

**Student Handbook 2012-13
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. As a condition of becoming a theatre or dance major at SUNY Fredonia, you agree to be bound by and follow the policies and procedures contained in this handbook. 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 or the department chair.**

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.

In the case of any discrepancies between the programs or policies as listed in this handbook, and programs and policies as listed in the University Catalog, the University Catalog is recognized as the authoritative source for all student and faculty programs and policies, and shall supersede this handbook.

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 and dance programs 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. BA majors are required to complete a minor.

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 generally requires three years for completion for transfer students.

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 generally requires three years in the degree program for completion for transfer students.

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 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. The Dance Minor requires an audition.

II. Additional Academic Requirements and Policies

A. Admittance to and continuance in degree programs.

1. ***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.***
2. BFA Acting and Musical Theatre majors are **required** to audition for all Department of Theatre and Dance productions, and to play roles as cast. BFA Dance majors are **required** to audition for the Fredonia Dance Ensemble, the pre-professional training ensemble. Dance majors are encouraged and invited to audition for the production season of plays. Musical Theatre majors are encouraged, but not required, to audition for the School of Music Hillman Opera.
3. 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.
4. All department majors must successfully complete a minimum of 30 upper-level credit hours and appropriate supporting courses as determined by faculty advisement.
5. All theatre and dance majors are expected to carry a minimum of a 3.0 GPA in their major program. Students carrying less than a 3.0 GPA are subject to probation within the major. Students who fail to maintain a 3.0 GPA within the major for two consecutive semesters may be asked to leave the major.
6. 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 60 credit hours at Fredonia. Transfer students who wish to audition for a BFA program must do so by the end of their first full-time semester in residence at Fredonia. 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.

7. 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.
8. 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. All Theatre and Dance students must be registered for Theatre and Dance Production at any time they are a major in the department and matriculating at the university. Upon completion of 8 semesters of Theatre and Dance Production, a student may be waived from this requirement at the discretion of the Chair of the department.

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. See Appendix A for university policy on plagiarism.

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. General Education Program

Beginning in the fall of 2011, all students entering SUNY Fredonia must complete specific courses approved under the guidelines of the General Education Program/College Core Curriculum. The university frequently makes additions and changes to the GEP/CCC offerings. Policies concerning the GEP/CCC made by the university supersede any information found in this handbook. Consult the University Catalog for specific details of these requirements.

The General Education Program consists of:

<u>Category</u>	<u>Credit Hours</u>
1. Mathematics	3
2. Natural Sciences	6
3. Social Sciences	6
4. American History	3
5. Western Civilization	3
6. Other World Civilizations	3
7. Humanities	3
8. Arts	3
9. Foreign Language	0-6

10. Basic Written Communication

3

11. Speaking Intensive Requirement

0 (fulfilled in major)

All students are required to take one Basic Oral Communication class. This course 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

Students who initially entered the university prior to the Fall of 2011 must still complete the prior College Core Curriculum. See www.fredonia.edu/department/gened/SUNY_Fredonia_General_Education_Program.asp.

B. Degree Program Requirements

All programs of study that the department offers are listed in the [University Catalog](#). The listings in the university catalog are considered official, and supersede any and all other graduation checksheets, advising sheets, etc. Students should refer to the course listings as listed in the University Catalog to insure that they are taking the required collection of courses for their degree. The department's listing in the catalog can be found at <http://www.fredonia.edu/catalog/4257.htm>.

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 artistic 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 dialogue 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. Feedback is noted on the student's assessment form. Students who have not yet performed an assessment barrier must attend a feedback session with all faculty in their area. Students who have passed a barrier jury have the option of arranging a feedback session if they are not satisfied or want further explanation of their feedback, but are not required to do so. 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 are 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 Shakespearian.

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.
- One complete costume plot.
- 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 101 Beginning Theory I OR 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 barrier reviews for transfer students will be considered on an individual basis.

A barrier 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.

All faculty from each area should be present for the barrier review, but at least a minimum of one faculty member from each area is necessary for a barrier review. The faculty in attendance will reach a consensus on the success or failure of the review, which will be communicated to the student.

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, AND one two-person contemporary dramatic scene (see BFA Acting barrier review).

Dancing: One solo dance (modern, tap, ballet, or jazz), 90 seconds minimum. This may be a solo 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 majority 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 two weeks 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.

Your recital should be considered as a legitimate piece of theatre that an audience would pay to view. It is not a time for self-indulgence, for “doing things you never got to do,” for “saying goodbye,” or for undue or excessive sentimentality. Rather, it should be considered as an opportunity to present a thoughtful and meaningful work with artistic merit that demonstrates the level of skill you have attained in your studies.

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. It is not advisable to attempt a particular skill or technique for which you have not received adequate training.

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

BFA Acting majors performing a recital must register for THEA 499 for three credits. A senior recital featuring one BFA senior recitalist may not exceed 20 minutes. Two BFA recitalists working together may not exceed 35 minutes. Three BFA recitalists working together may not exceed 45 minutes. If time is over at the hearing, material will be cut by the advisor(s).

a. Required Material

- Contemporary Scene (1975-Present)
- Modern Scene (1875-1975)
- 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 Presentations

The Technical Production and Design Faculty will assign the senior portfolio presentation date for each student enrolled in THEA 499. Typically it is during Technical Seminar towards the end of the semester. After the presentation the student will sign up for a feedback session from the faculty.

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 for BFA Acting/Musical Theatre Recitals

Two 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 plays in the directing class.

The lighting plot is the Bartlett Repertory Plot. It is comprised of 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 must reserve the Bartlett Theatre for rehearsals through the Operations Manager of the Rockefeller Arts Center. Each recitalist may have no more than three (3) hours of rehearsal in the Bartlett Theatre. One 1 hour of that time may be used for a tech/dress rehearsal. Recitals with 2 or 3 people may use 1.5 hours for a tech/dress rehearsal.

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

Responsibilities on the day of the recital for all recitalists performing either a BFA Acting or Musical Theatre recital include:

- Setting up the Bartlett (chairs / risers / furniture / props etc) on the recital performance day.
- Reserving chairs in the back row for faculty.
- Coordinating the opening safety announcements and all shifts between recitals.

- Taking down / cleaning up the space after recitals are finished. Put away chairs, all props and scenery removed. Returning the risers to the formation needed for the next production using the space. Sweep and mop the floor. Make sure the door is LOCKED and the lights are off.
- Holding production meetings in order to coordinate these duties.

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.
- A rehearsal journal must be kept, with an entry for each rehearsal / performance detailing your process.
- A script analysis must be completed - text on one side, with 3 columns for objectives, subtext and inner monologue.
- A short paper detailing your research into the role, your process, etc., must be written. Roughly 7 pages, also include a bibliography.
- Other - can include copies of reviews, visuals, etc.

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 the acting portion of 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, and requires the permission of the Voice Faculty as well as the theatre performance faculty.

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, dance pieces, 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. Additionally, participation in a production is **NEVER** an excuse for lack of success in the classroom. It is not permitted for student majors to use their participation in any theatrical or dance production at any level as an excuse for missing assignments or exams in their classes. When participation in a production of the department conflicts with a student's class schedule, the student has the responsibility to inform the instructor in advance, receive and complete any assignments, and otherwise make arrangements to complete missed work.

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 Production credit include the following:

- All five Walter Gloor Mainstage productions
- The Hillman Opera

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-time 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.

The policies described here are to be applied only to "outside productions" that are of a live musical, dance, or theatrical performance intended for a public audience, 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).

Students do not need to seek permission for the following (except where restrictions already apply):

- Walter Gloor Mainstage productions
- Hillman Opera
- two major PAC shows
- Orchesis mini-concerts
- Directing class one-acts.

First year BFA students and students on probation are not allowed to participate in any outside productions. Again, students participating in outside activities must still fulfill all aspects of their Theatre and Dance Production responsibilities. Students will NOT be given permission to put their outside activities ahead of their T&DP duties and obligations.

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 and the department chair of their participation. Students not meeting these criteria must obtain written permission from the department chair to participate in productions 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 who do not qualify for exemption as stated above 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 one exception to the above is if a production is the direct result of an assignment for a class in which the student is registered. Students may participate in outside productions for a class in which they are enrolled for credit and need to complete for their degree program. An example may be a student enrolled in a Spanish class whose instructor would like to present short plays as part of the class requirement for a grade.

II. AUDITIONS AND CASTING PROCEDURES

A. Eligibility

The department maintains an “open casting” policy for all its productions. 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. The department also adheres to a “best actor for the role” policy, which means that a director will strive to cast the best possible person in each role.

Notwithstanding the foregoing, the faculty strive to insure that there are opportunities for all students, particularly in the BFA programs, to play a role in a mainstage production. However, it should be noted that *no guarantee of any sort, either implicit or explicit, is made to any student that they will have a role within their time at Fredonia.*

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 **required** to audition for the Fredonia Dance Ensemble Annual Concert, but are not required to audition for the department’s plays. 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 for all productions involving student majors 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/DRAMA DAY

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.

The department also sponsors one or two Drama Day performances a year. These are special performances for area high schools and are matinee performances. The same procedure for All-Day Tech is used for Drama Day with one exception – students **must** make arrangements with professors to miss any classes scheduled during Drama Day. If a professor is not willing to excuse a student from Drama Day for any reason, this should be brought to the attention of the department chair, who will attempt to intercede for the student.

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 and complete all assignments and responsibilities of their position. **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 be 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 Technical Director or other supervising Production and Design Faculty or Staff Member.

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

The scene shop and the costume shop are for use primarily by the Department of Theatre and Dance for creating the scenic elements of their productions. At the discretion of the shop supervisors, students may have the privilege of using shop space for either private work or for work on student productions, 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. Accessibility of the Rockefeller Arts Center

The RAC is accessible on a 24/7 basis to all students in the department. However, this does not mean that all spaces are accessible 24/7. Performance spaces are generally not accessible, and acting classrooms are on occasion locked or inaccessible for cleaning by building staff. Students should make sure that the spaces they wish to access are accessible at the times they desire, and that they have gone through the proper procedures to secure time in those spaces (see below).

In order to insure the security of everyone in the building at all time, the main doors to the building are all locked and secured on a regular schedule. Students wishing to gain access to the building during hours when all the doors are locked must have their ISO number from their FredCard registered in the card swipe mechanism on the loading dock door entrance (the “stage door”). **UNDER NO CIRCUMSTANCES WHATSOEVER** should students prop open doors when they are in a locked state. This threatened the safety and security of EVERYONE in the building by allowing unauthorized persons access to the building. In this day and age, when shooting rampages are a reality, it is absolutely imperative that students keep this in mind at all times. Students should also use their cell phones for texting and calling people within the building if they wish to gain access and have not registered for the card swipe.

IV. 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 FredCard is arranged at the beginning of each semester. Use of the lab is allowed for those students and faculty engaged in departmental production work. The rules for the lab will be posted in the lab.

Violation of those rules can result in termination of privileges to use the space.

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.

Students are only allowed to print or scan in the lab for classes they are enrolled in or departmental productions. Prints for any other purpose will be charged a fee for those prints and must be printed with a lab TA or faculty member present. If an individual needs to use the lab for student production then, with the permission of the instructor, they will be allowed to sign up form THEA 229 if they are not a BFA Theatrical and Design Major.

Both the CADD Lab and Drafting Room are not to be used for student storage unless assigned a drafting table drawer. Any items left in these rooms unattended will be discarded.

V. 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

VI. 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.)

VII. 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. The department chair has the discretion to bump or re-assign space in G29, G30 or the dance studio as needed.

VIII. 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. Please consult a member of the PAC Executive Board for further membership requirements.

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.

IX. 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
 The Artist of Dionysus Award
 The Golden Batocio Award

X. Department Outreach

A. Department Website

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

B. 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. The department does not use these sites for any official communication with students during the academic year.

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 (see policy below).

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:

- <https://plus.google.com/113410354496204151720/photos>
- <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>.

6. Google Plus

The department maintains a Google+ site. Since Google+ does not employ a “friending” process like Facebook, a student must choose to follow FredoniaTada and be added to the Students/Alumni circle.

XI. 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.

The following methods are used to communicate with students. Students should be aware that **only the methods listed below are "official."** The department does not make use of social media such as Facebook or Twitter for official communication with you. Make sure you check all the methods below and are a part of the groups that send out official information.

A. ANGEL

The university uses a course management system called ANGEL. Many of your classes will also use ANGEL, and you will become familiar with its use. The department has officially transitioned out of using this system for department-wide communication and document storage.

B. Google Docs/Google Group (TADA!)

All students have access to FredApps, the university suite of applications provided to the university via Google. These include access to Gmail, Google Calendar, and Google Docs. The department has now made the transition from the use of ANGEL to the use of Google Apps for communication, document storage, and collaboration. Students are encouraged to become familiar with Google Docs for their own personal documentation storage and creation. More information on Google Apps is located at <http://www.fredonia.edu/helpdesk/googleapps/>.

C. Email

The department uses your SUNY Fredonia official email address (*your_id@fredonia.edu*) for all electronic communication. You must check your email on a daily basis for all university as well as department information. **It is the student's responsibility to maintain their email account properly.** 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/googleapps/>.

D. 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.

E. Student Mail Folder

The department is committed to using as little paper as possible by using electronic means of communication whenever possible. However, from time to time it is unavoidable to use paper documents. If a paper document needs to be sent to a student, it will be placed in the student's mail folder contained in a filing cabinet located in

the main office of the department - 212 Rockefeller Arts Center. Please contact the department secretary to gain access to your mail folder.

XII. Policy regarding weapons

Theatre performance requires the reflection of our society, including its violent side; however, the current state of random acts of violence that occur with unfortunate frequency in our society has been met with a very real and potentially lethal response from law enforcement agencies. In the interest of maintaining the safest environment for our students, the department must prohibit the use of weapons of any kind for classroom, studio, recital or showcase rehearsals or performances, except in classroom circumstances where the nature of the coursework involves training in combat and/or weaponry. This policy applies to all one-act performances from the Directing 1 class as well. Mainstage and PAC productions will allow weapons use, but only under the explicit supervision of the technical director and/or weapons specialist.

This is a zero tolerance policy. Students who violate this risk the safety of their fellow students and may face departmental consequences and even referral to the authorities. All students who are put in the position of handling weaponry must read and abide by the procedures for handling weapons developed by the technical production faculty and staff.

XIII. Policy concerning use of student images

The department maintains several public information sites, such as the department website, department blog, and department digital photo sites. These sites use images taken of the day-to-day functionings of the department, such as video interviews, classes, rehearsals, and production photos taken of shows produced by the department. In order to alleviate the continued signing of release forms for the use of your image, by becoming a theatre or dance major in the department you agree to allow your image to be used on any and all of these various web and public information sites without further compensation. Any student not wishing their image to be used, either for an individual instance or for their time here as a student, may inform the department chair in writing of their request. Such a request will be placed in the student's academic file for verification purposes. The only exception to that will be if a student appears in a department-sponsored production and their image is used for publicity purposes. A student wishing to revoke such a ban on using their image may also do so in writing to the chair, and the new information will also be placed in the student's academic file.

XIV. 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. Students shall not purchase any items for the department from their own funds without expressed written permission from the department chair. Students doing so without this permission will not be reimbursed for those purchases.
- 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.

CHAPTER 6 – IMPORTANT UNIVERSITY POLICIES

The university maintains several important policies regulating the behavior of students as well as interaction between students, and between students and college personnel. While it is not the purpose of this handbook to list all the policies of the university (those appear in the University Catalog), it is critical to highlight four of those policies to stress their importance to the well-being and integrity of the department. The department chair has the responsibility and the obligation to investigate all matters of policy infraction within the department.

The text of all policies discussed below are included as appendices to this handbook. Students may view these and other policies at <http://www.fredonia.edu/StudentAffairs/JudicialAffairs/policies.asp#top>.

A. Academic Integrity

The Department of Theatre and Dance has a zero tolerance policy for cheating or plagiarism. If you cannot create your own work you have no business being a theatre artist or any kind of artist. Penalties can run anywhere from a grade of zero for the work to academic dismissal depending on the severity and/or frequency of the offense.

B. 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.

C. Sexual Harassment

The department will not tolerate instances of sexual harassment either between students or between students and college personnel, regardless of whether they take place on campus or off campus. Theatre, as an art form, requires **absolute trust** among the artists to produce superior work. This cannot be achieved when students feel sexually attacked or threatened. The nature of theatre sometimes requires that students, particularly student actors, attain a state of extreme sexual or emotional vulnerability in order to truthfully enact a role. This cannot be achieved in an atmosphere of sexual harassment or sexual misconduct of any sort. Examples of sexual harassment include, but are not limited to: uninvited name-calling; unwanted or inappropriate sexual innuendo or physical contact; entering a dressing room of the opposite sex unannounced or uninvited; unauthorized attempts to view backstage scene changes; sexual activity in a scene that is not specifically consented to by all participants. Above all, when a play calls for scenes of a sexual nature, **it is the responsibility of the director to inform students cast to play such scenes of the full extent of the required or requested sexual actions before they are cast.** Directors failing to do this shall be considered in violation of the sexual harassment policy. Students cast in such scenes must be fully informed and knowledgeable and give their full consent if they wish to be cast in such plays. No student may ever be forced to play such scenes against their will in the name of "artistic truth." Full disclosure and consent must be followed in every instance. **Students retain the right to refuse such casting without penalty if they are uncomfortable with the sexual content of a scene. They also retain the right to withdraw from a part if they are or become uncomfortable with performing such a scene.**

It should be noted that these policies apply not just to roles in plays, but to class exercises as well. Student actors in particular must be aware that explorations of sex and sexuality as it applies to the truthful creation of a role are

part of the training of an actor. However, no student can be coerced into participating in an exercise that causes undue sexual embarrassment, tension or uncomfortableness.

D. Consenting Relationships between University Personnel and Students

The department has no business regulating the personal relationships between students, or between students of legal consent age and university personnel. However, in the case of personal relationships between students and university personnel, the department and the university do have the right to insure that objectivity and unscrupulous fairness be insured for the academic career of the student. Abuse can occur, and this policy is meant to protect both students and college personnel from abusing or misusing power and influence to gain undue advantage, either in the classroom or other university-related circumstances. Students of legal consent age and university personnel who enter into intimate personal relationships, whether within or outside of the department, should do so with an understanding of this policy and its consequences.

Appendix A. SUNY Fredonia Policy on Academic Integrity

Academic Integrity Policy

I. Opening Statement

The State University of New York at Fredonia holds that the life of the mind and personal integrity go hand in hand, and are inseparable. Adherence to this philosophy is essential if we are to facilitate and promote the free and open exchange of ideas upon which our college mission relies. An essential component of the academic experience at SUNY Fredonia is the conviction that academic goals must be achieved by honorable means. It is expected, therefore, that all students attending the State University of New York at Fredonia will support and abide by all provisions of the following Academic Integrity Policy. It is further understood that by enrolling in courses, students are agreeing to the rules and regulations set forth below.

In order to protect the value of the work accomplished by each student and instructor, our academic community depends upon certain honorable standards of behavior from all its members. SUNY Fredonia trusts all students will refrain from participating in any behavior that will inhibit the pursuit of honest academic advancement. To help students avoid activities that can be construed as dishonest or as violations of academic integrity, a partial list of prohibited behaviors and activities is outlined below. This policy is not intended to limit decisions of faculty of professional programs that operate under more restrictive policies and/or have externally monitored procedures for addressing violations of academic integrity.

II. Violations of Academic Integrity

Violations of academic integrity are described within four broad, overlapping categories: Fraud, Plagiarism, Cheating, and Collusion. Examples of violations of academic integrity include, but are not limited to, those described herein:

A. Fraud

Behaving deceptively, misrepresenting oneself or another person, and falsifying official print and/or electronic documents are actions that seriously undermine the integrity of any social institution and may result in criminal prosecution. In a college setting, fraudulent behavior includes but is not limited to:

1. Forging or altering official school documents, whether in print or electronic form, such as grade reports or transcripts, enrollment documents, transfer credit approvals, etc.
2. Forging or tampering with any college correspondence or medical excuses.
3. Tampering with attendance records, such as one student signing for another student.
4. Tampering with or interfering with grading procedures.
5. Misreporting or misrepresenting earned credentials, including academic status, class standing, and GPA.
6. Taking an exam in place of another student.
7. Failing to disclose necessary information on official college forms.

B. Plagiarism

Plagiarism consists of presenting the work of others as one's own. It is unethical to copy directly the words or work of other authors or artists without giving them credit. It is also unethical to rearrange or add a few words to another author's text while leaving the majority unaltered or to take an author's unique idea or discovery and to represent it as one's own. Specific examples of plagiarism include, but are not restricted to, the following examples:

1. Copying the work of another author and/or artist without giving proper credit in the text or reference to the artwork, presentation or performance; neglecting to cite the original in a footnote; and/or failing to identify full and proper documentation in the list of works cited or sampled for presentation or performance.
2. Implying that another author's words, works, or ideas are one's own. Quoting without the use of quotation marks falsely implies originality and is, therefore, an act of plagiarism.

3. Incorporating into a paper or assignment without acknowledgement verbatim corrections or other suggestions that were made by someone other than oneself, the instructor, or an assigned editor.
4. Taking information from one source (such as the Internet) and citing it as coming from another source (such as a required text or article).

C. Cheating

In all academic situations, any behavior that subverts the purpose of an academic assignment constitutes cheating, whether one actively commits the act of dishonesty on one's own behalf or enables someone else to do so. Examples of cheating include but are not limited to the following:

1. Copying someone else's work or permitting one's own work to be copied. Whether involvement in the copying process is active or passive, these acts constitute violations of academic integrity if a student is at all complicit.
2. Using unsanctioned materials, notes, software, and or equipment (such as a programmable calculator).
3. Intentionally providing or seeking questions to an exam that will be given in a later section or used as a make-up exam.
4. Communicating or sharing information during an exam obviously constitutes cheating, as does taking an exam for someone else.

D. Collusion

Most colleges and universities support some opportunities for collaborative learning, but unauthorized collaboration is considered collusion. Unless collaboration is expressly permitted by the instructor, students should work alone. Even when an instructor authorizes collaboration, collusion may still occur. In all cases, work submitted should reflect an individual's own effort.

Examples of collusion include, but are not limited to, the following situations:

1. A pair or larger group of students studies a problem, one of the students formally writes and/or types the results, the other members of the group copy the results, and each individual submits the work as his/her own.
2. A pair or larger group of students work on a series of problems or tasks, each student completes a portion of the problem set or task, the students combine their work, and each student submits the entire problem set or task as his/her own.
3. A course instructor assigns a task or problem to be completed outside of class and explicitly instructs students not to discuss the task or problem with one another, a part or larger group of students discuss or work together on the task or problem, and each individual submits the results as his/her own.

III. Judicial Procedures for Violations of Academic Integrity

A. Stage One: Departmental Level

1. An instructor who suspects a violation of the academic integrity policy will collect all information and materials related to the offense.
2. The instructor will meet with the student to present his/her charge, and the student will be given an opportunity to answer and explain. If the instructor and the student then agree that no violation has occurred, the matter is resolved and the process ends at this point. If, however, the instructor finds that a violation has occurred, whether the student admits or does not admit guilt, the matter must be communicated to the department chairperson (see No. 3 directly following). A student will not be allowed to drop a course to avoid a course sanction or to suspend judicial procedures.
3. For all cases in which the instructor determines that the student has plagiarized, cheated, colluded, or committed any act of academic dishonesty, the instructor will briefly summarize the offense in writing to his/her departmental chairperson. Copies of all information and materials related to the offense shall accompany this correspondence.
4. After appropriate consultation, the chairperson and the instructor will jointly notify the student in writing about the charge and the resulting sanctions. At this stage, some possible departmental sanctions include but are not limited to the following: a formal

warning, a grade of zero being assigned to the particular performance, and/or a failing grade being given for the course. The letter from the chairperson and the instructor may also recommend that the Academic Integrity Review Board hear the case and consider, among several options, placing the student on disciplinary probation, temporarily suspending the student, or permanently expelling the student from the college.

5. Because a student may plagiarize and/or violate provisions of academic integrity in more than one department, the chairperson is required to submit a copy of all correspondence and relevant materials to the appropriate dean of the department in which the offense occurred. For undergraduate students, these materials will be delivered to the Dean of Arts and Humanities or the Dean of Natural and Social Sciences and Professional Studies; for graduate students, materials will be delivered to the Dean of Graduate Studies. The dean will then prepare a full packet of copies for the Vice President for Student Affairs in whose office the packet will be filed as part of the required maintenance of student disciplinary records.

B. Stage Two: Appeal

1. Within 14 calendar days after the chairperson has mailed the letter, the student may decide to appeal the departmental decision. If so, she/he must send a letter of intent to the Vice President for Academic Affairs, with copies sent at the same time to the chairperson in whose department the charge originated, the appropriate dean, and the Vice President for Student Affairs. Upon receipt of such communication and in a timely manner, the Vice President of Academic Affairs will contact the Chair of the Academic Integrity Review Board who will call together the members of the board for a formal hearing. Throughout the appeal process, the charged student is assumed not guilty, and in most circumstances, she/he has the right to remain in class.
2. After the same 14 days, if the student has not appealed, the college will act upon the assumption that the student has accepted the departmental decisions and any sanctions therein. Enforcement of these sanctions hereafter rests with the Office of the Vice President for Student Affairs.
3. If the department has recommended additional sanctions outside its academic purview (probation, suspension, etc.), the Academic Integrity Review Board will be convened to determine if a hearing should be held. If a hearing is scheduled, the Chair of the Academic Integrity Review Board will contact the accused student at least five days in advance.
4. Even if a student does not file a formal appeal within the above time limit, the Vice President for Student Affairs must notify the Chair of the Academic Integrity Review Board whenever a second or subsequent violation is submitted to a student's disciplinary record. The Academic Integrity Review Board will then be convened to review all charges filed and may impose additional sanctions. The Academic Integrity Review Board will consider repeated violations of any or all of the provisions in the Academic Integrity Policy as grievous.

C. Stage Three: Academic Integrity Review Board

1. Whether the student who has been charged decides to appeal the departmental decision, or the Academic Integrity Review Board votes to initiate formal proceedings as the result of other circumstances (see above), the Academic Integrity Review Board will hear and rule on the case. A charged student has the right to select a willing student, faculty member, or an administrative staff member of the college to advise him/her throughout the review process. This non-legal adviser must be a current member of the SUNY Fredonia community (faculty, staff, student), and the adviser may accompany the charged student and advise him/her at any meetings. To avoid conflicts of interest, this adviser may not be selected from the members of the Academic Integrity Review Board.

2. At least one member from each category below is required. A quorum of six members including at least one student representative will be selected from the following categories:
 - a. The Chair of the Academic Integrity Review Board who is a full-time tenured faculty member jointly appointed by the President of the college and the Vice President for Academic Affairs and subsequently approved by the College Senate. The chair's term will be two years with the option of renewal, pending reappointment and re-approval.
 - b. Either the Vice President for Student Affairs or the Associate Vice President for Student Affairs will provide board access to pertinent Student Disciplinary records and will participate as an ex officio member (see No. 4 below). Before witnesses speak or before questions are asked, this representative of Student Affairs will present a summary of the case.
 - c. At least one, but preferably two, undergraduate (or graduate, if pertinent) student representatives selected by the college deans and after nominations by the Joint Chairs and Directors which includes directors and chairpersons of all schools and departments. No two students majoring in a single department will be invited to serve concurrently. To insure that perspectives from a diverse student population are fairly and freely heard, one student will major in an Arts and Humanities department and one will major in a Natural and Social Sciences and Professional Studies department.
 - d. The appropriate dean preferred, but one of the other two deans may act in his/her stead whenever necessary.
 - e. Two chairpersons of academic departments, one from Arts and Humanities, one from Natural and Social Sciences and Professional Studies.
 - f. An additional faculty member from a department not represented by individuals in (a) and (e) above.
3. The Chair of the Academic Integrity Review Board, after prior consultation with the assembled board, may call witnesses, and the student who has been charged may also call witnesses. At the conclusion, the charged student will be asked to address the allegation by pleading guilty or not guilty, and she/he then has the right to speak on his or her behalf. All participants in this hearing will be informed that deliberations are to remain strictly confidential. Hearings of the judicial Review Board will be tape recorded to provide a record of the proceedings.
4. After the hearing, the Academic Integrity Review Board will deliberate and make a formal decision. In the final determination, each of the members of the board, including the Chair of the Board, will cast a single and equally weighted vote. In the event of a tie vote concluding a case, the Chair of the Board will cast an additional vote. Voting will be conducted by written ballot, and the results will be disclosed to board members. Board members are not to disclose either the board's determination or any specifics related to the voting.
5. In a timely manner, the Chair of the Academic Integrity Review Board will complete the hearing report and will deliver copies to the chairperson in whose department the charge originated, the Vice President for Academic Affairs, and the Vice President for Student Affairs. The final report of the Academic Integrity Review Board will include the following:
 - a. A determination of Not Guilty (no violation of academic integrity has been found) or Guilty (the student has been found responsible for the charged violation on the basis of the evidence submitted or has admitted guilt).
 - b. If the student had been found guilty of violating the Academic Integrity Policy, the penalty must also be identified. Sanctions or penalties imposed should be

commensurate with the offense and will take into account the student disciplinary records on file.

6. On the same day the board's decision is delivered to the three individuals above (No. 5), the student will be informed of the board's decision in a meeting with the Vice President for Student Affairs and the Chair of the Academic Integrity Review Board. The student will then be given a copy of the hearing report prepared by the Chair of the Academic Integrity Review Board.
7. Should the student decide to appeal the Academic Integrity Review Board's decision, he or she may do so in a written justification to the President of the college but only if/when the substance of the presented case has changed (i.e., additional and significant evidence is discovered).

D. Maintenance of Student Disciplinary Records

Individual files on all students who are formally charged with violations of the Academic Integrity Policy will be prepared at the time of the student's initial offense and maintained for 10 years thereafter in the Office of the Vice President for Student Affairs. Instructors and chairpersons will initiate this process by submitting, to their dean, a copy of the information and materials related to the offense and a copy of the departmental letter which identifies the charge and which has been mailed to the student. All subsequent materials related to the charge will be copied in the dean's office and delivered to the Vice President for Student Affairs for the student's disciplinary file.

Appendix B. University Policy on Alcohol and Drugs

Alcohol and Drug Policy

The inappropriate use of alcohol and drugs can interfere with student development and seriously threaten the health and safety of the college community. Members of the college community will be held accountable for their behavior while under the influence of alcohol and/or drugs.

These alcohol and drug related sanctioning guidelines focus on student development and early intervention for minor violations and first offenses and on a more disciplinary approach for major violations and repeat or multiple offenses.

Drugs

The following are prohibited:

1. The use, possession, sale, or distribution of illegal drugs, controlled substances, and drug paraphernalia.

Alcohol

The following are prohibited:

1. Using or possessing alcohol (persons under 21 years of age).
2. Distributing or selling alcohol to minors, on or off campus.
3. Misstating or misrepresenting age through the presentation of false documents.
4. Distributing or selling alcohol without a license

Students and guests who are of legal purchase age or older may possess alcoholic beverages in quantities for personal use only in their private rooms, subject to all regulations that may be established by the Office of Residence Life.

Typical Alcohol / Drug Sanction(s)

Listed below are possible sanction(s) for those who violate the drug and alcohol policy. The sanctions listed may be used alone, or in combination, and additional sanctions not listed here may also be applied.

- **First Offense:** The first alcohol or drug related violation would typically result in a Disciplinary Warning and a requirement to complete either the online Alcohol or Drug Education Course. The student will be charged a fee to cover the cost of these programs.
- **Second Offense:** The second alcohol or drug related violation would typically result in Disciplinary Probation and a referral to the Fredonia Cares program, an in-depth alcohol and drug prevention counseling program. The student will be charged a fee to offset some of the cost of this counseling program.
- **Third Offense:** The third offense would typically result in some sort of Disciplinary Suspension. The duration of the suspension would depend on the student's educational and disciplinary record.

If any of the above mentioned offenses are very minor, the Resident Hall Director or Coordinator of Judicial Affairs would have the option to issue a lesser sanction. If any of these offenses are major violations of campus policy, the sanctions may be more severe. Major violations would typically stem from police involvement, criminal charges, hospitalization of participants, or involve the illegal sale or distribution of drugs or provision of alcohol to students who are underage.

Alcohol Education Course

Students are required to complete this online program as a sanction for a first time violation of University alcohol policies. This course is a science-based course and provides detailed information about alcohol and its effects on the body and mind. A fee will be charged to cover the cost of the program.

Drug Education Course

Students are required to complete this online program as a sanction for a first time violation of University drug policies. The course is a science-based course that provides detailed information about marijuana and its effect on the body and mind. A fee will be charged to cover the cost of the program.

Fredonia C.A.R.E.S.

The Fredonia C.A.R.E.S. (Commitment to Alcohol Responsibility and Education for Students) Workshop is a six-hour course led by the Alcohol and Substance Abuse Counselor at SUNY Fredonia. This workshop has been designed for students who have violated any alcohol/other drug-related University regulation or other University policies while under the influence. Additionally, students who would benefit from examining their alcohol/other drug (AOD) use or are interested in AOD education may also participate in this workshop. A fee will be charged to cover the cost of the program.

Appendix C. University Policy on Sexual Harassment

State University of New York at Fredonia

Sexual Harassment Policy

University Policy: Sexual discrimination in the form of sexual harassment, defined as the use of one's authority and power to coerce another individual into sexual acts or relations or to punish the other for his/her refusal, shall be a violation of the policy of SUNY Fredonia.

As an educational institution, SUNY Fredonia is committed to maintaining a campus environment where all members of the academic community are able to work and pursue collegial study in an atmosphere of mutual respect, civility and trust. Any violation of this trust damages the institution's educational mission by undermining the freedoms of inquiry and expression. We must make it unmistakably clear to every member of the faculty and academic staff, to every employee and every student that sexual harassment will not be tolerated here on this campus.

As a form of discrimination, sexual harassment is a violation of both federal and New York State laws, including Title VII of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, and New York Human Rights Act of 1982.

Sexual harassment is any repeated or unwanted verbal or physical sexual advance, sexually explicit derogatory statement, or sexually discriminatory remark made by someone in the workplace or educational setting. Such objectionable behavior may offend the recipient, cause discomfort or humiliation, and interfere with the recipient's job or school performance. This behavior constitutes sexual harassment when:

- submission to such conduct is made either explicitly or implicitly a term or condition of an individual's employment or academic standing;
- submission to or rejection of such conduct by an individual is used as the basis for employment or academic decisions affecting the individual;
- such conduct has the purpose or effect of unreasonably interfering with an individual's work performance or creating an intimidating, hostile, or offensive working or learning environment.

Although we would like to believe that instances of sexual harassment and sexual assault are not common on this campus, I want to reiterate university policy on this important matter. If such cases come to the attention of the university administration and, after careful investigation, are substantiated, we will take appropriate disciplinary action. Complainants should be assured that their concerns will be

treated with appropriate confidentiality and that they are protected from retaliation for having reported the incident.

All of us should keep in mind that students, by virtue of their status, are almost always less powerful and more dependent than others in the university community. This power-dependency exists not only between students and classroom teachers, but frequently between students and other university staff.

Accordingly, employees who invite, encourage or accept intimate relationships with students do so with a risk of exploiting them. Such sexual exploitation, when it occurs, will not be tolerated; nor will we tolerate derogatory sexual remarks and/or insensitive innuendoes, advances, or pressure toward anyone, no matter what the source.

Employees or students who feel they have been harassed in this manner by supervisors, faculty or staff can file formal complaints under the SUNY Grievance Procedure for Review of Allegations of Discrimination. Such complaints can be filed with Affirmative Action at 143 Fenton Hall, 673-3358.

Students who feel they have been harassed by other students can file formal complaints with the Office of Student Affairs, 2nd Floor Gregory Hall, 673-3271.

President Dennis L. Hefner

July 2001

Appendix D. University Policy on Consensual Relations

State University of New York at Fredonia

Policy on Consensual, Intimate Relations Between College Personnel and Students

Mutual trust, confidence, and professional ethics must guide interactions between campus personnel as professionals and students at SUNY Fredonia. As professionals, we must always strive to be objective, unbiased, and scrupulously fair in our interactions with and evaluations of our students.

Anything a college professional does that may raise questions about his or her ability to be objective, unbiased and scrupulously fair in his/her interactions with and evaluations of students is a serious matter. Actions that jeopardize one's ability to convincingly make the claim that he/she can be objective, unbiased, and scrupulously fair or that make it possible that he/she will be perceived as possibly not having acted in such a manner, threaten to erode the mutual trust and confidence we must have in our interactions with one another.

In an effort to delineate professionally appropriate behavior and to foster mutual trust and confidence in our interactions with our students, the College Senate developed guidelines on intimate consensual relationships between college personnel and our students.

Definitions

1. College personnel include all faculty, staff, administrators, teaching assistants, residence directors, and other college employees who have any authority over students.
2. A position of authority includes situations in which one makes or is responsible for an evaluation of a student for admission, coursework, employment, promotion, financial aid, grants, research funding, recognition, suspension, expulsion, or other discipline.
3. Students are all full- or part-time students.
4. An intimate consensual relationship is any romantic and/or sexual bond. This relationship is normally distinct from those defined under the guidelines regarding sexual harassment.

Guidelines

1. It is the sense of the faculty through its College Senate that intimate consensual relationships between college personnel and students create the potential for abuses of authority and for both actual and apparent conflicts of interest.
2. College personnel should not participate in intimate consensual relationships without carefully considering the potential consequences to the student involved, to himself or herself, and to the college.

3. Before entering into any intimate relationship with a student, college personnel have the responsibility to inform that student that such a relationship will limit their ability to direct work or promote that student's career, and may require that the relationship be revealed in any letter of recommendation written by such person.
4. College personnel should not have or have had any intimate consensual relationship with any student currently enrolled in any of their courses.
5. College personnel with administrative responsibilities should not engage in any intimate consensual relationship with any student over whom they have or have had authority, whether directly or indirectly.
6. College personnel should not employ as a research or teaching assistant any student with whom they have or have had an intimate consensual relationship.
7. College personnel should not participate in any decision pertaining to honors, degrees or discipline concerning any student with whom they have or have had an intimate consensual relationship.

Procedures

It is the obligation of any college personnel who have or who have had an intimate consensual relationship with a student to immediately terminate any position of authority with respect to that student and to avoid being in any position of authority with respect to that student in the future.

Upon request, the supervisors of such college personnel will assist in making any necessary arrangements to terminate the position of authority in question and to assure that such a position will not occur in the future.

Noncompliance with Policy

Any credible allegation that any college personnel have failed to avoid or to terminate a position of authority while having had or currently having any intimate consensual relationship with a student obligates the individual's supervisor (or an appropriate designee) to conduct a prompt, thorough, balanced and scrupulously fair inquiry to determine whether the allegation is true. For an investigation to be pursued, the allegation must not be anonymous.

During the investigation, the supervisor (or an appropriate designee) must meet separately with the student and also with the staff member. Those meetings must be at a time which is mutually convenient to the supervisor (or designee) and the person being questioned. When the supervisor calls for the meeting, the person being questioned must be informed of the reason for the meeting. He or she must be advised that they may have a person of their own choosing also attend with them, except that the person cannot be that person with whom there may or may not have been the consensual relationship in question.

Where it is verified that a position of authority in an intimate consensual relationship has existed or exists and the subordinate and/or the student involved refuse(d/s) to terminate the position of authority, the supervisor will terminate the position of authority.

Sanctions

Persons who have knowingly abused their professional authority in violation of these guidelines may be subject to a range of sanctions as specified in the appropriate collective bargaining agreement. All rights and procedures of the appropriate collective bargaining agreements and the campus handbook apply in the enforcement of the sanctions under these guidelines.

At the same time, it is essential that college personnel be protected from false allegations that an intimate consensual relationship exists that overlaps with a position of authority. Supervisors investigating any allegation of such a relationship are obliged to report anyone who knowingly makes such a false allegation. False reporting may be subject to sanctions that can range from verbal warnings to dismissal or termination. All rights and procedures of the appropriate collective bargaining agreements and the campus handbook apply in the enforcement of these guidelines.

APPENDIX E. 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 Orchestis 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 and 60 or more credit hours 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 _____

APPENDIX F. DEPARTMENT OF THEATRE AND DANCE FACULTY AND STAFF

Below is a list of the department's full-time 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

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

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

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

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

Ms. Lisa Schrantz, Secretary I
 212 RAC 3596

Faculty

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

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

Mr. Evan Hill, Visiting Assistant Professor
 Scene Design
 University of Missouri-Kansas City, MFA
 B-18 RAC 4840

Ms. Samantha Kenney, Assistant Professor
 Dance/Choreographer
 Smith College, MFA

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146 Dods 3106

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

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

Mr. David Stellhorn, Assistant Professor
Technical Director
University of Illinois, Urbana-Champaign, MFA
B-19 RAC 4960

Ms. Angelika Summerton, Lecturer
Coordinator of Dance Studio Administration; Dance/Choreographer
Academy of Music & Theatre (Hanover, GER), MA
147 Dods 3355

Staff

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

Mr. Maximillian B. Zorn, Scene Shop Supervisor
SUNY Purchase, BFA
B-19 RAC 4960

Emeritus Professors and Staff

Mr. Stephen E. Rees, Chair/Technical Director
Mr. Gary C. Eckhart, Scene Design
Ms. Carol J. Blanchard, Costume Design
Ms. Mary Charbonnet, Acting/Directing
Dr. Robert Klassen, Chair/Acting/Directing
Ms. Carol Prevet, Dance
Ms. Vicki Gage, Secretary I
Mr. Tom Castellana, Scene Shop Supervisor

NOTES AND QUESTIONS