Pass/fail grading option is not acceptable for the 13 departmental courses taken to satisfy the theatre major. (However, the two courses required outside the major may be taken Pass/Fail.)

Courses required outside the Department of Theatre

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

Acting/Directing Emphasis

MUS 101. Introduction to Music

or

MUS 120. Music Theory for Non-Majors

or

another music history or theory course (with approval of undergraduate advisor)

or

Art History survey course (with approval of undergraduate advisor)

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 advisor)

Design/Technical Emphasis

ARTS 171. Drawing I

ARTH 103. Introduction to Architecture

or

Art History Survey Course (with approval of undergraduate advisor)

Because of the broad flexibility of advanced course patterns, students are able to choose the theatre subjects which best suit their interests and talents. Various samples of recommended courses are provided to help plan the student's academic career. There are advanced course sequences for performance in acting, dance, and directing. For technical theatre there are courses in scene design and lighting. In addition, there are supplemental courses covering other aspects of the field such as computers, musical theatre, sound, MIDI, costumes, drama, and theatre history.

The Department provides the following sequence of courses for each Theatre emphasis and an order in which we suggest they be taken. These recommended sequences are not required, but will help make the most out of one's Theatre Major.

Suggested Track with the Acting/Directing Emphasis:

Acting Sequence

Freshman

THEA 207. Actor Training I: Basic Processes

THEA 203. Technical Production

THEA 213. Technical Production Lab

THEA 307. Intermediate Acting: Meisner

3 or 4 crs. Run Crew

Sophomore

THEA 206. Intro to World Dramatic Literature

THEA 308. Intermediate Acting: Scene Study I

THEA 304. History of Theatre

THEA 310. Actor Training: Body Work

THEA 311. Actor Training: Voice Work

4 crs. Shop Practica

Junior

Upper Level Tech

2 crs. Shop Practica

THEA 410. Actor Training: Body and Voice/Scene Study

THEA 309. Performance and Modern Culture

Perform in a show

Senior

THEA 412. Advanced Topics in Acting (A: Shakespeare; B: Chekhov; C: Comedy)

Perform in a show

Another THEA 412 Topic not already taken

Directing Sequence

Freshman

THEA 207. Actor Training I: Basic Processes

THEA 206. Intro to World Dramatic Literature

THEA 203. Technical Production
THEA 213. Technical Production Lab
3 or 4 crs. Run Crew

Sophomore

English Dept. Drama Class
THEA 307. Intermediate Acting: Meisner
THEA 308. Intermediate Acting: Scene Study I
4 crs. Shop Practica

Junior

THEA 309. Performance and Modern Culture
THEA 310. Actor Training: Body Work
THEA 311. Actor Training: Voice Work
THEA 459. Directing
MUS 101. Introduction to Music
or
MUS 120. Music Theory for Non-majors
ENG 245. Shakespeare

Senior

Directing Practica
THEA 410. Actor Training: Body and Voice/Scene Study
English Dept. drama class
Asst. Direct Main Stage

Acting (Musical Theatre) Sequence

Freshman

THEA 207. Actor Training I: Basic Processes
THEA 101. Introduction to Musical Theatre
3 or 4 crs. Run Crew
THEA 203. Technical Production
THEA 213. Technical Production LAB
THEA 287N. Techniques of Musical Theatre

Sophomore

THEA 307. Intermediate Acting: Meisner
THEA 308. Intermediate Acting: Scene Study I
4 crs. Shop Practica
THEA 225. Dance Technique I: Ballet
THEA 206. Intro to Musical Theatre II
THEA 388R. 101 Rep Company
MUS 101. Introduction to Music
or
MUS 120. Music Theory for Non-majors

Junior

Upper-Level Tech
2 crs. Shop Practica

THEA 325. Dance Technique II: Ballet
THEA 228. Dance Technique I: Tap
Perform in a musical
THEA 304. History of the Theatre
THEA 487N. Techniques of Musical Theatre III

Senior

THEA 226. Dance Technique I: Jazz
Perform in a musical
THEA 310. Actor Training: Body Work
THEA 311. Actor Training: Voice Work
THEA 309. Performance and Modern Culture

Suggested Track within Design/Tech Emphasis:

Design/Tech Sequence

Freshman

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

3 to 4 crs. Run Crew

THEA 203. Technical Production

THEA 213. Technical Production Lab

English Dept. Drama Class

THEA 206. Intro to World Dramatic Literature

Sophomore

4 crs. Shop Practica

Upper-level tech in area of interest

ARTS 171. Drawing I

THEA 304. History of the Theatre

ENG 245. Shakespeare

Junior

THEA 309. Performance and Modern Culture

400-level Practicum

ARTH 103. Introduction to Architecture

or

Art History survey course

Special Topics Tech

2 crs. Shop Practica

Senior

400-level Practicum

Another upper-level Tech

Independent study or thesis in area of interest

Suggested Track within Dance Emphasis:

Dance Sequence

Freshman

THEA 225. Dance Technique I: Ballet I

or

THEA 226. Dance Technique I: Jazz

or

THEA 227. Dance Technique I: Modern

or

THEA 228. Dance Technique I: Tap

3 or 4 crs. Run Crew

THEA 206. Intro 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. Technical Production Lab

THEA 304. History of the Theatre

MUS 120. Music Theory for Non-majors

4 crs. Shop Practica

Junior

Upper-level Tech (THEA 340, or 341 or 344)

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 crs. Shop Practica

300-level dance class

Honors Program

Departmental honors are awarded to senior theatre 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/her work to the attention of those voting members unaware of his/her accomplishments to date and alerting

them to be aware of the student's endeavors during the upcoming term to 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 Theatre major of 3.25. High honors requires a cumulative GPA in the Theatre major of 3.5. Highest honors will be given only to those with a cumulative GPA in the Theatre major of 3.75 or above.

Theatre Minor:

A Minor in Theatre consists of four (4) non-practicum theatre course (16 credits), plus eight (8) credits of practica. One of the non-practicum courses must be chosen from the following:

THEA 203. Technical Production and THEA 213. Lab

or

THEA 206. Intro to World Dramatic Literature

or

THEA 304. History of the Theatre

or

THEA 309. Performance and Modern Culture

The other three (3) non-practicum courses may be chosen from any non-practicum theatre courses for which the student is eligible.

To satisfy the practicum requirement, the student must earn 4 credits of technical practica. The remaining 4 credits of practica can be satisfied by earning any additional 4 credits of technical or performance practica.

Pass/Fail grading option is not acceptable for courses taken to satisfy the courses for the theatre major/minor.

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. Anne Brady (04), Barbara Wolfe (08), John Vestal (09), Sue Peters (10), Don Boros (11), Tom Kremer (13), Rhae Ann Busch (16), Fred Weiss (17), Don Guido (18), Ted Swetz (24).

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, 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 Undergraduate 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.

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. 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 or experiences deemed by the appropriate 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

1. Acting
2. Costume Design

3. Dance
4. Directing
5. Lighting Design
6. Scene Design
7. Sound Design
8. Stage Management
9. Technical Design

II. Scholarly Theses

- a. History
- b. Dramatic Criticism
- c. Playwriting

Thesis proposal guidelines in the areas of acting and dance 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?

1. To work on special acting problems.
2. To attempt characters/kinds of roles never previously done.
3. To further explore specialized character problems.
4. Other

NOTE: BE EXPLICIT

Areas of Theatre and Drama to be Explored:

1. Genres
2. Kinds of roles

NOTE: CITE AS MANY EXAMPLES AS POSSIBLE

Performance Format - Expectations:

1. Technical and Design Requirements (details)
2. Special Performance Considerations (e.g., music, song, dance, use of other actors, etc.)
3. 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

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.

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?

1. To further explore and develop techniques, styles, and creative approaches to dance composition (e.g., use of Effort?Shape, notation, period reproduction).
2. To define and resolve special dance situations (e.g., technical problems elaborated through a lecture-demonstration).
3. To exemplify production aspects related to dance (e.g., effective use of scrims, light design, costume design).
4. 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.)

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.

Foundation Award for Creative Work in the Fine Arts - Theatre: A \$100 cash award. Given to a senior student for outstanding creative or scholarly achievement; may be awarded for a single significant project or as recognition of continued excellence over several semesters of theatre participation; determined by the Theatre faculty.

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.

Friars Foundation Award: Each year through the generosity of the Friars Foundation of New York and a matching donor, the Department distributes up to \$5,000 in scholarship awards to outstanding senior theatre students who, following the Friars' dictates, are considered to have the potential to make significant contributions to the entertainment industry/performing arts, drama, music, and/or theatre design. Selection is made by the Theatre Faculty.

The Albert Nocciolino Excellence in Theatre Award: Awarded in recognition of excellence to a 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

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 an MFA 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 appropriate undergraduate courses in addition to courses required for the MA degree. The deficiencies to be made up are determined by the department. The Graduate Record Examination is required, as is the TOEFL exam for foreign applicants.

Course Requirements

A student is obligated to satisfactorily complete a minimum of thirty-two credit hours to qualify for the degree. Four specific courses (four credits each) and a thesis (four credits) are required of all students. 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). The remaining credits/classes will complement each student's interests and will be chosen in consultation with the Director of Graduate Studies.

Other Requirements

The MA candidate must receive at least a full B (3.0) in all required courses and achieve an overall grade average of at least a B (3.0) in order to successfully complete the program. All graduate students are expected to

actively participate in the Department's various projects.

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. This may be:

1. a traditional SCHOLARLY THESIS;
2. a CONCEPTUAL THESIS incorporating traditional research into detailed preparatory materials for realization of a hypothetical production;
3. a PRODUCTION THESIS entailing hands-on creative work accompanied by a summary essay.

Thesis Preparation Guidelines

A thesis proposal will be developed in consultation with the student's advisor, and should include:

1. A well constructed plan for research and development drawn from the following topic areas:
 1. Acting
 2. Criticism
 3. Dance
 4. Design (scenic, costume, lighting)
 5. Directing
 6. History
 7. Management
 8. Musical theatre
 9. Musical theatre composition
 10. Playwriting
 11. Promotion and marketing
 12. Technical theatre
 13. Theory
 14. Other
2. A personal resumé, emphasizing experience and preparation related to the area of dominant interest.

Thesis Proposal Guidelines

1) 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 pg 65 in AThe 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.

2) If the acting option is chosen, the student must list plans for at least one program (proposed content, technical requirements, etc.). Note: for both acting and directing options, all proposals must include requests for time and space i.e., when during the semester and which performing venue.

3) If the written thesis option is included, the student must list the kind of research proposed, i.e., its subject and approach. An outline of the expected essay is essential.

4) All other options must be proposed with aspects of planning well delineated, a clear indication of why the student is interested in a subject area, and a detailed account of how the investigative process is expected to relate to the resultant product.

5) Four typewritten copies must be submitted to the Department Secretary. The due date is posted each semester.

6) Prior to submission, the proposal must be carefully and thoroughly reviewed by a faculty member who will also serve as thesis advisor. He or she must sign the original proposal and the signature must appear on all copies submitted.

Thesis Writing Guidelines

Acting and Dance Thesis

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):

I. Introduction

II. Rationale for Performance Program

1. A. General Intentions

2. B. Choice of Material

III. Explanation of Production Elements

IV. Rehearsal Procedures

V. Discussion of Principles, Problems and Challenges of Creative and Disciplined Application of Training to

Thesis Performance

VI. Analytical Essay Documenting and Evaluating the Production Experience

VII. Summary

VIII. Bibliography

Appendix A: Rehearsal Log

Appendix B: Promotion Record

Appendix C: Photographic Record

The above must be formally prepared and one copy must be given to the Department as a permanent part of the Theatre Collection.

Directing Thesis

The required components of formal essays for theses in directing are noted below:

I. Description of Production Concept

II. Rationale for Production Elements

A. Scenic Design

B. Costume Design

C. Lighting Design

D. Other as Needed III. Production Procedures

A. Auditioning and Casting

B. Rehearsal Schedule and Scheduling Considerations IV. Annotated Director's Prompt Book

V. Analytical Essay Documenting and Evaluating the Production Process

VI. Description of Personal Growth and Discovery

VII. Conclusion

VIII. Bibliography

Appendix A: Rehearsal Log

Appendix B: Copies of Design Plates

Appendix C: Copies of Technical Drawings

Appendix D: Promotion Record

Appendix E: Reviews and Other Post-Production Items

Appendix F: Photographic Record

The above must be formally prepared and one copy must be given to the Department as a permanent part of the Theatre Collection.

Scholarly Thesis

The format for a scholarly thesis is given in the Graduate Student Handbook.

Three copies of scholarly theses are submitted to the Graduate Provost and are bound (the student must pay a binding fee) by the campus library. One copy will be kept in the Theatre Collection. The student may request a personal bound copy in addition to those mentioned above.

ASSISTANTSHIP OPPORTUNITIES (TAs/GAs)

Currently (2002-03), the department receives an annual allocation of two (2) lines of support, including tuition and a stipend of \$7600 for each line. These lines may be allocated as full-year or single semester appointments and divided amongst TA and GA positions as deemed necessary. The specific duties of assistantships are matched with student interests and abilities when possible. Each student holding an assistantship of any kind is expected to commit to 15 to 20 hours per week toward carrying out departmental duties in order to retain his/her stipend.

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 (4). In some cases, the amount of each assistantship stipend is set by the Graduate School. In other cases, 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 receiving Teaching Assistantships must actively be involved in the instruction of an undergraduate theatre course. In the past TAs have taught 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 said area), and who the Graduate Committee and Acting/Directing Committee have deemed qualified to undertake this level of instruction.

Graduate Assistantships (GAs)

Students receiving Graduate Assistantships most often perform administrative duties as necessary with 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. 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. Further information can be obtained from the Office of Graduate Studies and Research. The Financial Aid and Employment Office can provide information regarding loans and other kinds of opportunities available within the University.

STUDENT REPRESENTATION

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 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 from the International Student Association. GSO Senate meetings are generally held at least once a month, and the agenda is mailed in advanced to all senators. Meetings are open to all graduate students.

The Department of Theatre must elect a representative to the University GSO early in the fall semester.

Graduate Departmental Representation

Graduate students must be represented at designated meetings of the theatre faculty and staff 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 also held early in the fall term.

FACULTY/STAFF

Areas of Responsibility

ADMINISTRATION

John E. Vestal, Department Chairman FA 123 X-72360

Diana Webb, Secretarial Assistant to Chair FA 127 X-76968

Deborah Mitchell, Marketing and Promotion FA 127 X-77323

Pamela Cahill, Budget and Accounts FA 127 X-76001

UNDERGRADUATE STUDIES

Fred Weiss, Director FA 108 X-76966

GRADUATE STUDIES

Andrew Walkling, Director FA 222 X-72094

PRODUCTION PROGRAM

Tom Kremer, Director FA 230 X-72456

OPEN SEASON AND STUDIO THEATRE PROGRAM

Anne Brady, Coordinator FA 232 X-74780

THEATRE COLLECTION

Don Boros, Curator FA 222 X-72094

SCENIC DESIGN

John E. Bielenberg FA 228 X-74873

LIGHTING DESIGN

John Vestal FA 127 X-72360

COSTUME DESIGN

Barbara Wolfe FA B?40 X-76804

SOUND DESIGN

Craig Saeger FA G-40 X-7658

TECHNICAL DIRECTION

Don Guido FA B-36 X-72363

CHOREOGRAPHY AND DANCE

Fred Weiss FA 108 X-76966

Rhae Ann Busch FA 110 X-76951

MUSICAL DIRECTION

Susan Peters FA 148 X-72726

ACTING/DIRECTING PROGRAM

Tom Kremer FA 230 X-72456

FACILITY SCHEDULING

Diana Webb FA 127 X-7696

PHOTOGRAPHY

Chris Focht FA 188 X-7680

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 Cover 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

1. 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 hand-book).

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.

2. 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.

3. 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 Diana Webb, 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 a 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: Chris Focht, the department's photographer, takes publicity and production shots for all Major Season shows.

Student copies of production photographs, copies of black and white publicity photographs, and color slides of theatre productions may be obtained (for a fee) by contacting Mr. Focht directly and making the arrangements. Contact print catalogues of all photographs 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.