

**Student Handbook 2010-11
The Department of Theatre and Dance
SUNY Fredonia**

Theatre and Dance

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INTRODUCTION

This handbook is designed to acquaint each major and minor with the philosophy, policies, and procedures of the Department of Theatre and Dance at SUNY Fredonia. Students 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 Arts, 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.*** Students will be informed of any changes to the handbook that occur within the academic year. **When in doubt, ask questions of your advisor.**

All theatre degree programs offered by the Department of Theatre and Dance are fully accredited by the National Association of Schools of Theatre. The department offers the Bachelor of Arts and Bachelor of Fine Arts degrees in several areas. The Bachelor of Arts degree is a General Theatre Studies program. The Bachelor of Fine Arts degree programs are limited to those students who demonstrate excellence or the potential for excellence in Dance, Acting, or Theatrical Production and Design. They are designed for those students who enter the university with a firm idea of their professional goals. In conjunction with the School of Music, the department offers study leading to the Bachelor of Fine Arts in Musical Theatre degree. Students should contact the Department of Theatre and Dance for information regarding auditions or portfolio reviews for all BFA programs. Minors in Theatre or 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.

CHAPTER 1 - PHILOSOPHY OF THE DEPARTMENT

I. The Theatre Major in a Liberal Arts Program

It is the mission 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.

II. 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.

III. 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.

CHAPTER 2 – ACADEMIC POLICIES AND PROCEDURES

I. Admission to the Department

A. Bachelor of Arts - General Theatre Studies

All students who indicate Theatre as their first major preference and are academically accepted by the university are automatically admitted to the Bachelor of Arts General Theatre Studies program. The program is designed for those students seeking an excellent all-around education in all aspects of theatre, and who are interested in pursuing careers as theatre artists, educators, scholars, management or teaching artists.

B. Bachelor of Fine Arts – Acting

In addition to admittance to the university, students must audition during the year prior to entering Fredonia on one of the designated audition dates. The program is limited to those students interested in and firmly committed to a career in acting, and who demonstrate strong potential as an actor. Candidates must be accepted academically by the Office of Admissions in addition to passing an audition. Audition information and application forms are available from the Department of Theatre and Dance, or on the theatre and dance website at <http://www.fredonia.edu/departments/theatredance>. Transfer students should audition for the BFA Acting program during the semester before transferring. The BFA Acting degree requires four years for completion.

C. Bachelor of Fine Arts - Musical Theatre

The Department of Theatre and Dance and School of Music jointly offer study leading to the Bachelor of Fine Arts in Musical Theatre degree. The program is limited to those students who demonstrate excellence in acting, dance and singing and who are firmly committed to professional careers in musical theatre performance. Candidates must be accepted academically by the Office of Admissions in addition to passing an audition. Students must audition during the year prior to entering Fredonia at designated audition dates. The auditions consist of acting, dance and singing. Audition information and application forms are available from the Department of Theatre and Dance, or on the theatre and dance website at <http://www.fredonia.edu/departments/theatredance>. Transfer students should audition for the Musical Theatre degree the semester before transferring. The BFA requires four years in the degree program for completion.

D. Bachelor of Fine Arts – Dance

The BFA in Dance provides training for dance professionals within a liberal arts education. In addition to intensive technical training in a variety of dance styles, additional studies in choreography, repertory, dance history, kinesiology, and musical training are required. The Dance program curriculum is consistent with the guidelines developed by The National Association of Schools of Dance. Acceptance to the Dance major is by audition only. Audition information and application forms are available from the Department of Theatre and Dance office or on the department website.

Dance majors are required to audition for the Fredonia Dance Ensemble, the pre-professional training ensemble.

Dance majors are expected to take at least one or two technique classes per semester. They are welcome to participate in the assorted dance clubs on campus. The dance program sponsors activities throughout the year including performances, master classes, and workshops with professional artists.

Dance majors are required to complete a minor, allowing the pursuit of a secondary interest or as support for professional career goals. Recommended minors include Theatre (22 credit hours), Business Administration (24 credit hours), Communication (18 credit hours), Film Studies (21 credit hours), or Sport and Exercise Sciences (22 credit hours).

E. Bachelor of Fine Arts – Theatrical Production and Design

In addition to admittance to the university, prospective students must interview with the production and design faculty for acceptance into the program. A portfolio of creative work should be part of this process. This may be done during the year prior to attending Fredonia, or BA General Theatre Studies students may be admitted during their first year in residence. Students who are accepted into the BFA Theatrical Production and Design program select a specific track of study from the following options: Costume Design, Lighting, Technical Production or Scenic Design.

F. Theatre or Dance Minor

A student wishing to declare a minor in either theatre or dance must visit the department chair, meet the requirements for the minor, fill out the Change of Major form, and submit it to the registrar.

II. Additional Academic Requirements and Policies

A. Admittance to and continuance in degree programs.

Admittance to and continuance in all BFA programs is provisional. In addition to the specific and individual courses, there are periodic assessments of achievement/improvement for the BFA Acting, BFA Musical Theatre, BFA Dance, and BFA Production and Design student with the purpose of determining advancement/retention. At the conclusion of the fourth semester, the performance or design faculty assesses the student's work, and a determination is made as to permission for continuance in the program for the final two years. Students with unfavorable evaluations will not be permitted to continue study in the BFA but may continue in the BA General Theatre Studies program. *However, a student who successfully completes their sophomore barrier assessment may still be dismissed from the program if their subsequent development is inadequate as determined by continued juries, if their disposition is deemed unacceptable at any time, or if they violate any of the additional policies of the department or the university.*

BFA Acting and Musical Theatre majors are **required** to audition for all Department of Theatre and Dance productions, and to play roles as cast. Musical Theatre majors are encouraged, but not required, to audition for the School of Music Hillman Opera.

Any student in any program who is on academic probation within the university will not be cast in any departmental productions, nor will any major crew assignments be permitted. However, students on academic probation are expected to fulfill their Theatre Production and Design commitment as described below.

All department majors must successfully complete a minimum of 30 upper-level credit hours and appropriate supporting courses as determined by faculty advisement.

Any student currently enrolled as a BA theatre major may audition or re-audition for entrance into a BFA program, provided they have not completed their sophomore year (60 credit hours). A student is given two opportunities to pass a BFA audition/portfolio review. ***This includes their initial audition prior to enrolling at SUNY Fredonia.*** Auditions for students enrolled in the BA program usually occur in November. A portfolio review can be scheduled at any time. A student who is re-auditioning may choose to audition either in their first or second year. Students who are unsuccessful in passing a second audition/portfolio review will not be permitted to audition again.

Transfer students admitted into BFA degree programs, either internal or external, will be placed at a level within the program appropriate to their development as determined by the faculty. In general, all transfer students who enter a BFA program should expect to spend a minimum of three years on the SUNY Fredonia campus.

Transfer students in the BA degree program must complete at least 60% (27 credits) of their major at Fredonia.

B. Theatre and Dance Productions

ALL Theatre and Dance majors and minors are required to complete Theatre and Dance Productions obligations. These are practical extensions of the classroom and vary in accordance with the specific programs. The Theatre and Dance Productions commitment requires approximately eight (8) clock hours per week but may, in certain cases, require significantly more time. Theatre and Dance Productions credit does not count toward the total number of credits required in the BFA Musical Theatre degree program.

C. Academic Advisors

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. Students changing their major to Theatre or Dance from another major must see the department chair for assignment of an academic advisor.

D. Departmental Attendance Policy

The following represents the Department of Theatre and Dance's class attendance policy. Attendance at 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 observances. 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.

E. Plagiarism

To plagiarize is "to steal and pass off as one's own the ideas or words of another" (Webster's *Seventh New Collegiate Dictionary*). Examples of plagiarism include presenting the ideas of another in one's own words without crediting the source, copying sentences, paragraphs, or pages from a source without explicit reference to the pages from which the words were taken, and, of course, presenting another's entire work as one's own. If a student is not certain whether a particular practice may be considered plagiaristic, it is his/her responsibility to consult the instructor for whom he/she is writing the paper, exercise, or examination. SUNY Fredonia and the Department of Theatre and Dance strongly condemns plagiarism and takes severe action against those who plagiarize. Instances of plagiarism are handled in a case-by-case manner, and penalties can range anywhere from failure of the assignment to expulsion from the university.

F. Student Appeal Procedure

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

1. The student first discusses the grade and circumstances for awarding it with the course instructor or, in the case of a jury assessment, the director of their particular area (voice, performance, dance, technical production and design). This **MUST** be done before proceeding to the second step.
 - a. If the student has been reported for a university policy violation (drugs, alcohol, etc.), the appeals process as stipulated by the Office of Student Affairs in the university catalog shall be used.
2. If, after this discussion, the student is not satisfied, 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.

Students wishing to appeal a grade further than the department should look for further information on this policy in the current university catalog.

III. CURRICULUM

A. 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 supersede 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 Category 12 courses outside of their major. BA students who have a double major or minor are not required to take Category 12 courses.

BFA students are exempt from Category 12 due to the large course load required within their majors.

B. DEGREE PROGRAM REQUIREMENTS

1. General Theatre Studies Bachelor of Arts degree

Degree Requirements for Bachelor of Arts in General Theatre Studies (48 credit hours)

Required Core Courses

THEA 100	Theatre Majors Seminar
THEA 101- THEA 102	Theatre and Dance Productions
THEA 114	Introduction to Performing Arts
THEA 117	Script Analysis
THEA 121	Introduction to Technical Theatre
THEA 133	Introduction to Acting
THEA 201	Theatre and Dance Productions
THEA 202	Theatre and Dance Productions
or	
DANC 250- DANC 251	Dance Ensemble/Repertory
THEA 220	Makeup I
THEA 301- THEA 302	Theatre and Dance Productions
or	
DANC 250- DANC 251	Dance Ensemble
THEA 441	Directing I
THEA 451- THEA 452	History of the Theatre I & II
THEA 460	Theatre Management
THEA 481	Senior Seminar (Capstone experience)
THEA 498	Senior Project (Capstone experience)

Electives (12 total credit hours taken from 2 different areas)

Design/Technical Courses

THEA 123	Introduction to Technical Production
THEA 125	Drawing and Drafting for the Theatre
THEA 222	Stagecraft I
THEA 223	Stage Lighting I
THEA 226	Scene Painting I

THEA 228	Costume Construction I
THEA 245	Sound for the Theatre
THEA 324	Stage Lighting II
THEA 325	Costume History
THEA 326	Scene Design I
THEA 327	Costume Design I
THEA 381	Technical Seminar (up to 3 credit hours)
THEA 420	Special Technical Problems

Performance courses

THEA 230	Introduction to Scene Study
THEA 350	Introduction to Musical Theatre
THEA 359	Commedia dell'Arte
THEA 383	Acting Studio: Theatre Games
THEA 424	Advanced Scene Study
THEA 442	Directing II
THEA 468	Devising Theatre

Miscellaneous courses

AADM 400	Arts Administration Practicum
or	
AADM 410	Box Office Practicum
THEA 338	Special Topics (per advisement)
THEA 490	Professional Intern (up to 6 credit hours)

Dance or Literature Courses (up to 9 credit hours)

DANC 100	Introduction to Dance
DANC 111	Modern Technique I
DANC 211	Modern Technique II
DANC 311	Modern Technique III
DANC 112	Ballet I
DANC 212	Ballet II
DANC 312	Ballet III
DANC 113	Jazz Dance I
DANC 213	Jazz Dance II
DANC 313	Jazz Dance III
DANC 114	Tap Dance I
DANC 214	Tap Dance II
DANC 241	Dance Improvisation
ENGL 207	Drama and Film
ENGL 319	Modern Drama

ENGL 321	Contemporary Drama
ENGL 381	Narrative Film after 1940
ENGL 407	Tragedy
ENGL 412	Early Shakespeare
ENGL 414	Later Shakespeare
ENGL 416	Elizabethan Drama
ENGL 418	Restoration/18th Century Drama

All student in the BA General Theatre Studies program must complete a minor program consisting of 18-24 credit hours

2. Acting Bachelor of Fine Arts degree

Degree Requirements for Bachelor of Fine Arts in Acting

THEA 100	Theatre Majors Seminar
THEA 101- THEA 102	Theatre and Dance Productions
THEA 121	Introduction to Technical Theatre
THEA 131	Acting Studio: Acting I
THEA 132	Acting Studio: Acting II
THEA 201- THEA 202	Theatre and Dance Productions
THEA 220	Makeup
THEA 231- THEA 232	Acting Studio: Scene Study I & II
THEA 233- THEA 234	Acting Lab I
THEA 242- THEA 243	Acting Studio: Introduction to Voice and Movement I & II
THEA 246 - THEA 247	Voice and Movement Lab I & II
THEA 301- THEA 302	Theatre and Dance Productions
THEA 341	Acting Studio: Shakespeare
THEA 345	Acting Studio: Voice and Movement III
THEA 346	Acting Studio: Voice and Movement IV
THEA 363- THEA 364	Voice and Movement Lab III & IV
THEA 401- THEA 402	Theatre and Dance Productions
THEA 424	Acting Studio:Audition Techniques
THEA 441	Directing I
THEA 451- THEA 452	History of the Theatre I & II

THEA 499 Performance/Production Seminar (Capstone experience)

ENGL 412 Early Shakespeare

or

ENGL 414 Later Shakespeare

Plus two acting studios chosen from the following:

THEA 331 Acting Studio: Styles

THEA 359 Commedia Dell'arte

THEA 382 Musical Theatre Styles I

THEA 383 Acting Studio: Theatre Games

THEA 423 Acting Studies: Alternative Acting Styles

THEA 432 Acting Studio: Musical Theatre Styles

THEA 468 Devising Theatre

Plus two elective courses chosen from the following (4-6 credit hours):

THEA 353 History of Musical Theatre

DANC 100 Introduction to Dance

DANC 111 Modern Technique I

DANC 112 Ballet I

DANC 113 Jazz Dance I

DANC 114 Tap Dance I

ARTH 101 Art in Culture from Prehistory to 1400

ARTH 102 Art in Culture from 1400 to Present

ENGL 412 Early Shakespeare

ENGL 414 Later Shakespeare

HIST 115 Western Civilization I

HIST 116 Western Civilization II

MUS 263 Music History in Western Civilization I

MUS 264 Music History in Western Civilization II

Total: 74-76 credit hours

3. Musical Theatre Bachelor of Fine Arts degree

Degree Requirements:

a. Theatre Track

THEA 100 Theatre Majors Seminar

THEA 101-
THEA 102 Theatre and Dance Productions*

THEA 121 Introduction to Technical Theatre

THEA 131 Acting Studio: Acting I

THEA 132	Acting Studio: Acting II
THEA 201- THEA 202	Theatre and Dance Productions*
THEA 220	Makeup
THEA 231- THEA 232	Acting Studio: Scene Study I & II
THEA 242- THEA 243	Acting Studio: Introduction to Voice and Movement I & II
THEA 301- THEA 302	Theatre and Dance Productions*
THEA 341	Acting Studio: Shakespeare
THEA 353	History of Musical Theatre
THEA 401- THEA 402	Theatre and Dance Productions*
THEA 424	Acting Studio: Audition Techniques
THEA 432	Musical Theatre Styles II
THEA 434	Musical Theatre Styles Lab
DANC 111	Modern Technique I
DANC 112	Ballet I
DANC 113	Jazz Dance I
DANC 114	Tap Dance I
DANC XXX	Elective
DANC 211	Modern Technique II
DANC 264	Choreography I
DANC 321	Dance for Musical Theatre
MUS 100	Recital Seminar
MUS 101	Beginning Music Theory I
MUS 117- MUS 118	Piano Class
MUS 125- MUS 126	Applied Voice
MUS 115	Music Appreciation
MUS 137- MUS 140	Diction for Singers
MUS 200	Recital Seminar
MUS 217- MUS 218	Piano Class 2
MUS 235- MUS 236	Musical Theatre Voice
MUS 300	Recital Seminar
MUS 335- MUS 336	Musical Theatre Voice

MUS 400 Recital Seminar (Capstone experience)

MUS 435- MUS Musical Theatre Voice
436

*Cannot be applied to the BFA degree.

b. Music Track

THEA 100 Theatre Majors Seminar

MUS 021- Choral Ensembles (four)
MUS 024

MUS 033 Opera Production Practicum (four)

MUS 100 Recital Seminar

MUS 117- Piano Class, Elementary
MUS 118

MUS 121- Aural Skills I & II
MUS 122

MUS 123- Music Theory I & II
MUS 124

MUS 125- Applied Voice
MUS 126

MUS 137- Diction for Singers
MUS 140

MUS 200 Recital Seminar

MUS 217- Piano Class, Intermediate
MUS 218

MUS 221- Aural Skills III & IV
MUS 222

MUS 223 Music Theory III

MUS 354 Form and Analysis

MUS 235- Musical Theatre Voice
MUS 236

MUS 300 Recital Seminar

MUS 317- Piano Class
MUS 318

MUS 335- Musical Theatre Voice
MUS 336

MUS 400 Recital Seminar

MUS 435- Musical Theatre Voice
MUS 436

THEA 101- Theatre and Dance Productions*
THEA 102

THEA 121 Introduction to Technical Theatre

THEA 131 Acting Studio: Improvisation

THEA 132 Acting Studio: Character

THEA 201- THEA 202	Theatre and Dance Productions*
THEA 220	Makeup
THEA 231- THEA 232	Acting Studio: Scene Study I & II
THEA 242- THEA 243	Acting Studio: Introduction to Voice and Movement
THEA 301- THEA 303	Theatre and Dance Productions*
THEA 353	History of Musical Theatre
THEA 401- THEA 402	Theatre and Dance Productions*
THEA 424	Acting Studio: Audition Techniques (Capstone experience)
DANC 105	Folk Dance
DANC 111	Modern Technique I
DANC 114	Tap Dance I
DANC 211	Modern Technique II
DANC 321	Dance for Musical Theatre
DANC XXX	Elective

**Cannot be applied to the BFA degree.*

4. Theatrical Production and Design Bachelor of Fine Arts degree

Degree Requirements for Bachelor of Fine Arts in Theatrical Production and Design

a. Costume Design Track

Core Courses (48 credit hours)

THEA 100	Freshman Seminar
THEA 101- THEA 102	Theatre and Dance Productions
THEA 201- THEA 202	Theatre and Dance Productions
THEA 301- THEA 302	Theatre and Dance Productions
THEA 401- THEA 402	Theatre and Dance Productions
THEA 121	Introduction to Technical Theatre
THEA 123	Introduction to Technical Production
THEA 125	Drawing and Drafting for the Theatre
THEA 130	Acting for Non-Majors
or	
THEA 133	Introduction to Acting

THEA 220	Makeup
THEA 222	Stagecraft I
THEA 226	Scene Painting I
THEA 303	Rendering Technique I
THEA 315	Dramatic Imagination
THEA 381	Technical Seminar (.5 credit taken six times)
THEA 441	Directing I
THEA 451	History of the Theatre I
THEA 452	History of the Theatre II
THEA 481	Senior Projects Seminar
THEA 499	Performance/Production Seminar (Capstone experience)

Required Design Courses (12 credit hours)

THEA 223	Stage Lighting I
THEA 326	Scene Design I
THEA 327	Costume Design I
THEA 328	Costume Design II

Costume Courses (26 credit hours minimum)

ARTS 105	Foundations in Drawing
ARTS 212	Life Drawing I
THEA 228	Costume Construction I
THEA 304	Rendering Technique II
THEA 305	Rendering Technique III
THEA 319	Costume Construction II
THEA 321	Dyeing and Distressing
THEA 325	History of Costume
THEA 329	Flat Patterning
THEA 420	Special Studies – Draping

Total: 86 credit hours

b. Lighting Design Track

Core Courses (48 credit hours)

THEA 100	Freshman Seminar
THEA 101- THEA 102	Theatre and Dance Productions
THEA 201- THEA 202	Theatre and Dance Productions
THEA 301- THEA 302	Theatre and Dance Productions

THEA 401- THEA 402	Theatre and Dance Productions
THEA 121	Introduction to Technical Theatre
THEA 123	Introduction to Technical Production
THEA 125	Drawing and Drafting for the Theatre
THEA 130	Acting for Non-Majors
or	
THEA 133	Introduction to Acting
THEA 220	Makeup
THEA 222	Stagecraft I
THEA 226	Scene Painting I
THEA 303	Rendering Technique I
THEA 315	Dramatic Imagination
THEA 381	Technical Seminar (.5 credit taken six times)
THEA 441	Directing I
THEA 451	History of the Theatre I
THEA 452	History of the Theatre II
THEA 481	Senior Projects Seminar
THEA 499	Performance/Production Seminar (Capstone experience)

Required Design Courses (15 credit hours)

THEA 223	Stage Lighting I
THEA 245	Sound for the Theatre
THEA 324	Stage Lighting II
THEA 326	Scene Design I
THEA 327	Costume Design I

Required Art History Courses (6 credit hours)

ARTH 101	Art in Culture from Prehistory to 1400
ARTH 102	Art in Culture from 1400 to the Present

Elective Courses (17 credits minimum)

ARTS 105	Foundations in Drawing
THEA 221	Computer Foundations in Drawing
THEA 228	Costume Construction I
THEA 304	Rendering Technique II
THEA 305	Rendering Technique III
THEA 322	Stagecraft II
THEA 328	Costume Design II

or

- THEA 426 Scene Design II
- THEA 334 Computer Drawing & Design II
- THEA 420 Special Studies (in another area)
- THEA 427 Scene Painting II
- THEA 460 Theatre Organization & Management
- Total: 86 credit hours

c. Technical Production Track

Core Courses (48 credit hours)

- THEA 100 Freshman Seminar
- THEA 101- Theatre and Dance Productions
THEA 102
- THEA 201- Theatre and Dance Productions
THEA 202
- THEA 301- Theatre and Dance Productions
THEA 302
- THEA 401- Theatre and Dance Productions
THEA 402
- THEA 121 Introduction to Technical Theatre
- THEA 123 Introduction to Technical Production
- THEA 125 Drawing and Drafting for the Theatre
- THEA 130 Acting for Non Majors
- or
- THEA 133 Introduction to Acting
- THEA 220 Makeup
- THEA 222 Stagecraft I
- THEA 226 Scene Painting I
- THEA 303 Rendering Technique I
- THEA 315 Dramatic Imagination
- THEA 381 Technical Seminar (.5 credit taken six times)
- THEA 441 Directing I
- THEA 451 History of the Theatre I
- THEA 452 History of the Theatre II
- THEA 481 Senior Projects Seminar
- THEA 499 Performance/Production Seminar (Capstone
experience)

Required Technical Courses (15 credit hours)

THEA 221	Computer Drawing & Design I
THEA 223	Stage Lighting I
THEA 326	Scene Design I
THEA 322	Stagecraft II
THEA 334	Computer Drawing & Design II
<i>Elective Courses (23 credit hours minimum)</i>	
ACCT 201	Principles of Financial Accounting
ARTS 105	Foundations in Drawing
COMM 101	Fundamentals of Communication
COMM 221	Interpersonal Communication
HLTH 115	First Aid Skills and Knowledge
PHYS 121	College Physics I
THEA 228	Costume Construction I
THEA 245	Sound for the Theatre
THEA 304	Rendering Technique II
THEA 305	Rendering Technique III
THEA 324	Stage Lighting II
THEA 338	Special Topics I
THEA 420	Special Studies in another area
THEA 426	Scene Design II
THEA 460	Theatre Organization & Management
Total: 86 credit hours	

d. Scene Design Track

Core Courses (48 credit hours)

THEA 100	Freshman Seminar
THEA 101- THEA 102	Theatre and Dance Productions
THEA 201- THEA 202	Theatre and Dance Productions
THEA 301- THEA 302	Theatre and Dance Productions
THEA 401- THEA 402	Theatre and Dance Productions
THEA 121	Introduction to Technical Theatre
THEA 123	Introduction to Technical Production
THEA 125	Drawing and Drafting for the Theatre
THEA 130	Acting for Non Majors
or	
THEA 133	Introduction to Acting

THEA 220	Makeup
THEA 222	Stagecraft I
THEA 226	Scene Painting I
THEA 303	Rendering Technique I
THEA 315	Dramatic Imagination
THEA 381	Technical Seminar (.5 credit taken six times)
THEA 441	Directing I
THEA 451	History of the Theatre I
THEA 452	History of the Theatre II
THEA 481	Senior Projects Seminar
THEA 499	Performance/Production Seminar (Capstone experience)

Required Design Courses (15 credit hours)

THEA 223	Stage Lighting I
THEA 324	Stage Lighting II
THEA 326	Scene Design I
THEA 327	Costume Design I
THEA 426	Scene Design II

Required Art History Courses (6 credit hours)

ARTH 101	Art in Culture from Prehistory to 1400
ARTH 102	Art in Culture from 1400 to the Present

Elective Courses (20 credit hours minimum)

ARTS 105	Foundations in Drawing
THEA 221	Computer Drawing & Design
THEA 228	Costume Construction I
THEA 304	Rendering Technique II
THEA 305	Rendering Technique III
THEA 322	Stagecraft II
THEA 328	Costume Design II
THEA 334	Computer Drawing & Design II
THEA 420	Special Studies (SP3)
THEA 427	Scene Painting II
THEA 460	Theatre Organization & Management

Any Studio ART Course by Permission

Total: 89 credit hours

5. Dance Bachelor of Fine Arts degree

Degree Requirements for Bachelor of Fine Arts in Dance

DANC 111	Modern Technique I
DANC 211	Modern Technique II
DANC 311	Modern Technique III
DANC 112	Ballet I
DANC 212	Ballet II
DANC 312	Ballet III
DANC 113	Jazz Dance I
DANC 213	Jazz Dance II
DANC 313	Jazz Dance III
DANC 114	Tap Dance I
DANC 214	Tap Dance II

(Must complete 16 credit hours at 200 or 300 level and at least 4 credit hours each in ballet, modern, and jazz. Students will be placed based on experience and demonstrated proficiency.)

DANC 101- DANC 102	Theatre and Dance Productions (1 credit hour taken twice)
DANC 241	Dance Improvisation
DANC 250	Dance Ensemble (1 credit hour taken 6 times)
DANC 260	Dance Kinesiology
DANC 264	Choreography I
DANC 364	Choreography II
DANC 341	Selected Topics in Dance 1-3
DANC 353	Dance History
DANC 460	Senior Project (1 credit hour taken twice) (Capstone experience)

DANC Electives by Advisement

THEA 121 Introduction to Technical Theatre

THEA 130 Acting for Non-Majors

or

THEA 133 Introduction to Acting

THEA 220 Makeup

MUS 101 Music Theory I

MUS 115 Music Appreciation

MUS 131 Applied Musicianship I

PHED 126 Body Sculpting

or

PHED 139 Weight Training

HLTH 303 Fitness and Nutrition

Total: 71 – 73 credit hours

B.F.A. Dance majors are required to complete a minor.

6. Theatre Minor

Requirements for the Minor in Theatre

(22 credit hours)

THEA 101- Theatre and Dance Productions
THEA 102

THEA 114 Introduction to Performing Arts

THEA 117 Script Analysis

THEA 121 Introduction to Technical Theatre

THEA 130 Acting for Non-Majors

or

THEA 133 Introduction to Acting

THEA 201- Theatre and Dance Productions
THEA 202

Two of the following:

THEA 325 History of Costume

THEA 451 History of Theatre I

THEA 452 History of Theatre II

THEA 460 Theatre Organization and Management

7. Dance Minor

Requirements for the Minor in Dance

(27 credit hours)

The dance minor can complement any major, and is open to all students on campus. Students must have completed 30 credits to audition for the dance minor. Auditions for the minor are held annually during the fall semester. Acceptance into the minor is based on an audition and a review of the student's transcript, with particular attention paid to grades achieved in DANC courses. Students wishing to declare the minor should have an overall G.P.A. of 3.0 or higher.

A. 10 credit hours from the following by advisement:

Dance (DANC) 111, 211, 311: Modern Technique I, II, III (2 credit hours each)

Dance (DANC) 112, 212, 312: Ballet I, II, III (2 credit hours each)

Dance (DANC) 113, 213, 313: Jazz I, II, III (2 credit hours each)

Dance (DANC) 114, 214 Tap I, II (2 credit hours each)

Eight (8) credit hours at 200 or 300 level and at least two credit hours each in ballet, modern, and jazz.

Students will be placed based on experience and proficiency.

B. 17 credit hours:

DANC 264, DANC 364: Choreography I, II (3 credit hours each)

MUS 101 Music Theory I (non-majors)

DANC 250 Dance Ensemble (1 credit hour taken twice)

DANC 260 Dance Kinesiology

DANC 353 Western Dance History

CHAPTER 3 - ASSESSMENT OF STUDENT WORK

In accordance with university policy and the Middle States Commission on Higher Education, the Department of Theatre and Dance conducts an ongoing assessment process for all students in the department. The assessment process is designed to measure the development of a student's progress in achieving the learning goals and skills for each degree program. In order to remain in any of the BFA degree programs, students must demonstrate satisfactory progress in achieving those goals. In general, the assessment process consists of demonstrating to the faculty through performance or portfolio presentation that they are making satisfactory progress.

There are four aspects to the assessment process. The first is the semi-annual or annual jury/portfolio presentation. The second is the "barrier review," a process that determines whether a student is making satisfactory progress in their artist development such that continued study in the BFA program is warranted. The third is the recital or portfolio presentation, a public and comprehensive demonstration of the student's skills and talent. The fourth is disposition, or how a student presents herself/himself as a young professional. Students must successfully complete the full assessment process to be eligible for graduation.

All students participate in their assessment by attending scheduled feedback sessions. These sessions give the student the opportunity to hear directly from the faculty their comments and concerns, hearing feedback in areas where they excel and areas where they need work. Students have the opportunity to ask pertinent questions concerning their assessment and engage in constructive dialog with the faculty about their development. 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.

It should be noted that the jury process itself is not the only assessment procedure. Students undergo constant assessment; both formal (in classes), and informal (in productions), that supplements the jury process, and becomes a part of a student's overall assessment process.

Transfer students will present jury material as advised by the faculty. In no case will a transfer student be asked to present a barrier jury before one year of study has been completed at Fredonia unless they indicate a desire to do so.

I. JURIES

A. BFA Vocal Jury

At the conclusion of each semester in which they are enrolled in the program, students in the BFA Musical Theatre program will present a vocal jury. BFA Musical Theatre juries are scored on a scale from 1 through 5, a 5 representing superior work. Members of the performance and vocal faculty rate students individually using this scale. These scores are averaged at the end of each semester. Juries that average below a 3 will result in the student being given written warning of the potential for dismissal from the program. Should the following semester's average remain below a 3, enrollment in the BFA program may be denied and the student may be advised into the BA Theatre program. Students have the right to appeal the decision of the performance/vocal faculty.

1. Voice Jury Requirements

Freshman Year: Semester 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: Semester 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. See requirements below.

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 at 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.

B. BFA Acting Jury

At the conclusion of each semester in which they are enrolled in the program, students in the BFA Acting program and the BFA Musical Theatre program will present an acting jury. BFA Acting juries are scored on a scale from 1 through 5, a 5 representing superior work. Members of the performance faculty rate students individually using this scale. These scores are averaged at the end of each semester. Juries that average below a 3 will result in the student being given written warning of the potential for dismissal from the program. Should the following semester's average remain below a 3, enrollment in the BFA program may be denied and the student may be advised into the BA Theatre program. Students have the right to appeal the decision of the performance faculty.

1. Acting Jury Requirements

Semesters 1-3:

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

Semester 4: Sophomore Barrier Review (see below)

Semester 5 -6:

Two monologues, each no more than 60 seconds in length. Monologues should be contrasting in character and style. In either the fall or spring semester, one of the monologues must be Shakespearean.

Semester 7-8:

Two monologues of contrasting nature in character and style. No jury is required in the semester in which a student presents a recital.

C. BFA Theatrical Production and Design Portfolios

1. Expectations

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

- Maintain a 3.0 (B) GPA in the major program.
- Attain a grade of C or better in all courses taught by Theatrical Production and Design faculty.
- Will not be allowed to continue in the program if on Academic Probation for more than one semester.
- If the student is the subject of University disciplinary action, their program status is jeopardized.
- 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 major degree or the minor.
- Majors are required to attend all department productions.

2. 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 drafting, carpentry, painting, electrical, stitching, etc.
- Computer skills
- Health and Safety issues
- Professionalism and Attitude
- Self Discipline
- Time Management
- Dedication/Drive
- Acceptance and Action on Criticism Provided
- 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.

3. 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 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.

a. Portfolio Requirements for all portfolios:

- Include at least one design from each area: lights, sets, and costumes.
- 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.
- All produced work must have photos.
- A complete, current printed resume. Bring multiple copies.
- One reduced print of a complex technical drafting. Include a photo if realized.
- Two photos of scenic painting examples.
- Two photos of props, crafts, costumes, scenic elements that you executed.
- No colored mattes on designs.

b. All Scenic Designs must:

- Include a floor plan and section.
- Include all supportive sketches showing the evolution of design.
- Include final rendering or photograph of model.

c. All Costume Designs must:

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

d. All Lighting Designs must include:

- 1/2" Light Plot and section(s) (may be reduced).
- Instrument and dimmer schedules
- Cue sheets
- Computer generated documentation (as appropriate)
- Color keys

- Supplemental drafting i.e. templates, fixtures, etc.

e. All Technical Production Projects must include:

- Appropriately scaled working drawings for projects
- Examples of Hand and CAD drawing
- High quality images of realized finished projects
- 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.

II. BFA SOPHOMORE BARRIER REVIEW

A. BFA Musical Theatre Barrier Review

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

- A minimum of 45 credits of course work
- MUS 226 or 236 Voice
- MUS 122 Aural Theory and MU 124 Written Theory
- THEA 232 Acting Studio: Scene Study II
- DANC 111, DANC 112, DANC 113, DANC 114

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 following semester. A student who does not successfully complete the initial review may petition to perform the review in the first two weeks of the semester following the first review. Failure to pass the review after two attempts will result in the student being dropped from the program.

1. Material to be performed in the barrier review

a. Theatre Track

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.

b. Music Track:

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

Acting: Same as Theatre Track.

Dancing: Same as Theatre Track.

B. BFA Acting Barrier Review

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

- A minimum of 45 credits of course work.
- THEA 232, Acting Studio: Scene Study II
- THEA 243, Acting Studio: Introduction to Voice and Movement II

The sophomore review does not need to be performed if the performance faculty gives 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 initial review may petition to perform the review in the first two weeks of the semester following the first review. Failure to pass the review after two attempts will result in the student being dropped from the program.

1. Material to be performed

One two-person contemporary dramatic scene of five minutes or more duration. In general, these are the scenes that also serve as the final scene presentation for THEA 232 Acting Studio: Scene Study II.

C. BFA Dance Barrier Review

BFA Dance sophomore barriers are scored on a scale from 1 through 5, a 5 representing superior work. Members of the dance faculty rate students individually using this scale. Students scoring below a 3 average will be placed on provisional status for the following semester, and must repeat their dance barrier during the first week of the following semester. If the repeat barrier average remains below a 3, enrollment in the BFA Dance will be discontinued, and the student will be advised out of the major. See dance faculty for specific criteria for the sophomore barriers. Students successfully completing performance roles in five Fredonia Dance Ensemble pieces (not including understudy roles) and having an overall GPA of 3.25 or better, may request a waiver for the sophomore barrier.

III. BFA RECITAL/PORTFOLIO PRESENTATION

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.

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.

All recitalists will be assigned a faculty advisor to work with them in the preparation of all aspects of their recital. Students should consult regularly with their advisor, invite them to rehearsals for feedback, and advise them of any changes. 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. **Advisors have final approval of all material to be presented by the recitalist.**

A. RECITAL REQUIREMENTS

1. BFA Acting

A senior recital featuring one BFA senior recitalist may not exceed 25 minutes. Two BFA recitalists working together may not exceed 40 minutes. Three BFA recitalists working together may not exceed 55 minutes. If time is over at the hearing, material will be cut by the advisor(s).

a. Required Material

- Contemporary Scene (1960-Present)
- Modern Scene (1875-1960)
- Shakespearean Scene
- Additional Material of student's choice. **You must have permission from the performance faculty to sing, fight or dance.**
- Transitional material (must fit into the overall time allotment)

In addition, BFA Acting Students must prepare a written essay. This paper is due no less than seven weeks before your recital date. It should detail the following:

- 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.
- Selection and organization of material to be performed, including scripts.
- A justification for each selection in terms of theme and performance skills.
- List of supporting cast, accompanist, and technical staff.
- A detailed list of sets, props, costumes, and other technical requirements.

2. BFA Musical Theatre

A senior recital featuring one BFA senior recitalist may not exceed 25 minutes. Two BFA recitalists working together may not exceed 40 minutes. Three BFA recitalists working together may not exceed 55 minutes. If time is over at the hearing, material will be cut by the advisor(s).

A BFA-Musical Theatre recital, depending on which track the student has declared (Theatre 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. This must be done in consultation with your faculty advisor.

a. Required Material

i. Group A - Vocal

Scene from Musical Theatre containing Singing, Dancing and/or Dialogue.
Songs from Musical Theatre literature
Songs from “Classical” literature

ii. Group B - Acting

Contemporary Scene (Dramatic Realism 1960-Present)
Shakespearean scene/monologue. If monologue, minimum 16 lines from a play (no sonnets)

iii. Group C - Dance

Solo dance piece performed in modern or classical dance style (non-theatrical)

iv. Group D – Additional Material

Transitional material. (Must fit into the overall time allotment)
Material from student’s ideas. **You must have permission from the performance faculty to perform a fight sequence.**

BFA Musical Theatre Students must also present the following material to their advisor by the fourth week of the semester in which they will present their recital:

- Selection and organization of material to be performed, including scripts and scores.
- A justification for each selection in terms of theme and/or performance skills.
- List of supporting cast, accompanist, and technical staff.
- A detailed list of sets, props, costumes, and other technical requirements.

3. BFA Technical Production and Design Show

The senior portfolio presentation may culminate in a design show open to the public that runs concurrently with the last show of the spring semester. If done, the show is mounted in the lobby of Marvel Theatre. Seniors are expected to help make ready, hang, and dismount their artwork for the design show.

4. BA General Theatre Studies Capstone Project

While at this time there is no formal process for assessment of students in the BA General Theatre program equivalent to the BFA programs, students in the BA program are expected to pass THEA 481 and 498 with a grade of C or better. These two courses constitute a capstone experience for the BA students in their senior year. These projects shall be conceived and executed throughout the senior year and their quality shall be assessed within the parameters set down in the syllabus for the class.

5. Hearings

Three weeks prior to your assigned date of performance you must meet with your advisor(s) for a presentation of your recital materials. Your advisor(s) 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 fully blocked and 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. Only the acting advisor must attend the BFA Acting 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.** Failure to do so may result in a recitalist being denied permission to perform their recital.

6. 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 or changed for any recital. No "special effects" are permitted except those that can be executed within the rep plot. The area begins at the overhang of the balcony, not from the back wall. This provides some backstage space.

Multimedia 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 the Director of Performance in connection with the Operations Manager of the Rockefeller Arts Center. 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.

B. 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:

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

C. 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.

IV. DISPOSITION AND PROFESSIONALISM.

Students in the Department of Theatre and Dance are expected to comport themselves according to the standards of professionalism as currently practiced within the ranks of theatre and dance professionals. The expectation is that students preparing for careers as professional artists develop the necessary personal habits and behaviors that all professional artists adhere to. These include, but are not limited to, the following:

- Collegiality and a cooperative attitude ("What can I do to help?").
- Regular attendance in class and at all required department activities.

- A supportive attitude towards classmates.
- Being on time for all classes and all production calls (being early is even better).
- Showing up for all scheduled rehearsals or production calls. This applies not only to major productions and classes within the department, but also to rehearsals for scenes in class, for one-acts, and any other types of commitments within the department. Students must NEVER get in the habit of deciding that one type of activity or commitment is more important than another – they are ALL EQUALLY IMPORTANT and should be treated as such.
- Politeness with faculty and fellow students (“please” and “thank you” at all times).
- The ability to accept constructive criticism and to act on it.
- The ability to accept all assignments cheerfully and execute them to the best of one’s ability. Whining, complaining, and a general un-cooperative attitude are strongly discouraged.
- Coming in ready and prepared to work in class, in rehearsals, and in production work.
- An attitude that keeps your personal ego in check. The department is not about “you.”

Students will come to realize rather quickly that they are always “on display,” and that their attitude and behavior is constantly being assessed, not only by the faculty, but also by their peers. One of the most important realities in the professional world of theatre and dance (and it is a small world indeed) is that people hire and like to work with people they like, people who are collegial and cooperative, who are willing to chip in and help, and who have a positive attitude about everything. Egotists, whiners, complainers, and the lazy soon find themselves unemployed and unemployable. **All students should be advised that those whose disposition and professionalism is poor or unacceptable as determined by the faculty may be asked to leave any BFA program at any time; indeed, they may be counseled to change their major completely.** The department has a zero-tolerance policy for unacceptable disposition.

CHAPTER 4 - THE PRODUCTION PROGRAM

The Department of Theatre and Dance produces a season of full-length major productions that are audience-oriented. In addition to classroom and workshop experiences, the primary purpose of these productions is to provide the opportunity for students 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 live entertainment, and to provide opportunities for Fredonia students to participate in artistic endeavors.

The production program is considered an "extracurricular activity" by the university, and as such it is governed by all university policies concerning participation in extracurricular activities. Of all those policies, the most important one for theatre student to keep in mind is that all of our theatre productions at all levels are open to all students who have paid tuition to attend SUNY Fredonia. They are not exclusive to the majors and faculty of the Department of Theatre and Dance.

The production program is financed solely and exclusively by ticket sales. Consequently, the department strives to produce a season that seeks to balance the artistic aspirations of the department with the commercial reality of producing marketable shows according to the demographics of the region.

I. DEPARTMENTAL ACTIVITIES vs. NON-DEPARTMENTAL ACTIVITIES

The theatre major's first obligation is to the departmental production program. However, on occasion students may be asked to participate in productions that are produced outside the auspices of the department. The following addresses those situations.

A. Obligation to the Department

All students must first and foremost fulfill their obligations to the theatre and dance department productions. Departmental production activities for which students receive Theatre and Dance Productions credit include the following:

- All five Walter Gloor Mainstage productions
- The Hillman Opera
- Performing Arts Company fall show

All casting and crew assignments are generally completed after the first week of the semester. No student may consider participating in an outside production until these assignments are completed. No first year BFA students may participate in production activities outside the Department of Theatre and Dance. Freshman Musical Theatre majors may not audition for the Hillman Opera. No exceptions to this rule will be made.

Students do not need to seek permission for the following: The five Walter Gloor Mainstage productions, the Hillman Opera, the two major PAC shows, the Orchestris mini-concerts, or the Directing class one-acts. First year BFA students and students on probation are not allowed to participate in outside productions.

Any BFA student who has completed 60 hours in the university, has successfully completed their sophomore review barrier, and has a cumulative overall Grade Point Average of 3.25 or greater does not need permission to participate in an outside production, but must inform their academic advisor of their participation. Students not meeting these criteria must obtain written permission from the department chair to participate in activities outside the prescribed departmental production program. 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 & Dance Productions assignments always take precedence over non-departmental activities.

BA students are not required to audition for department productions or accept major crew assignments, and so they are free to participate in non-department activities without seeking prior permission. However, they must complete their theatre practice or crew assignments within the department, and those assignments take precedence over their non-departmental activities.

B. Permission for Productions Outside the Department

Students must request written permission to participate in outside productions. The student initiates the request with their advisor who, if approving of the request, will pass it on to 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. The permission form is 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 academic probation will not be approved for outside work.

Examples of “outside productions” include but are not limited to the following:

- Independent student or faculty productions
- Productions for other student groups
- Productions for other academic departments
- Student or faculty films
- FSA- produced films
- Films or projects initiated as a result of a grant
- Films or commercials produced by an independent producing company
- Community theatre productions

The policies described here are to be applied only to “outside productions” that are of a live musical or theatrical performance, or a filmed performance. Nothing in these policies should be construed to suggest that students cannot join outside clubs or activities such as the Philosophy Club, other SA-funded clubs or other clubs or religious organizations. Students do not need to seek permission to participate in such activities. However, Theatre and Dance Productions responsibilities must still be fulfilled and take priority over any other outside activities regardless of their nature (with the exception of religious practices and obligations).

II. AUDITIONS AND CASTING PROCEDURES

A. Eligibility

Any SUNY Fredonia student regardless of major who is currently enrolled and in good academic standing in the university 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.

B. Audition Requirements

1. Directors/choreographers of each show will post audition requirements prior to auditions.
2. All BFA Acting and BFA Musical Theatre (Theatre track) majors are **required** to audition for all Departmental Walter Gloor Mainstage Series productions and to play as cast. They are not required to audition for the Fredonia Dance Ensemble.

3. BFA Dance majors are not required to audition for the department's plays, but are **required** to audition for the Fredonia Dance Ensemble Annual Concert. If a BFA Dance major chooses to audition for any of the department's dramatic productions, they must play as cast.
4. Failure to audition as required will result in disciplinary action and possible dismissal from the program.
5. BA students are not required to audition for any of the productions mounted by the department, but they must complete their Theatre and Dance Productions assignments. If a BA student chooses to audition, they must also play roles as cast.
6. 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.
7. The Chair of the department approves final cast lists before they are announced publicly.

III. 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 & Dance Productions grades 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.

IV. ALL-DAY TECHNICAL REHEARSALS

Mainstage productions are given one full day during the week (usually a Friday) devoted to a technical rehearsal 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 letter of 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. If a student is required to attend a class, they will be excused from the All-Day Technical rehearsal for the duration of the class, and are expected to return to rehearsal if it is still going on.

V. TECHNICAL PRODUCTION

A. Theatre and Dance Productions

The class entitled Theatre & Dance Production fulfills two functions:

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

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

Student actors who are cast in shows may use that role for completion of their Theatre and Dance Productions assignment. However, at the discretion of the director, students cast in small roles may be asked to take other assignments to complete the requisite number of hours needed to get credit for the class. **All students are required to complete the requisite number of hours for T&DP 101 and 102.** This is true regardless of how often or in what roles they have been cast.

Theatre & Dance Productions 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.

B. Production Crew Agreement

Once they are given an assignment, a student's responsibilities include, but are not limited to:

- Arrive early and be prepared to work at the designated call time.
- Abide by all policies and procedures as set forth by the Department Handbook and University Catalog.
- Perform all the duties and meet deadlines as set forth by your faculty and/or student supervisor.
- 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.
- 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.
- 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 & Dance Productions. Be aware that there WILL be calls on Saturday and Sundays.
- Provide proper personal attire for working on the stage. This includes proper footwear – open-toed sandals, flip-flops, or other footwear that does not completely cover the foot is unacceptable. Absolutely no bare feet are permitted on the stage during a crew call.
- 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".
- ATTEND Strike.
- ATTEND Annual Departmental Strike and General Clean-up.

Call dates and times are subject to change based on the needs of the production and any unforeseen circumstances. Please anticipate the likelihood of Saturday and Sunday crew calls. In the event such calls are needed, you will given 72-hour notice. It is imperative that you hand in to the production stage manager of any show all of your prior commitments and have them approved. Failure to comply with these policies will negatively affect your Theatre and Dance Productions grade.

C. Additional Production Policies

1. 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.

2. 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.

3. Crew attendance

Production crew members will be provided with a schedule at the beginning of the 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 & Dance Productions meeting at the beginning of each semester.

4. 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.

5. Actor responsibilities with props and furniture:

- use props only for their intended purpose and only if you are told to use the prop.
- return props to their designated storage place after use.
- do not sit on prop furniture except during the course of a rehearsal or performance.
- if a prop breaks or malfunctions, notify both the props person and stage manager immediately.
- use items with care and respect their value and difficulty of replacement.

6. 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:

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

7. Properties, Costumes, and Furniture for productions

Items for department-supported productions are available:

- with a director/designer-approved prop list.
- only to the prop person or costumer for that production.
- 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.

8. Borrowed or Rented Properties, Furniture, and Costumes:

Items borrowed from organizations and individuals other than the Department:

- are the financial responsibility of the producing organization.
- 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.

9. 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.

D. Time Cards for Theatre & Dance Productions

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 & Dance Productions 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 & Dance Productions 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 & Dance Productions 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.**

E. End of the Year Strike and General Department 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 & Dance Productions requirements. Failure to participate will result in the Theatre & Dance Productions grade being lowered accordingly.

CHAPTER 5 – GENERAL INFORMATION

I. 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.

II. 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.

III. 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.

IV. Performance student needs

Performance students should consider having at their disposal the following items for rehearsals and performances:

- Loose dance clothing or sweats for acting, movement and dance classes
- Personal makeup kit
- Hard-soled character shoes (heel and straps for female, dress shoes for men)
- Dark pants or skirt
- Blazer or sport coat
- Full-length rehearsal skirt/cape

V. Technical student needs

- Hard-soled shoes for crew calls
- Comfortable used clothing
- Personal protective devices of choice if not provided by the department (safety glasses, hard hats, etc.)

VI. 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:

- Acting Studios A and B (G29 and G30): Scheduled in Department of Theatre and Dance main office RAC 212
- Bartlett Theatre: Scheduled through the RAC Facilities Manager
- Dods Hall Dance Studio: booked through the studio coordinator in Dods Hall

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)

Signing out the space is done on a first-come first-served basis. The sign-out book for the acting classrooms G29 and G30 is located in the Main Office of the department (212 RAC). Students must see the Operations Manager of the RAC to book the Bartlett Theatre, and the dance studio coordinator to book the dance studio. 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. Failure to leave the room in satisfactory condition will result in being barred from signing out the space.

VII. Associated Student Groups

A. Performing Arts Company (PAC)

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 PAC production by 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.

B. FUSITT

This is the Fredonia Student Chapter of The United States Institute for Theatre Technology. This Student Association constituted group is comprised primarily of Theatrical Production and Design students but any student member of USITT may join. The group sponsors periodic technical and design workshops with outside guests during the year.

C. 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.

D. 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. The group has a faculty advisor chosen by their membership.

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

- 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.

- Must have at least a 3.25 cumulative GPA in your major.
- 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.)
- Any transfer student is eligible for membership providing he or she can show evidence of participation in other college or university productions.
- The point system shall apply to all productions (opera, drama and dance).
- Professional work that receives college credit can be included with the recognition of the membership committee.
- 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.)
- Persons who are already members of Alpha Psi Omega are eligible to become honorary members of the Theta Omega Cast.
- 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.
- 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.
- 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.

VIII. 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
The Mary Joyce Schaefer Scholarship Endowment
Mary and Steve Rees Rising Junior Award for Technical Production
The Bea Ullman Award for Excellence in Theatre
The Michael J. Loughlin Award for Creative Uniqueness

IX. Department Outreach

A. The Callboard

The Callboard is an alumni newsletter produced on occasion 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 information of general 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.

B. Department Website

The department maintains an official department website located at <http://www.fredonia.edu/departement/theatredance>. This site contains all pertinent department information. Students may use this site to look up information and download pertinent documents.

C. Social Media Sites

The department maintains a number of social media sites as a means of publicity for the department and recruitment of future students. Students are welcome to participate in these sites. These sites are strictly for departmental use. Students may not at any time use these social media sites for their own personal use or promotion. All information on these sites is subject to editing by the department.

Students should be aware that their image may at times appear on these sites. **Students not willing to have their image appear on any social media site must indicate that in writing to the department chair.** The only exception to that will be if a student appears in a department-sponsored production and their image is used for publicity purposes.

Students are strongly advised to use caution and be circumspect about what they say or post on social media sites. Keep in mind that you are now beginning to build a professional career, and while a social media site can be very useful to you in networking with others and getting your presence out into the world, it can also damage you severely in the future if you post indiscrete photos, videos, or comments.

Some of the faculty in the department maintain social media sites of their own. While the department has no policy concerning the "friending" of students and faculty, students should recognize and be aware of the fact that, if they choose to "friend" a faculty member, that faculty member now has access to their profile and all the information therein.

1. The department blog – TADA!

The department maintains an active blog that chronicles events happening within the department. It is located at <http://media.fredonia.edu/tada>. Students are encouraged to become bloggers and contribute to the blogs. Students should be advised that the blog is for publicity purposes, and is monitored and occasionally edited for content. The department reserves the right to approve all content on the blog.

2. Facebook

The department maintains a Facebook presence at <http://www.facebook.com/fredoniatada>. Students may choose to subscribe to the Facebook page and contribute to it. Students should be advised that the Facebook presence is for publicity purposes, and is monitored and occasionally edited for content. The department reserves the right to approve all content on Facebook.

3. Flickr/Picasa

The department uses the Flickr and Picasa photo sites to upload and display photos of its productions. These sites are located at:

- <http://picasaweb.google.com/fredonia.caddlab>
- <http://www.flickr.com/photos/29983518@N08/>

Students are welcome to download pictures from these locations for use in their portfolios or résumés.

4. Twitter

The department has a Twitter account. You may follow the department on Twitter at <http://twitter.com/FredoniaTADA>.

5. YouTube

The department takes many videos of all sorts of events within the department, and has a YouTube channel for the purpose of showing those videos. The channel is located at <http://www.youtube.com/user/fredoniatada>.

X. Department Communication

The department uses several means to communicate information to you. It is your responsibility to insure that you check all means of communication, stay informed, and respond to all communication. If a student fails to respond to communicated information, it is nobody else's fault but the student.

A. ANGEL

The university uses a course management system called ANGEL, and the department uses the group feature as a means of establishing an electronic "call board." Announcements and information will come to you via the email feature of this system. As well, pertinent documents (such as this handbook) and information will also be found here. Many of your classes will also use ANGEL, and you will become familiar with its use. Please be certain you are part of the department's ANGEL group at the beginning of the year and that you are receiving all information.

B. Email

The department uses your SUNY Fredonia official email address for all electronic communication. You must check your email on a daily basis for all university as well as department information. The email system is limited, and occasionally a student's allotted amount of space on the email server becomes full. If this becomes the case, you will not be able to receive any more email until you empty out your Inbox. **It is the student's responsibility to maintain their email account properly and to insure that it does not become full to the point where it will accept no email.** Failure to properly maintain your account can result in you missing important information, such as changes in rehearsal schedules or crew calls. You can get information about your email account at <http://www.fredonia.edu/helpdesk/email/>.

C. Callboard

The department maintains a callboard on the east wall of the commons area in the basement of Rockefeller Arts Center. Information such as cast lists, announcements, and other information may be posted there. Students are advised to check the callboard at least once a day for any new announcements or information.

Other bulletin boards are used for disseminating information to the students. The bulletin boards outside the department's main office have information concerning opportunities such as internships, auditions, graduate schools, etc., and the bulletin boards adjacent to the drafting rooms in the tech/dressing room area have opportunities for technical students.

D. Mailbox

Students have their own personal mailboxes outside of the Main Theatre Office on the second floor of the Rockefeller Arts Center. Information of an individual nature is often left in these mailboxes for you. Please check these mailboxes once a day for any important communications.

XI. Miscellaneous 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.
- When necessary, students are encouraged to make use of the Learning Center for academic difficulties, and the Counseling Center for personal difficulties. Theatre and Dance majors can undergo a lot of stress during their time in the department. The university has provided offices and support mechanisms to assist you during stressful periods. While you will find the Theatre and Dance faculty supportive and sympathetic to your issues, they are not professional, trained counselors. It is important that, when personal situations appear to be out of control, you seek personal and professional assistance. The faculty will be glad to assist you in any way to make that happen.
- 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 personal music devices such as iPods during crew calls, rehearsals and performances is not allowed.
- 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.

XII. 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. Students found in violation of the criminal codes regarding use, sale or possession of such substances may be referred to the proper authorities for potential arrest and prosecution.

DEPARTMENT OF THEATRE AND DANCE FACULTY AND STAFF

Below is a list of the department's faculty and staff. Please use this list to contact faculty or staff members. "RAC" stands for Rockefeller Arts Center. The four numbers to the right of the office address is the phone extension for the individual. From an on-campus phone, you need only dial the four numbers. Other phones need to add the university's exchange, which is 673, before the extension. The local area code is 716. To reach a faculty or staff member via email, the appropriate email address format is *firstname.lastname@fredonia.edu*.

Administration

Thomas Loughlin, Distinguished Teaching Professor
Chair; Acting/Directing
University of Nebraska, MFA
215 RAC 3596

Helen Myers, Associate Professor
Director of Dance; Dance/Choreographer
The Ohio State University, MFA
145 Dods 3107

Todd Proffitt, Associate Professor
Director of Technical Production and Design; Lighting and Sound Design
Texas Tech University, MFA
211 RAC 4898

Edward (Ted) Sharon, Associate Professor
Director of Performance; Voice and Movement/Acting
Boston University, MFA
213 RAC 3597

Vicki Gage, Secretary I
212 RAC 3596

Faculty

Jessica Hillman-McCord, Assistant Professor
Acting/Musical Theatre/Theatre History/Criticism
University of Colorado, Ph.D
209 RAC 3138

James Ivey, Professor
Acting/Directing/Theatre History/Criticism
Texas Tech University, Ph.D
220 RAC 4620

Gregory Kaye, Assistant Professor
Scene Design
Florida State University, MFA
B-18 RAC 4840

Samantha Kenney, Assistant Professor
Dance/Choreographer
Smith College, MFA
146 Dods 3106

Paul Mockovak, Associate Professor
Acting/Dance/Musical Theatre
University of Miami, MFA
223 RAC 4619

Katie Nesbit, Assistant Professor
Technical Director
Florida State University, MFA
B-19 RAC XXX

Dixon Reynolds, Assistant Professor
Costume Design
Indiana University, MFA
G-19RAC 4498

Angelika Summerton, Lecturer
Dance/Choreographer
Academy of Music & Theatre (Hanover, GER), MA
147 Dods 3355

Staff

XXX XXXXX, Scene Shop Supervisor
xxxxxxxxxxxxxxxxxxxxxx
P-33 RAC 3326

Laurel Walford, Costume Shop Supervisor
SUNY Fredonia, BA
257 RAC 3768

Adjunct Faculty

Rick Davis, Theatre Management
Wingate University, MBA
673-0891

Christina E. Rausa, Acting
SUNY Fredonia, BA
673-5479

W. Terry Beck, Dance/Choreography

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 two major PAC shows, the Orchesis mini-concerts, 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 by 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