

This handbook is designed to acquaint each major and minor with the philosophy, policies, and procedures of the Department of Theatre and Dance. The student should consult the current university undergraduate catalogue for general information about university academic regulations. The following information should answer most questions regarding policies applicable to all BA Theatre, BFA Acting, BFA Dance, BFA Musical Theatre and BFA Theatrical Production and Design majors and minors in Theatre or Dance.

The handbook should be kept as a reference and consulted FIRST whenever there are questions concerning department policies and procedures. Policies change and are revised periodically. The department reserves the right to revise these policies without notice. The most current information will be found at the department website. **When in doubt, ask questions of your advisor.**

PHILOSOPHY OF THE DEPARTMENT

The Theatre Major in a Liberal Arts Program

It is the goal of the Department of Theatre and Dance to provide training for professional, community and academic theatres within the framework of a liberal arts education. The theatre program also serves as one means of acquiring a liberal education.

A liberal education serves to broaden horizons, break down prejudices, and build inquiring, open minds; it is of value no matter what the student's future goals. Theatre, dance, and dramatic literature, which are ultimately concerned with all aspects of humankind's experiences, have special relevance to a liberal education. The more the theatre majors in a liberal arts program understand about humankind, the more experiences they have entered into imaginatively and projected to others from the stage, the more they will be able to order, clarify and understand their own lives and the world in which they live. Of all the disciplines in a liberal arts university, theatre may be the one most clearly related to the pattern of people's lives and normal experiences.

The theatre major deals with the life of humans as reflected in the history of the theatre and in the total range of dramatic literature. As such, theatre is a form of human knowledge, but one that functions through feeling as much as through thought. The student will find that the dramatic literature of both past and present tends to reflect the ideas and feelings of its ages, because dramatic expression changes as man's conception about himself and his world change. In short, theatre deals with the basic aspects of human existence that we are constantly trying to comprehend.

The theatre major learns to deal with the societal aspects of humankind as reflected in the creation of an art form. These aspects are the interpersonal and intrapersonal relationships created through total involvement as a person of the theatre. Theatre majors learn independence, as well as dependence, on fellow students through working on a theatrical production, whether they are on stage or backstage in a supportive role. A comprehension must be developed of individual identity and responsibility to the goals of a production or the academic program.

PERFORMANCE TRAINING PHILOSOPHY

The mission and intent of our performance program can be described in both philosophical and pragmatic terms. On a philosophical level, students are encouraged to perceive and experience their world in direct new ways and to incorporate sensory perception, feeling, and imagination in their intellectual awareness of reality. As students learn to view their world through the eyes of the actor, they begin to appreciate not merely the difficulty of the actor's art, but also the wonder and complexity of their own nature. Students who complete even introductory level courses should have a broader, more complete view of themselves and their world will have touched new levels of imaginative and emotional expressiveness and will be more open and receptive towards other people.

Any training program in performance should seek to stimulate and release the imaginative and creative energies of its students, while instilling a deep and profound respect for the technical and craft skills that have to be mastered and maintained by rigorous practice and strict discipline. This presents a major problem. It is the unavoidable conflict built into the structure and management of such a program, with the age-old struggle between freedom and chaos on one hand, discipline and order on the other. It is necessary to maintain a delicate balance between those opposing forces throughout the program because the subjugation of one element by the other will result in imbalance and the ultimate loss of that element in the student's work.

In an undergraduate program, it is necessary to encourage instinctive and emotional freedom of expression in students even if that leads them in the direction of self-indulgence and anarchy in the early stages of that training. Without the colorful spontaneity and release that accompanies emotional freedom their work will remain stiff, pallid, predictable, and subject always to the strangulating grip of reason. Each creative breakthrough (knowing full well that creative release occurs at irregular and infrequent moments and not in one blinding spasm) is subject to rigorous analysis and definition. However, students are encouraged and expected to find a way to integrate each new discovery into their structured and thus consciously controlled working technique. This ensures that instinctive or emotional energies are constantly harnessed to serve the interests of the text and the character and not merely to provide the actor with a source of self-gratification.

The overall objective of the performance program is to guide the student into making difficult and at times contradictory discoveries about the actor's creative process; to challenge knowledge and understanding and force extension and refinement of craft skills to meet the increasingly complex demands of a wide scope of texts. These texts range from the behavior-based plays on contemporary American realism to the stylish slopes of language found in the works of playwrights from ages of world drama.

DESIGN AND TECHNICAL TRAINING PHILOSOPHY

The Theatrical Production and Design program can be described as pre-professional training within a liberal arts program. The student, upon graduation, is expected to have acquired the skills necessary for: (a) entry into a graduate program of design and/or technical production, (b) entry level requirements for work in the entertainment industry, or (c) meeting the requirements for employment in related fields such as display design, communication arts, the fashion industry or arts facilities management.

To meet these goals, a program of study is divided into distinct but related areas, each directed toward the ever-increasing involvement of designers and technicians in the producing, conceptualizing, and staging of the theatrical piece. The successful completion of a core program of classes in acting, theatre history, play production and theatre management, along with more concentrated studies in the specialized skills of costume, lighting, scenic design and technical production is expected.

Studies in dance, music, communication arts (electronic media) and in the fine arts disciplines of painting, drawing, sculpture and design are necessary to complete the basic artistic needs of the prospective theatre professional, and to develop an understanding of the "theatre whole". The individual does not exist in the secluded world of theatre alone; politics, law, business, and society have shaping effects on the theatre and even stronger influences on the individuals working in the theatre. Studies in liberal arts develop a quality of reasoning and a better understanding of these influences.

In this field of study that is both foreign and demanding, a carefully constructed program of mentoring is necessary for the development of personality, maturity, self-awareness, and discipline. Students are advised in the growth of their personal relationship to a rapidly changing and increasingly complicated profession and society.

Theatre is a specialized art form in which individuals need to develop personality, skills, and styles. The awareness and understanding is accomplished through the formal studies; however, the skills and leadership requirements of the profession can only be acquired through extensive practical production experience. A willingness to make a personal commitment to the art is absolutely necessary if one is to partake successfully of these demanding opportunities. The more exposure an individual has to the practical side of theatre, the easier it will be to discover one's true place in the theatrical profession.

Theatre is a fine balance of personal artistic needs and necessary compromises. Along with developing the technical skills and artistic abilities, the theatre student should learn the acceptance of criticism, the ability to rise above egocentricity and to seek guidance when necessary. More importantly, the student must develop a compassion for and an ability to collaborate with colleagues.

ACADEMIC PROCEDURES

Advisors

Students declaring theatre as a major must see the chair of the department. At the beginning of the academic year, new students will be assigned an advisor from the faculty of the department. All theatre students assigned to the

Department of Theatre and Dance are required to consult with their advisors during pre-registration about courses to be taken the following semester. They should also consult with their advisors before withdrawing from any course. Students wishing to change advisors should consult with the department chair.

CURRICULUM

College Core Curriculum

All students entering SUNY-Fredonia must complete specific courses approved under the guidelines of the College Core Curriculum. The university frequently makes additions and changes to the CCC offerings. Policies concerning the CCC made by the university supercede any information found in this handbook. Consult the University Catalog for specific details of these requirements.

The College Core Curriculum consists of:

<u>Category</u>	<u>Credit Hours</u>
1. Basic Written Communication	3
2. Mathematics/Quantitative Reasoning	3
3. Foreign Languages	3-6
4. The Arts	3
5. The Humanities	3
6. Social Sciences	6
7. Natural Sciences	6
8. American History	3
9. Western Civilization	3
10. World History or Non-Western Civilization	3
11. Speaking Intensive Requirement	6
12. Upper Level Requirement	<u>0-6</u>

All students are required to take two Speaking Intensive courses. These courses can be fulfilled within the major. Speaking intensive courses found within the theatre program are:

THEA 123: Introduction to Technical Production	THEA 131: Acting Studio: Improvisation
THEA 133: Introduction to Acting	THEA 230: Introduction to Scene Study
THEA 441: Directing I	

BA Theatre majors are required to take Upper Level courses outside of their major. BA students who have a double major or minor are not required to take upper level courses.

BFA students are exempt from upper level requirements due to the large course load required within their majors.

Degree Programs

The Department of Theatre and Dance offers the Bachelor of Arts and the Bachelor of Fine Arts degrees. The Bachelor of Arts degree is a General Theatre Studies program. The Bachelor of Fine Arts degree program is limited to those students who demonstrate excellence or the potential for excellence in Performance, Dance, or Theatrical Production and Design. It is designed for those students who enter college with a firm idea of their professional goals. Either degree program provides excellent preparation for graduate study. Acceptance to these programs is a privilege and students are held to a high standard of excellence in order to continue in them.

In conjunction with the School of Music, the department offers study leading to the Bachelor of Fine Arts in Musical Theatre. Minors in Theatre and Dance are available as well, allowing the pursuit of a secondary

interest in theatre or dance as support for a major area or for personal growth and satisfaction. The Department of Theatre and Dance also participates in the course structure of the Arts Administration option in the BA program.

Degree Program Requirements

Current requirements for all programs administered by the Department of Theatre and Dance may be found on pages 85 through 88 of the 2007/2009 University Catalog. The BFA-Musical Theatre program will be found on pages 65 through 67 of the catalog.

Many courses in our programs (and those in other disciplines) have prerequisites. The Banner registration system will not allow registration in a course if a prerequisite has not been met. It is the student's responsibility to make certain that prerequisites are in place prior to registration. If students who have not had the prerequisite courses wish to take an advanced course, they must obtain override approval. The student must secure the instructor's written permission and present it for override approval by the department chair.

Admission to the Department

All qualified first year students are automatically admitted to the Bachelor of Arts General Theatre Studies program. Upon acceptance by the university, prospective students may audition for the BFA-Acting, BFA-Dance, or BFA-Musical Theatre degree programs or they may schedule a portfolio review and interview for BFA-Theatrical Production and Design during the year prior to entering Fredonia on designated audition dates. Audition information and application forms are available from the departmental office or at the department website.

Acceptance into a BFA program is provisional until such time as an appropriate area jury is made during the second semester of the sophomore year. Note that BFA-Theatrical Production and Design candidates undergo a portfolio review at the end of EACH year. Those students not successfully passing their appropriate barrier may be retained in the BA-Theatre program if they so choose.

The BFA-Musical Theatre degree program requires an audition in the areas of acting, voice, and dance during the year prior to entering Fredonia. Transfer students should audition for the BFA the semester before transferring. All BFA programs require four years for completion.

ADDITIONAL REQUIREMENTS AND POLICIES OF THE DEPARTMENT

1. In addition to the specific and individual courses, periodic reviews of achievement will be conducted for all BFA candidates with the purpose of determining advancement or retention. At the end of the fourth semester, each BFA major will be reviewed and a determination made as to permission for further study. Students with unfavorable evaluations will not be permitted to continue study in the BFA but may continue in the BA-General Theatre Studies program.
2. BFA students may be advised out of their specific program at any time.
3. The BFA-Musical Theatre program requires a vocal jury at the conclusion of each semester. A screening Vocal/Acting/Dance jury is conducted at the conclusion of the fourth semester to determine continuance in the program.
4. Students in the BFA-Acting program must present acting juries at the end of each semester and those in the BFA-Theatrical Production and Design program track must present a portfolio jury at the end of the second year.
5. Faculty feedback sessions for students who have performed juries in the BFA-Musical Theatre and Acting programs will be held before the end of the semester. All students in these programs must attend these sessions if they have performed a jury. The department will notify students when and where the feedback sessions will be held.
6. BFA students will present a senior recital or portfolio during their fourth year. BFA-Acting students may elect to waive their recital, in consultation with the performance faculty, if they are cast in a major role in a Mainstage production.

7. Students who are on academic probation will not be permitted to perform for public performances in departmental productions nor will major crew assignments be permitted.
8. All majors and minors are required to complete Theatre Practice obligations. These are practical extensions of the classroom and vary in accordance with the specific programs. Theatre Practice credit will not count toward the total number of credit hours required in the BFA-Musical Theatre major.
9. All departmental majors must successfully complete a minimum of 30 upper-level (300 and above) hours and appropriate supporting courses as determined by faculty advisement.
10. BFA-Acting and BFA-Musical Theatre candidates are required to audition for ALL Mainstage productions. Musical Theatre candidates are encouraged, but not required, to audition for the School of Music Hillman Opera.
11. Transfer students in the BA degree program must complete at least 60% (27 credits) of their major at Fredonia.
12. Students who have auditioned for a BFA program unsuccessfully may re-audition for any BFA program one additional time.

Don't forget to ask your advisor when you are in doubt regarding a procedure or a policy.

THE PRODUCTION PROGRAM

The Department of Theatre and Dance produces a season of full-length major productions that are audience oriented. In addition to class and workshop experiences, a primary purpose of these productions is to provide the opportunity to learn the arts and crafts of quality theatre as a profession. Other objectives are to preserve, in living form, the great heritage of dramatic literature of the past and to explore current works to provide quality theatrical entertainment. The department also hopes to raise the general public's level of taste, appreciation, and standards for the live entertainment, and to provide opportunities for Fredonia students to participate in artistic endeavors.

DEPARTMENTAL ACTIVITIES vs. NON-DEPARTMENTAL ACTIVITIES

The theatre major's first obligation is to the departmental production program. No first year BFA students may participate in production activities outside the Department of Theatre and Dance. No exceptions to this rule will be made.

Departmental production activities include the following: All five (5) Mainstage productions, the Hillman Opera, the PAC #1 fall show, and the Directing class projects (one-acts/scenes). First year BFA and BA students may engage in these activities without seeking permission.

Freshman Musical Theatre majors may not audition for the Hillman Opera.

Any upper-classman BFA student with a cumulative Grade Point Average of less than 3.25 must obtain permission from the department chair to participate in activities outside the prescribed departmental production program.

This policy does not apply to upper class BA General Theatre students or BFA students with a GPA of 3.25 or higher but it should be emphasized that if there is a conflict between a departmental assignment and any outside commitments, *the departmental assignment will take priority in all instances*. Theatre Practice assignments always take precedence over non-departmental activities.

Students may request permission for outside work. The student initiates the request with their advisor who, if approving of the request, will pass it on the department chair for final approval. This is to be done **prior** to making other commitments of any kind including auditions or technical production activities. Forms are available in this handbook and outside the main office of the Department of Theatre and Dance. Failure to seek permission for outside work will result in disciplinary action. Students on probation will not be approved for outside work.

AUDITIONS and CASTING PROCEDURES

Any Fredonia student (regardless of major) currently enrolled and of acceptable academic standing may audition for departmental productions. Auditioning constitutes a commitment to the production. Among other

things, it means that the student is willing to undertake any role assigned by the director. Announcements of auditions will be posted on the Department of Theatre and Dance bulletin boards.

All BFA-Acting and BFA-Musical Theatre (Theatre track) majors are required to audition for all Departmental Mainstage Series productions. Failure to audition will result in disciplinary action and possible dismissal from the program.

On occasion a director, with the permission of the departmental chair, may elect to use Fredonia theatre faculty, alumni or professional guest artists when a given role requires maturity, knowledge and life experience that normally is not found in the undergraduate actor.

The Chair of the department approves final cast lists before they are announced publicly.

REHEARSALS AND CREW CALLS

Rehearsals and crew calls begin at published times and cast and crew are required to be ready to work at that time. Arrive early so that work can begin on time. Cast members who are consistently late or absent without permission from rehearsals or calls may, at the discretion of the area supervisor or director, be dismissed from the production. Missed obligatory rehearsals or work calls will adversely affect Theatre Practice outcome as well as future casting or crew assignments. On class days, shop calls will normally take place in the late afternoon. Evening activities may begin any time after 6 p.m. Rehearsals and calls may be scheduled at any time during the day on free days with 72 hours advance notice. Consideration will be given to the individual student's schedule but the final scheduling will be left to the discretion of the director. Missed crew calls must be made up by rescheduling times with the area supervisor.

ALL-DAY TECHNICAL REHEARSALS

Mainstage productions are given one full day during the week devoted to technical rehearsals where sound, lighting, and scenery shifts, etc. are fine-tuned and polished. Students are not automatically dismissed from all of their classes on All-Day Tech. Many, but not all, theatre classes are cancelled on All-Day Tech. Students will be given a request from the department chair to professors asking them to afford you the opportunity to make up any missed work. However, it is up to the professor whether to excuse you or not. Just because you are involved in a production does not automatically mean that you can skip all of your classes on All-Day Tech. Students will not be given excuses to miss classes outside of the theatre program for All-Day Technical rehearsals.

TECHNICAL PRODUCTION

THEATRE PRACTICE

Theatre Practice fulfills two functions:

- (a) It provides theatre students with practical experiences in a variety of production and performance capacities.
- (b) It provides the necessary staffing for the execution, operation, and performance of productions supported by the Department of Theatre and Dance.

Participation in and Completion of Theatre Practice Credit:

All theatre majors (whether full or part-time students) must enroll in Theatre Practice for each semester of study in residence until graduation. Each theatre major is required to successfully complete a section of Theatre Practice for each semester they are in residence. All minors must complete four (4) credits of Theatre Practice. Enrollment is handled through the individual's academic advisor. Semesters spent in study abroad or in approved internships are exempt from this rule.

Don't forget to ask your advisor when you are in doubt regarding a procedure or a policy.

Theatre Practice Assignments:

Theatre Practice assignments are made at the beginning of each semester and then posted on the departmental callboards. Other assignments (usually assigned to upper-level students) are handled through advisement or by application.

PRODUCTION CREW AGREEMENT

The students' responsibilities include, but are not limited to:

1. Arrive early and be prepared to work at the designated call time.
2. Abide by all policies and procedures as set forth by the Department Handbook and University Catalog.
3. Perform all the duties and meet deadlines as set forth by your faculty and/or student supervisor.
4. Attend all scheduled calls involved with load-in and load-out of the production. All members of the production crew are required to load in the set, and all will meet the first day of load-in.
5. Your work schedule will be arranged with your crew leader at the first meeting of the crew. Any conflicts or prior commitments that affect the work schedule should be discussed AT THAT TIME. The faculty or staff supervisor must be informed of any such conflicts.
6. Crew members assigned to the running crew of a production MUST attend all technical rehearsals and performances as scheduled. Failure to do so WILL result in a failing grade for Theatre Practice. Be aware that there WILL be calls on Saturday and Sundays.
7. Provide proper personal attire for working on the stage. If running a show, you must provide the necessary attire (all black clothes) for that purpose. Should it be required of you to appear on stage as part of the production, attire will be provided if it needs to be something OTHER than the standard "blacks".
8. ATTEND Strike.
9. ATTEND Annual Departmental Strike and General Clean-up.

CALL DATES AND TIMES ARE SUBJECT TO CHANGE BASED ON THE NEEDS OF THE PRODUCTION AND UNFORESEEN CIRCUMSTANCES.

PLEASE ANTICIPATE THE LIKLIHOOD OF SATURDAY AND/OR SUNDAY CALLS. IN THE EVENT SUCH ADDITIONAL CALLS ARE REQUIRED, YOU WILL BE GIVEN 72-HOUR NOTICE BEFORE THE CALL.

FAILURE TO COMPLY WITH THE ABOVE WILL NEGATIVELY AFFECT YOUR THEATRE PRACTICE GRADE.

Makeup:

Individuals cast in a production, with certain limited exceptions, are required to provide the necessary makeup and supplies for their roles. At the discretion of the artistic staff, specialized materials may be furnished by the production.

Crew calls:

Crew calls are posted weekly and not later than 24 hours in advance on the departmental callboards. Callboards should be checked daily for changes or additions.

Crew attendance:

Production crew members will be provided with a schedule at the beginning of their production and each member is expected to be present all scheduled calls. Fulfillment of the crew obligation is essential to the success of the production. The attendance policy will be discussed at the general Theatre Practice meeting at the beginning of each semester.

Dress:

Appropriate clothing and footwear for the health and safety of the individual student in the production area is the responsibility of the individual student. Details are discussed at the first crew call.

Strike (load-out):

Strike commences on the Monday following the final performance of a production and proceeds according to a prearranged production schedule. All production staff, performers, and called crews are required to assist until released by the production manager.

Time Cards for Theatre Practice:

All participation in production activities is to be recorded on a time card provided at the start of each semester. Actors and upper-class crewmembers must sign in and out of rehearsal with the Production Stage Manager who will return cards to participants at the close of the production. First year (freshman and transfer) students enrolled in THEA 101 and THEA 102 and assigned to shops have their time cards maintained by the area supervisor.

All Theatre Practice Cards and shop records are due in the Theatre and Dance Office, RAC 212, on the last day of CLASSES of each semester. Each student is responsible for obtaining their Time Card for Theatre Practice from the Stage Manager or appropriate staff member and turning it in to the Departmental Office at the end of the semester. Faculty supervisors handle the Theatre Practice time cards for all first year students, freshmen or transfers. **Students who do not turn in their time card on the appropriate date will receive a failing grade regardless of work completed.**

End of the Year Strike and General Clean-Up

All theatre students are required to attend the last strike of the year regardless of whether they are involved in the final production. This departmental strike takes place over two evenings, generally the Monday and Tuesday following the last performance of the final production of the year. All students are required to sign up for **ONE** of these two evenings. This is considered part of Theatre Practice requirements. Failure to participate will result in the Theatre Practice grade being lowered accordingly.

Use of Shop Space:

At the discretion of the shop supervisors, students may have the privilege of using shop space for private work providing there is no conflict with the classes, labs, or crews. Use of space does not imply the private use of equipment belonging to the university. Materials and supplies in the shops are not for private use.

Properties, Costumes, and Furniture for instructional use:

Specialty items may be made available with permission of the production staff through the direct written request of the class instructor.

Properties, Costumes, and Furniture for productions:

Items for department-supported productions are available:

- (a) with a director/designer-approved prop list.
- (b) only to the prop person or costumer for that production.
- (c) with permission of the technical director (props and furniture) and the staff costumer (costumes, shoes and accessories).

All rehearsal and production items must be returned in condition acceptable to the technical staff during the scheduled strike of that production.

Borrowed or Rented Properties, Furniture, and Costumes:

Items borrowed from organizations and individuals other than the Department:

- (a) are the financial responsibility of the producing organization.
- (b) are to be returned in a condition acceptable to the lender.

All arrangements for the return of the item(s) must be made when contracted for.

Actor responsibilities with props and furniture:

- (a) use props only for their intended purpose and only if you are told to use the prop.
- (b) return props to their designated storage place after use.
- (c) do not sit on prop furniture except during the course of a rehearsal or performance.

- (d) if a prop breaks or malfunctions, notify both the props person and stage manager immediately.
- (e) use items with care and respect their value and difficulty of replacement.

Actor responsibility when using costumes:

When a costume is being used for rehearsal or production, the following rules will be enforced by the stage manager and wardrobe staff:

- (a) no smoking in costumes offstage.
- (b) no eating or drinking in costume offstage with the exception of water.
- (c) all costume pieces must be returned to their proper places after rehearsal or performance.
- (d) cleaning and repair of costumes are done by arrangement with wardrobe staff; actors are to comply with individual production rules.

Drafting Room/Computer Lab:

These rooms are located in the basement of RAC and are available for use during the normal operating hours of the Arts Center. Drafting tables are provided for use by production design students for drafting, model making, drawing, and painting. Kindly protect the working surfaces when cutting or painting.

Access to the department computer lab is restricted to those students who are registered in specific classes or THEA 229 and have paid appropriate lab fees. Unauthorized users of the lab will be required to leave. Keycard access using the “*SUNY Card*” is arranged at the beginning of each semester. Use of the lab is allowed for those students and faculty engaged in departmental production work. No food or drink is allowed in the CADD Lab.

The CADD Lab is to remain locked when unoccupied, even for the briefest of times.

Students are responsible for keeping these rooms clean, neat, and free from litter or debris. Failure to do so will result in termination of privileges to use the space.

Performance student needs:

There are clothing and other items that will be useful for rehearsals. Used clothing is adequate.

- (a) Loose dance clothing or sweats for acting, movement and dance classes
- (b) Personal makeup kit
- (c) Hard-soled character shoes
- (d) Dark pants or skirt
- (e) Blazer or sport coat
- (f) Full-length rehearsal skirt/cape

Technical student needs:

- (a) Hard-soled shoes for crew calls
- (b) Comfortable used clothing
- (c) Personal protective devices of choice if not provided by the department.

REHEARSALS FOR CLASS ASSIGNMENTS

The following spaces may be used for acting and directing class assignments on a reservation of no more than one hour twice weekly:

Studios A and B:	Scheduled in Department of Theatre and Dance office
Bartlett Theatre:	Scheduled through the RAC Facilities Manager, Eric Hadley

Rehearsal space will be scheduled/utilized according to the following priority:

1. Mainstage Productions
2. PAC and Orchesis Productions
3. Class Assignments (includes BFA Performance Recitals)

The rooms must be cleaned up before students leave rehearsal spaces. They must be restored to a condition that will allow use for teaching purposes. The supervisor of that rehearsal is responsible to see that this is done.

Don't forget to ask your advisor when you are in doubt regarding a procedure or a policy.

ALPHA PSI OMEGA

Alpha Psi Omega is the honorary dramatic fraternity designed as a reward, honor, and privilege for students who excel in the study of theatre arts. Entrance is determined by academic excellence as well as in production and performance work. Fredonia is home to the Theta Omega Cast. Ms. Laurel Walford is the current advisor to the group.

Regulations and Requirements of Membership (in accordance with National By-Laws)

1. Must be a second semester sophomore, junior, or senior in good standing with both the State University of New York at Fredonia, and with the department in which you are involved. Note, anyone involved with Dance, Music and Theatre may be eligible for membership.
2. Must have at least a 3.25 cumulative GPA in your major.
3. Eligibility shall be determined by a point system in which set points are awarded for participation and contribution to all aspects of college theatre. (Including technical work, and performances in dance, drama, and music.)
4. Any transfer student is eligible for membership providing he or she can show evidence of participation in other college or university productions.
5. The point system shall apply to all productions (opera, drama and dance).
6. Professional work that receives college credit can be included with the recognition of the membership committee.
7. A person's involvement with a touring production will also be calculated. (A tour is one in which the show was first produced on campus, and then taken on the road.)
8. Persons who are already members of Alpha Psi Omega are eligible to become honorary members of the Theta Omega Cast.
9. All persons who are interested in membership shall submit an application to the Alpha Psi Omega mailbox in the Mailroom (RAC 230) by the date that is stated on the form.
10. The executive board of the Theta Omega Cast of Alpha Psi Omega at SUNY Fredonia shall evaluate and deliberate the points turned in. The membership committee shall make all of the final decisions concerning the points and the individuals, right to be initiated.
11. All decisions made are considered final. If there is a dispute the decision may be challenged. This may be done only if the individual can provide enough factual information to justify the challenge. The board and the membership chair must make the decision concerning re-evaluation.

THE PERFORMING ARTS COMPANY

The Performing Arts Company is a student organization constituted by the Fredonia Student Association. PAC was formed with the objective of stimulating an interest and development in the performing arts and in the presentation of theatrical productions or related events. PAC provides an excellent opportunity for creative and interested students to learn and produce innovative theatre productions under their own initiative.

Membership is open to all students and fee-paying faculty. However, in order to become a voting member of PAC, a person must have participated in one production by PAC being cast or working on a crew.

PAC has produced plays by a wide variety of contemporary playwrights. The organization also produces small ensemble productions, original student written scripts and sponsors workshop events.

The PAC Experimental Theatre allows students to present almost anything in the realm of the performing arts. In order to receive financial support from PAC, a proposal must be presented at any regularly scheduled executive board meeting.

ORCHESIS

Orchesis is a student dance organization constituted by the Fredonia Student Association. It is dedicated to the appreciation of dance as an art form and is open to all students, faculty, and staff at the university. The group sponsors dance concerts, master classes, and performances by guest artists throughout the year.

SCHOLARSHIPS and AWARDS

Each year the John L. Cogdill, the Walter L. Gloor, the Gertrude Prushaw Maytum, and the Georgiana Von Tornow Scholarships are awarded to students meeting high academic or performance/production standards. Students in any of the department degree programs are eligible for consideration. In addition, the department, at the end of each academic year, takes special notice of achievement by its majors. Not all awards are necessarily made every year. The awards include:

The 1929 Graduate Ballet Fund For Excellence in Dance
 Alice E. Bartlett Award for Excellence in Theatre
 Carol J. Blanchard Design Award
 Harry John Brown and Paul W. Mockovak Award in Musical Theatre
 The Jack L. Cogdill Award for Scholarship
 The Keith Cronin Memorial Award
 The Gary Eckhart Award for Excellence in Theatre
 The Trent M. Illig Memorial Scholarship for Dance
 The Tamara Malueg Memorial Award
 The Howard E. Marsh Award for Excellence in Musical Theatre
 The Robert W. Marvel Memorial Scholarship for Excellence in The Arts
 The John S. Mintun Outstanding Performance Scholarship
 The Myers BFA Dance Award
 New York State Federation of Home Bureaus/Sally Bulger Award
 Theatre Arts Outstanding Senior Award
 Performing Arts Company Cap and Gown Award
 The President's Award for Outstanding Contribution to Theatre Arts
 Mary and Steve Rees Rising Junior Award for Technical Production
 The Bea Ullman Award for Excellence in Theatre

ALUMNI NEWSLETTER - THE CALLBOARD

The alumni newsletter is produced periodically and sent to all alumni of the Department of Theatre and Dance. The newsletter informs graduates of new developments in the program as well as general information of interest. A primary goal of the newsletter is to enable alumni to keep informed of their classmates' whereabouts and activities to maintain a network of opportunities made available through association and contact with others from the same program. Beginning in 2009, this newsletter will be a web-based communication.

STUDENT APPEALS PROCEDURE

A student who feels that a course grade or other grade reported for him/her is incorrect has the right to appeal by the following procedure:

1. He or she first discusses the grade and circumstances for awarding it with the course instructor. This **MUST** be done before proceeding to the second step.
2. If, after this discussion, the student is not unsatisfied, he or she may take the case to the department chair.

3. If the chair decides that the student's case has merit, an ad hoc committee composed of two members of the faculty in the department, other than the faculty member involved, and one senior student who is a major in the department will be convened.
4. This committee reviews the case, interviews the student and the instructor separately, and reaches a judgment by majority vote. This judgment is communicated to the chair, who in turn, reports it to the student and the instructor.
5. If the committee recommends a grade change, the instructor may initiate a change, or the committee's recommendation is forwarded to the appropriate Dean and Vice President for Academic Affairs for their consideration. The Vice President for Academic Affairs may modify the grade if the committee so recommends. Further information on this policy is found in the current university catalog.

GENERAL INFORMATION

Facilities provided by the departmental offices are strictly for departmental use. Telephone calls may be made only with permission of the faculty and/or the staff; no long distance calls are permitted except through the department Chair with permission. Use of the copy and fax machines is controlled through the department secretary.

Under no circumstances shall a student be permitted to involve the department in financial or other contractual commitments.

Faculty members are required to post office hours on the doors of their offices. Students are expected to have the courtesy to observe these hours. In most instances, faculty keep office doors open when it is permissible to interrupt. Please respect the closed door of a faculty member. It means they are not available at that time. Do not disturb them unnecessarily.

The department believes strongly in personal mentoring and advisement for majors and minors. A keen interest is taken in each student and the faculty welcomes the chance to work on a one-to-one basis with each. The department assigns academic advisors for all students, but any student may contact any faculty member for advice on matters that are of concern be they academic, personal, or professional.

Students have their own personal mailboxes outside of the Main Theatre Office on the second floor of the Rockefeller Arts Center. Please check these mailboxes once a day for any important communications.

Periodically, the Chair or other faculty will communicate to specific class members or all students in the department via Angel email. This is the easiest means of getting in touch with you.

Please observe the notices on the Callboards upstairs next to the Theatre Offices, in the Student Commons Area, and adjacent to the Production Faculty Offices in the basement. Important information will be posted here. Be sure to check often.

The use of electronic communication or entertainment devices is prohibited in classrooms, as such use is disruptive to others. Be certain that such devices are turned off during classes and crew calls. Individual faculty will determine whether or not the use of laptops will be allowed in their classes.

The use of fall protection is required when working aloft in Marvel Theatre. The department provides appropriate equipment for this work. Also, the use of appropriate personal protective devices is required in production areas. The department supplies most such equipment.

The Department of Theatre and Dance is not responsible for the loss of personal property. Students are expected to use common sense in securing such property from possible theft or other loss.

Remember to ask questions if you are confused about a procedure or policy.

ASSESSMENT OF STUDENT WORK

BFA-MUSICAL THEATRE PROGRAM

Voice Jury Requirements

Freshman Year: Semesters I

Three (3) selections prepared and presented at the jury.
Selections presented at the jury must include at least two (2) languages and pieces of contrasting styles.

Freshman Year: Semesters II

Four (4) selections prepared and presented at the jury.
Selections presented at the jury must include at least two (2) languages and pieces of contrasting styles.

Sophomore Year: Semester I

Four (4) selections prepared/presented at jury; must include at least two languages and contrasting styles.

Sophomore Year: Semester II

Performance faculty in Music, Theatre, and Dance will evaluate each BFA Musical Theatre candidate at the end of the sophomore year. Students with unfavorable evaluations will not be permitted to continue study in the program. This jury is considered to be the musical theatre barrier.

A student will perform the **Musical Theatre Review** when he/she has completed, or is enrolled in, all of the following:

1. a minimum of 45 credits of course work
2. MU 226 or 236 Voice
3. MU 122 Aural Theory and MU 124 Written Theory
4. TA 232 Acting Studio: Scene Study II
5. DANC 111, DANC 211, DANC 221

The scheduling of reviews for transfer students will be considered on an individual basis.

A review does not need to be performed if faculty from all three areas (Music, Theatre, Dance) gives unqualified support to the continuance of the student. The decision to waive the review must be made by the 8th week of the review semester.

The three advisors (or their substitutes) must be in attendance for the review. Voting by the three advisors will be done on the entire performance and a unanimous vote will determine successful completion of the review.

A student, who fails to complete the review successfully for any reason, including illness, will not be permitted to continue study in the program. A student who does not successfully complete the review due to illness may petition to perform the review within the first two weeks of the semester following the first review. A student may attempt to complete the review twice. Failure to pass the review after two attempts will result in the student being dropped from the program.

Remember to ask questions if you are confused about a procedure or policy.

Material to be performed in the review:

Theatre and Dance Tracks

Singing: Five (5) Selections prepared/presented at the jury; selections must include three languages and contrasting styles.

Acting: Two monologues, each no more than 60 seconds in length, contrasting in nature.

Dancing: One solo dance (modern, tap, ballet, or jazz), 90 seconds minimum.

This may be solely dance, or may be included within a longer acting or singing presentation. However, the actual dance segment must not include any singing or speaking.

Music Track:

Singing: Same as Theatre and Dance Tracks except two (2) selections must be in foreign languages.

Acting: Same as Theatre and Dance Tracks.

Dancing: Same as Theatre and Dance Tracks.

Juniors and Seniors: Semesters I and II

Six (6) selections prepared/presented at the jury; one (1) of the six selections is to be prepared independently.

In the case of illness the time of a scheduled jury, an incomplete grade will be awarded, and a make-up jury will be scheduled during the first two weeks of the subsequent semester. Upon completion of the make-up jury the studio teacher will process a change of grade. If a second semester senior is unable to complete the jury exam due to illness, it will be the responsibility of the studio teacher to assign a grade.

The following will be accepted in lieu of a jury exam in the semester that they are presented:

Honors/Concerto/Performer's Certificate Audition

Honors Recital

Performer's Certificate Recital

Concerto Performance

Senior Performance of a Major Role (BFA majors and Performer's Certificate Candidates only)

Special Recitals, Lecture Recitals (At the discretion of the Voice Faculty)

Jury requirements will be reduced by half for those students who sing major roles (as determined by the Voice Faculty) in the Hillman Opera or a Mainstage Musical Theatre production.

Students should consult with acting and dance advisors on selection of pieces for the sophomore review.

BFA-ACTING SOPHOMORE REVIEWS

A student will perform the BFA Acting Sophomore Review when he/she has completed, or is enrolled the following:

1. A minimum of 45 credits of course work.
2. TA 232, Acting Studio: Scene Study II
3. TA 243, Acting Studio: Introduction to Voice and Movement II

The sophomore review does not need to be performed if the performance faculties give unqualified support to the continuance of the student. The decision to waive the review must be done by the 8th week of the review semester.

A unanimous vote of the performance faculty present will determine successful completion of the sophomore review.

A student who fails to complete the review successfully will not be permitted to continue study in the program. A student who does not successfully complete the review may petition to perform the review in the first two weeks of the semester following the first review. A student may attempt to complete the review twice. Failure to pass the review after two attempts will result in the student being dropped from the program.

Material to be performed:

- Two monologues, each no more than 60 seconds in length.
- Contrasting pieces - one serious, one light.

BFA-ACTING AND BFA-MUSICAL THEATRE RECITAL

The BFA Acting and BFA Musical Theatre student must successfully complete a recital in the senior year of study. This exercise should culminate in a presentation of material that demonstrates the strengths of the performer. The recital may take many forms to suit the individual's abilities but there are certain expectations of each type of recital.

The following guidelines are meant to help the student select appropriate material for their recital. They are not meant as a prescription of what must be in the performance. These guidelines are intended as suggestions for a satisfying experience and they have proved helpful in creating a successful recital.

A BFA Recital should have some kind of unifying theme or idea behind it that demonstrates a personal artistic point of view; something that links the pieces together as a whole. This does not mean that each piece needs to be similar in tone or style. Stretch your imagination to find variety and shades of difference within a single theme (ex. dark side/light side of a single idea). Use your liberal arts background to provide diversity of thought, and explore your theme for its various aspects.

BFA Acting and BFA Musical Theatre recitals:

- a. The entire recital should be no more than 25 minutes in length.
- b. You should have no more than three other people assisting you in your recital, excluding technicians and accompanist for Musical Theatre recitals. One-person performances are highly encouraged (N.B. - not one-person plays).
- c. You may NOT appear as a guest artist for other recitals during the semester in which you are preparing your own.
- d. No acting partner may appear in more than two recitals within a semester.

A successful BFA-Acting recital includes, but is not limited to, the following:

- a. A Shakespearean and/or a Classical piece of dramatic literature. This could be a monologue, a series of monologues, or a scene.
- b. A Comedy of Manners piece. This may be a monologue or scene. This could include a wide range of pieces concerned with the social manners and attitudes of groups or classes of people who define themselves as superior and whose life styles are based upon strict codes of behavior and taste.
- c. A twentieth-century realistic scene. It may be a monologue if the recital is a one-person show.
- d. Additional pieces may be added from any style or genre. You must have permission from the performance faculty to sing or dance.

BFA-Acting Students must prepare a written essay. This paper is due no less than seven weeks before your recital date. This proposal is worth 1/3 of your final grade. It should detail the following:

- a. An introductory essay detailing the theme, its significance and meaning to you, why you chose it, and other information telling us how you came to choose this theme.
- b. Selection and organization of material to be performed, including scripts.

- c. A justification for each selection in terms of theme and performance skills.
- d. List of supporting cast, accompanist, and technical staff.
- e. A detailed list of sets, props, costumes, and other technical requirements.

We expect that a BFA-Acting recital will have classical material in monologue or scene form and a scene of twentieth century realism in it as well. The use of at least one dialect is required for acting recitals. A BFA-Musical Theatre recital depending on which track the student has declared (Theatre, Dance, or Music) will have a proportionate amount of singing, acting, and dancing as well as emphasizing that area in which the student has the most expertise and skill.

The content of material should be designed to demonstrate your range of performance ability. Other skills that you should consider integrating into your recital might include singing, dance, movement technique, mime, circus skills, stage combat, etc. These skills should be demonstrated in the context of your scene or monologues. They should not be displayed solely for a unique demonstration of skill.

You will receive further guidance from the performance faculty as to any other requirements or deadlines for your recital. It is your obligation to meet with your advisor on a regular basis to measure your progress.

Hearings

Three weeks prior to your assigned date of performance you must meet with your advisor for a presentation of your recital materials. Your advisor will make a determination at that time if you are prepared to perform the recital. Once the hearing is held you may not add to your selection of materials.

You may be advised at that time to delete or make minor changes. If the recital is deemed to be excessive in length your advisor can make cuts that you must follow. The hearing is to be presented with all selections memorized. It will consist of a complete run-through of the recital with all segments in the final order, including any transitional material.

All advisors must be in attendance for the BFA-Musical Theatre hearing. It is the responsibility of the recitalist to schedule a room and time that is convenient for all advisors as well as for the accompanist and performance partners. Only the acting advisor must attend the BFA-Acting hearing.

BFA-Musical Theatre Recitalists must complete and submit a "Recital Proposal Form" to their acting advisor no less than seven (7) weeks prior to the recital date.

Recitalists must complete and submit a "Recital Hearing Form" to their acting advisor no less than five (5) weeks prior to the recital date.

Technical Requirements

BFA-Acting and BFA-Musical Theatre Recitals will use a standard lighting plot. This standard lighting plot is also used for all one-act play festivals in the directing class.

The lighting plot is the Bartlett Repertory Plot. It is comprised of eighteen (18) lighting instruments covering an area that is 20' wide by 20' deep. This area will not be added to (with lights) or changed for any recital. The area begins at the overhang of the balcony, not from the back wall. This provides some backstage space.

Slide shows or PowerPoint presentations are not allowed in BFA-Acting or BFA-Musical Theatre recitals. The focus of the work in the recital should be on the acting, singing and dancing, not on the technical elements.

Each recitalist may reserve the Bartlett Theatre for rehearsals through Associate Chair, Ted Sharon. Each recitalist may have no more than three (3) hours of rehearsal (that includes technical and dress rehearsals) in the Bartlett Theatre.

Each recitalist must complete a technical approval form and have it signed by the appropriate faculty members.

Exemption from BFA-Acting Recitals

Seniors in the BFA-Acting program who are cast in a Department of Theatre and Dance production in a major role, as defined by the faculty stage director, may substitute that role for their recital. There are requirements that must be met to receive this exemption:

1. The performance must occur during the senior year.
2. An application for the exemption must be made following casting.
3. In addition to the performance of the said role, the student must submit a detailed character analysis and a scored script for the role.

Exemption from BFA-Musical Theatre Recitals

Seniors in the BFA-Musical Theatre program who are cast in a major role (as defined by the faculty stage director) in a musical production of the School of Music or the Department of Theatre and Dance may possibly substitute that role for their Musical Theatre recital. A Voice Recital of approximately twenty to thirty minutes must still be performed in the senior year before graduation. For Voice Recital requirements see a voice faculty member in the School of Music. This exemption is only made in rare cases.

BFA-THEATRICAL PRODUCTION AND DESIGN

EXPECTATIONS

The student in the program will be expected to adhere to the following:

1. Maintain a 3.0 (B) GPA in the major program.
2. Attain a grade of C or better in all courses taught by Theatrical Production and Design faculty.
3. Will not be allowed to continue in the program if on Academic Probation for more than one semester.
4. If the student is the subject of University disciplinary action, their program status is jeopardized.
5. Double majors or minors are acceptable, but the BFA must be the primary focus. The program sequence will not be altered to accommodate the second degree or the minor.
6. Majors are required to attend all department productions.
7. Permission must be sought for Outside Activities. Failure to do so jeopardizes continuation in the program as well as assignment to Theatre Practice responsibilities.

ANNUAL JURIES

BFA Theatrical Production and Design students are juried annually in the Spring semester. Students will be juried in the following areas of performance.

Classroom work and success	Design skills including drawing, rendering, research, etc.
Production work	Technical Skills including draftings, Computer skills, etc.
Technical Skills including carpentry, painting, electrical, stitching, etc.	Health and Safety issues
Professionalism and Attitude	Self Discipline
Acceptance and Action on Criticism provided	Time Management
	Dedication/Drive
	Portfolio Presentation and Content

Candidates may be required to re-jury in the fall should significant problems be noted at the spring jury. Lack of substantial improvement may jeopardize continuation in the program. Failure to comply with department or university policies may result in removal from the BFA program.

PORTFOLIOS

The portfolio is the one presentable product of a student's time and energy spent in the department and is a key instrument in obtaining professional work or entry into graduate studies. It is a measurable product that can be evaluated. It is derived from efforts in the classroom and in production. To ensure that you have a first-rate portfolio to launch your career, the department has established guidelines that you will work on throughout your studies.

Each student will be responsible for a presentation to the faculty review team who will review the portfolio in the Fall Semester of the senior year to determine if it meets the departmental standards for graduation. There will be periodic checks and times of advisement so those goals are planned early and reviewed. If the work is absolutely satisfactory, then all is well. If there should be a project or two not up to standard or incomplete, then there will still be time to work on it. Seniors will register for THEA 499 for this purpose.

This is a real opportunity to have a large scale, cumulative project that all other projects and assignments point toward. It will keep you mindful of the big picture while you are working on many small projects. It will mean each student will have to take responsibility with the faculty to make sure they are building toward this goal. It will mean that two-thirds of the major projects you work on in class should, either original or re-worked, be of portfolio quality. It will mean that you should not have drawers full of not-good-enough projects. It means the faculty will take an active role in shaping your assignments to meet your portfolio requirements. The portfolio is the result of a working partnership between student and advisor.

You should present only work that you consider suitable to show to a potential employer or graduate school. The work should be appropriately presented and your display should be designed. The portfolio itself is a design! It reflects your standards.

This senior portfolio presentation will culminate in a design show open to the public that runs concurrently with the last show of the spring semester. This show is mounted in the lobby of Marvel Theatre.

Portfolio Requirements:

1. Include at least one design from each area: lights, sets, and costumes.
2. You must have at least one produced work with high quality images (5x7 or larger), budget sheets, pattern drafts, and all supportive paperwork, i.e. production notebook, sketches, etc.
3. All produced work must have photos.
4. A complete, current printed resume. Bring multiple copies.
5. One reduced print of a complex technical drafting. Include a photo if realized.
6. Two photos of scenic painting examples.
7. Two photos of props, crafts, costumes, scenic elements that you executed.
8. No colored mattes on designs. If you must use one, make it neutral.

All Scenic Designs must:

1. Include a floor plan and section.
2. Include all supportive sketches showing evolution of design.
3. Include final rendering or photograph of model.

All Costume Designs must:

1. Have a minimum of six plates per show, unless total is similar.
2. Include full color renderings.
3. Be completely swatched.

All Lighting Designs must include:

1. 1/2" Light Plot and section(s) (may be reduced).
2. Instrument and dimmer schedules
3. Cue sheets
4. Computer generated documentation (as appropriate)
5. Color keys
6. Supplemental drafting i.e. templates, fixtures, etc.

All Technical Production Projects must include:

1. Appropriately scaled working drawings for projects
2. Examples of Hand and CAD drawing
3. High quality images of realized finished projects
4. In-Process images demonstrating a major project(s)

In all cases, all work will be accurately and neatly labeled.

Graduating seniors should meet with their portfolio advisors sometime prior to November. Preliminary portfolios will be presented to the design faculty in February. Final formal presentations will take place in April with all faculty and students invited. Seniors are expected to help make ready, hang, and dismount their artwork for the design show, which opens concurrent with the spring musical.

Departmental Attendance Policy

The following represents the Department of Theatre and Dance's class attendance policy. Attendance to theatre and dance classes is mandatory. Students will be allowed the equivalent of one week of absences without penalty. Three absences for 3-day per week classes, two absences for 2-day per week classes and one absence for 1-day per week classes. Each absence in excess of the allowed number will result in a reduction of the final course grade by one letter. Each absence in excess of the allowed number will be counted, no matter what the reason or excuse. The only exceptions are those absences caused by required participation in University sanctioned activities, or for bona fide religious holy days. Any special medical or personal problems that occur where absenteeism will exceed the number allowed, will require verification by the Vice President of Student Affairs and may require course withdrawal. Three late arrivals will equate to one absence for a 3-day per week class; two late arrivals will equate to one absence for a 2-day per week class, etc. Make up work for classes missed is at the discretion of the instructor.

Policy on Alcohol and Drugs

The Department of Theatre and Dance follows the university's established policy of zero tolerance toward the use of alcohol and drugs. It is the belief of the department that alcohol and drugs have a detrimental and potentially dangerous effect on all phases of the artistic process, and their use is therefore prohibited in the hours immediately before or during theatre and dance classes, rehearsals, work calls, and performances sponsored or supervised by the Department or its faculty and staff. Students suspected of a violation will be temporarily removed from classes, rehearsals, or production assignments pending the outcome of a hearing supervised by the Office of Student Affairs.

DEPARTMENT OF THEATRE AND DANCE FACULTY AND STAFF

FACULTY

Jessica Hillman-McCord, Assistant Professor University of Colorado, Ph.D	Acting/Directing	209	x-3138
James Ivey, Associate Professor Texas Tech University, Ph.D	Director, Theatre History	220	x-4620
Gregory Kaye, Assistant Professor Florida State University, MFA	Scene Design	B-02	x-4840
Samantha Kenney, Assistant Professor Smith College, MFA	Dance/Choreographer	Dods 146	x-3106
Thomas Loughlin, Professor University of Nebraska, MFA	Acting/Directing	215	x-4686
Paul Mockovak, Associate Professor University of Miami, MFA	Director/Acting/Dance Musical Theatre	223	x-4619
Helen Myers, Associate Professor The Ohio State University, MFA	Dance Coordinator Choreographer	Dods 147	x-3107
Todd Proffitt, Associate Professor Texas Tech University, MFA	Production Manager Lighting and Sound Design	B-19	x-4898
Stephen E. Rees, Professor University of Memphis, MFA	Chair, Technical Director	211	x-3596
Dixon Reynolds, Assistant Professor Indiana University, MFA	Costume Design	G-19	x-4498
Edward (Ted) Sharon, Associate Professor Boston University, MFA	Associate Chair Voice and Movement/Acting	213	x-3597
Angelika Summerton, Lecturer Academy of Music and Theatre (Hanover, Germany), MA	Dance/Choreographer	Dods 145	x-3355

STAFF

Sean Culligan Yale University, MFA	Scene Shop Supervisor	B-02	x-3326
Laurel Walford SUNY-Fredonia, BA	Costume Shop Supervisor	257	x-3768

ADJUNCT FACULTY

Rick Davis Wingate University, MBA	Theatre Management (Fall 08)	673-0891
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ADMINISTRATIVE

Vicki Gage	Secretary I	212	x-3596
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APPLICATION FOR OUTSIDE ACTIVITY PERMISSION

Permission to participate in an activity outside the Department of Theatre and Dance is required in advance of an audition or the commencement of a production commitment. No permission is required for: The five Mainstage productions, the Hillman Opera, the Fall PAC show, or the Directing class one-acts. First year BFA students and students on probation are not allowed to participate in outside productions. Upper Class BFA students must seek permission if their cumulative GPA is less than 3.25. BFA's with cumulative GPA's above 3.25 need not seek permission for outside activity but are **required** to inform their advisors of such work using this form.

Name: _____ Advisor: _____

Degree Program: _____ Year in School: _____ GPA: _____

Nature of Activity: _____

Answer the following completely.

1. Have you ever been on academic probation? _____ If yes, what semester(s)? _____

2. How many credits will you be carrying during the semester of activity? _____

3. Provide dates and time commitment of proposed activity. _____

4. What will be your personal and professional gain from this activity? _____

5. What are your Department of Theatre and Dance obligations during the semester in which you wish to undertake this activity? _____

6. Provide additional information that will be helpful in evaluating this request.

Request is: Rejected _____ Approved _____ Approved with conditions _____

Reason for rejection or conditions of approval: _____

Approval of Advisor: _____ Approval of Chair: _____

Date: _____

Date: _____

NOTES AND QUESTIONS

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