THE UNDERGRADUATE PROGRAM

DECLARATION OF MAJOR/MINOR

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

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

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

CURRICULUM

Theatre Major: Students majoring in theatre are required to take a minimum of 15 courses, 2 outside the department and 13 from the following theatre listings:

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<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Name</th>
<th>Prerequisites</th>
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<td>THEP 213-6</td>
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<td>or THEA 228</td>
<td>4</td>
<td>Dance Technique I: Tap</td>
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Additional requirements: One upper-level design/technical course chosen from the following courses:

- THEA 246 4 Theatrical Makeup Techniques none
- THEA 340 4 Scene Design Workshop THEA 203 and THEP 213 or 214 or 215 or 216
- THEA 341 4 Stage Lighting THEA 203 and THEP 213 or 214 or 215 or 216
- THEA 342 4 Costume Design THEA 203 and THEP 213 or 214 or 215 or 216 or THEP 273 or 373
- THEA 343 4 Costume Technology THEA 203 and THEP 213 or 214 or 215 or 216 or THEP 273 or 373
- THEA 344 4 Sound Design none
- THEA 389S 4 Scene Painting THEA 203 or Permission of instructor
- THEA 389V 4 CAD Drafting for Theater THEA 203 and THEA 341 or THEA 340

The equivalent of 2½ 4-credit courses in technical theatre practica (10 credits total) is required. Six of the 10 technical credits must be earned by working in the scene shop [THEP 270, 370 or 470] and costume shop [THEP 273, 373, or 473], with a minimum of two credit hours in each. (Therefore, this requirement can be satisfied by earning three credit hours in each shop or four credits in one and two credits in the other. It is also possible to earn two of the six credits by hanging and focusing lights [THEP 272, 372, or 472]). The remaining four credits may be in any assignment that qualifies for technical practicum.

Performance practica are granted for participation in performance assignments, and may be used to fulfill the elective requirements.

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

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

**Acting/Directing Emphasis** students must take:
- THEA 308. Intermediate Acting: Scene Study
- THEA 310. Actor Training: Body Work
- THEA 307. Intermediate Acting: Meisner
- THEA 311. Actor Training: Voice Work

**Dance Emphasis** students take:
- One of THEA 225/226/227/228 which has not already been taken
- Two upper-level dance course in their area specialization (selected from THEA 325, 326, 327, or 328)
- THEA 322. Choreography I
  or THEA 424. Dance Workshop for Performers
- THEA 220. Yoga for Actors and Dancers

**Design/Tech Emphasis** students take:
- 4 Credits of 300/400 level practicum as a design assistant/stage manager/ assistant stage manager/assistant technical director on a main stage production.
- 8 credits of 400-level practica in student’s area of specialization.

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

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

Acting/Directing Emphasis
   MUS 101. Introduction to Music
or MUS 120. Music Theory for Non-Majors
or another music history or theory course (with approval of undergraduate advisor)
or 4 credits of THEA 225, 226, 227, 228 or THEA 287M
and
ONE of the following:
   ENG 245. Shakespeare
   ENG 420. Topics in Drama
   ENG 422. Contemporary Drama
   CLAS 214. Greek Drama in Translation
   FREN 461. Topics in French Drama

Dance Emphasis
   MUS 101. Introduction to Music
   MUS 120. Music Theory for Non-Majors
   or Another music history or theory course (with approval of undergraduate advisor)

Design/Technical Emphasis
   ARTS 171. Drawing I
   ARTH 103. Introduction to Architecture
   or Art History Survey Course (with approval of undergraduate advisor)

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

The Department provides the following sequence of courses for each Theatre emphasis and an order in which we suggest they be taken. These recommended sequences are not required, but will help make the most out of one’s Theatre Major.
Suggested Track with the Acting/Directing Emphasis:

**Acting Sequence**

**Freshman**
THEA 207. Actor Training I: Basic Processes
THEA 203. Technical Production &
THEP 213-6 Technical Prod Lab
THEA 308. Intermediate Acting: Scene Study I
THEA 310. Actor Training: Body Work
2 cr. Run Crew

**Sophomore**
THEA 206. Intro to World Dramatic Literature
THEA 307 Intermediate Acting: Meisner
THEA 304. History of Theatre
THEA 311. Actor Training: Voice Work
4 crs. Shop Practica

**Junior**
Upper Level Tech
2 cr. Run Crew
2 crs. Shop Practica
THEA 410. Actor Training: Body and Voice/Scene Study
THEA 309. Performance and Modern Culture
Perform in one or more shows

**Senior**
THEA 412. Advanced Topics in Acting (A: Shakespeare; B: Chekhov; C: Comedy)
Perform in one or more shows
Another THEA 412 Topic not already taken or THEA 489 Topics Course
**Directing Sequence**

**Freshman**
- THEA 207. Actor Training I: Basic Processes
- THEA 206. Intro to World Dramatic Literature
- THEA 203. Technical Production &
- THEP 213-6 Technical Prod Lab
  2 cr. Run Crew

**Sophomore**
- 4 cr. Shop Practica
- 2 cr. Run Crew
- ENG 245 Shakespeare
- THEA 310: Actor Training: Body Work
- THEA 307. Intermediate Acting: Meisner
- THEA 308. Intermediate Acting: Scene Study I

**Junior**
- THEA 309. Performance and Modern Culture
- THEA 311. Actor Training: Voice Work
- THEA 459. Directing
- MUS 101. Introduction to Music
  or
- MUS 120. Music Theory for Non-majors

**Senior**
- Directing Practica
- THEA 410. Actor Training: Body and Voice/Scene Study
  or
- THEA 412. Advanced Acting
  Or
- THEA 489 Topics course
  Asst. Direct Main Stage
**Acting (Musical Theatre) Sequence**

**Freshman**
- THEA 207. Actor Training I: Basic Processes
- THEA 101. Introduction to Musical Theatre
- 2 cr. Run Crew
- THEA 203. Technical Production &
- THEP 213-6 Technical Prod Lab
- THEA 287N. Techniques of Musical Theatre
- THEP 310. Actor Training: Body Work

**Sophomore**
- THEA 308. Intermediate Acting: Scene Study I
- 4 crs. Shop Practica
- THEA 225. Dance Technique I: Ballet
- THEA 206. Intro to World Dramatic Literature
- THEA 387N. Techniques of Musical Theatre 2
- MUS 101. Introduction to Music
  or
- MUS 120. Music Theory for Non-majors
- Or Private Voice Lessons through the Music Department

**Junior**
- THEA 307. Intermediate Acting: Meisner
- Upper-Level Tech
- 2 cr. Shop Practica
- 2 cr. Run Crew
- THEA 325. Dance Technique II: Ballet
- THEA 228. Dance Technique I: Tap
- Perform in a musical production
- THEA 304. History of the Theatre
- THEA 487N. Techniques of Musical Theatre III

**Senior**
- THEA 226. Dance Technique I: Jazz
- Perform in a musical
- THEA 310. Actor Training: Body Work
- THEA 311. Actor Training: Voice Work
- THEA 309. Performance and Modern Culture
- THEA 388R. 101 Repertory Company
Suggested Track within Design/Tech Emphasis:

**Design/Tech Sequence**

**Freshman**
- THEA 207. Actor Training I: Basic Processes
- or
- THEA 225. Dance Technique I: Ballet
- or
- THEA 226. Dance Technique I: Jazz
- or
- THEA 227. Dance Technique I: Modern
- or
- THEA 228. Dance Technique I: Tap
- 4 cr.  Run Crew
- THEA 203. Technical Production &
- THEP 213-6 Technical Prod Lab
- English Dept. Drama Class
- THEA 206. Intro to World Dramatic Literature

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

**Junior**
- THEA 309. Performance and Modern Culture
- 400-level Practicum (4 credits)
- ARTH 103. Introduction to Architecture
- or
- Art History survey course (with approval of UG Director)
- 2 cr. Shop Practica

**Senior**
- 400-level Practicum
- Another upper-level Tech not already taken
- Independent study or thesis in area of interest
Suggested Track within Dance Emphasis:

_Dance Sequence_
_Freshman_
THEA 225. Dance Technique I: Ballet I
or
THEA 226. Dance Technique I: Jazz
or
THEA 227. Dance Technique I: Modern
or
THEA 228. Dance Technique I: Tap
2 cr. Run Crew
THEA 206. Intro to World Dramatic Literature
MUS 101. Introduction to Music
THEA 321. Children’s Dance Theatre

_Sophomore_
Another Dance Class from THEA 225, 226, 227, or 228
THEA 203. Technical Production &
THEP 213-6 Technical Prod Lab
THEA 304. History of the Theatre
MUS 120. Music Theory for Non-majors
4 cr. Shop Practica

_Junior_
Upper-level Tech (THEA 341 or 344)
THEA 322. Choreography I
THEA 220. Yoga for Actors and Dancers
THEA 309. Performance and Modern Culture
300-level dance class
2 cr. Run Crew
2 cr. Shop Crew

_Senior_
THEA 422. Choreography II
or
THEA 424. Dance Workshop for Performers
2 cr. Shop Practica
300-level dance class
Honors Program

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

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

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

To receive regular honors, students must have a cumulative GPA in the Theatre major of 3.25. High Honors requires a cumulative GPA in the Theatre major of 3.5. Highest Honors will be given only to those with a cumulative GPA in the Theatre major of 3.75 or above.
**Theatre Minor:** A Minor in Theatre consists of four (4) non-practicum theatre course (16 credits), plus eight (8) credits of practica. One of the non-practicum courses must be chosen from the following:

THEA 203. Technical Production and THEA 213. Lab
or
THEA 206. Intro to World Dramatic Literature
or
THEA 304. History of the Theatre
or
THEA 309. Performance and Modern Culture

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

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

*Pass/Fail grading option is not acceptable for courses taken to satisfy the courses for the theatre major/minor.*
Each faculty member is assigned to the same discussion section number for Theatre 391, 491, 497, 498, and 499, as well as for all THEP courses.

04 Anne Brady 11 Don Boros 17 Fred Weiss
08 Barbara Wolfe 13 Tom Kremer 18 Don Guido
09 John Vestal 15 Karen Kozlowski 30 Andrew Walkling
10 Sue Peters 16 Rhae Ann Hawkes

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

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

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

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

THEP 266 & 276, 366 & 376, 466 & 476 STAGE MANAGEMENT PRACTICA—Supervisory work on all performance and technical aspects of a Theatre Department production. The Stage Manager works closely with faculty or student director. Concurrent registration required for 2 credits of technical practica (276, 376, 476) and 2 credits of performance (266, 366, 466). Permission of the Director is required. Most performances and rehearsals are in the evening; therefore, evening classes will usually conflict.
Practicum Guidelines: This chart offers the amounts and types of credit available for given assignments. Variations, including raising these numbers, require explanation by the instructor.

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<th>PRACTICUM POSITIONS</th>
<th>CLS PR/C</th>
<th>CR/PF/N</th>
<th>ITW CR/PF/N</th>
<th>STUDIO CR/PF/N</th>
<th>MAIN CR/PF/N</th>
<th>MSC CR/PF/N</th>
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Reminders:

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

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

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

No retroactive credits will be allowed.
PRACTICUM IN TEACHING COLLEGE THEATRE—THEA 391 and 491

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

INTERNSHIPS—THEA 495

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

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

- Students applying for internships must be a Binghamton University undergraduate.
- Students must register and pay for at least two (2) credits (as well as any additional University fees) to qualify for internship programs.
- Students must have a faculty sponsor in the department in order to receive credit.
- Students must have two (2) letters of reference; one letter from the faculty sponsor; one from an outside source (preferably a previous employer).
- In order to participate in the Theatre Internship Program, students must have successfully completed prerequisite courses and/or experience deemed appropriate by the faculty in the area of the internship.
- The faculty sponsor, after consulting with the other members of his/her discipline, will meet with the Director of Undergraduate Program to determine the number of credits involved. For each student being considered, that number will be ascertained on the basis of the degree of anticipated involvement as indicated in a formal agreement with the intern’s host individual or organization.
- Student will be required to contact the faculty sponsor and the Theatre office during the internship to report progress/problems.
- Student will be required to fill out an evaluation form at the end of the Internship.

No practicum credits will be issued for internships off campus.
INDEPENDENT STUDY—THEA 497

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

The project is proposed by the student and the instructor who will supervise the work on the departmental Independent Study Approval Form (forms are available in the department office) and is submitted to the Director of Undergraduate Programs. Once the Undergraduate Director approves the proposal, it is submitted to the Department Chair. It is necessary that both the Undergraduate Director and the Chair approve requests for independent study. If they both approve the proposal, the form is forwarded to the Department Secretary where she registers the student for this course. The original white form is kept in the Department Office, the yellow form is given to the instructor, and the pink form is forwarded to the student. If either the Undergraduate Director or the Chair decide not to approve the proposed independent study, the approval form is returned to the instructor with the reason(s) for disapproval.
SENIOR THESIS—THEA 499

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

Areas from which a thesis may be selected include:

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

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

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

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

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

**Statement of Purpose:** *Why an Acting Thesis?*
- To work on special acting problems.
- To attempt characters/kinds of roles never previously done.
- To further explore specialized character problems.
- Other

**NOTE:** BE EXPLICIT

**Areas of Theatre and Drama to be Explored:**
- Genres
- Kinds of roles

**NOTE:** CITE AS MANY EXAMPLES AS POSSIBLE

**Performance Format - Expectations:**
- Technical and Design Requirements (details)
- Special Performance Considerations (e.g., music, song, dance, use of other actors, etc.)
- Special Content Considerations (e.g., based on theme, etc.)

**Additional Requirements Relating to the Student and Program Chosen:**
1. During the semester in which a student is performing an acting thesis, that student may be cast in only one production within the department regardless of the size of the role or the production status.
3. At least one selection in the thesis program must involve verse.
4. The thesis program must include at least two scenes of contrasting nature.
**Dance Thesis**

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

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

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

**Statement of Purpose:** Why a Dance Thesis?
To further explore and develop techniques, styles, and creative approaches to dance composition (e.g., use of Effort-Shape, notation, period reproduction).
To define and resolve special dance situations (e.g., technical problems elaborated through a lecture-demonstration).
To exemplify production aspects related to dance (e.g., effective use of scrims, light design, costume design).
Other.
NOTE: BE EXPLICIT

**Performance Format - Expectations:**
Technical and Design Requirements (details)
Special performance considerations (e.g., accompaniment, dancers)
Special content considerations (e.g. based on theme, etc.)
Thesis Advisor’s Responsibilities

A. To engage in planning conferences having to do with selection of material and other production matters prior to the beginning of rehearsal.

B. To monitor the student's progress during rehearsals according to the following scheme:
   1. During the first two weeks of rehearsal, attend a minimum of one work session per week.
   2. During the second two weeks of rehearsal, attend a minimum of two work sessions per week.
   3. During the last two weeks of rehearsal, attend work sessions as needed.

C. Important additional considerations:
   1. It should be emphasized that by the time the first week of rehearsal has begun, the material must have been chosen and the memorization process must be underway.
   2. The thesis advisor will not direct the thesis. The advisor will guide the work and offer suggestions as needed.

PREREQUISITES

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

CLASS ATTENDANCE

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

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

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

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

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

GRADES

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

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

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

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

As indicated in correspondence from the Registrar's Office, "It is the department's responsibility to insure security of forms issued to the department..." Therefore, the above policy will be strictly enforced, and no exceptions will be granted.
GRIEVANCES  (See ARTICLE VI: GRIEVANCE PROCEDURES, page 9 in By-Laws)

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

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

ANNUAL AWARDS AND SCHOLARSHIPS

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

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

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

Don A. Watters Award: A $100 cash award funded by a committee which administers the Don A. Watters Scholarship Fund. Mr. Watters, professor of theatre and chairman of the Division of Humanities, died on October 13, 1968. Awarded by the faculty of the Department of Theatre to a senior student in recognition of outstanding service or achievement in theatre. Normally awarded for cumulative achievement rather than for a single project.
senior practicing Theatre Artist during his/her residence with the Theatre Department at Binghamton University. This award is presented with the overwhelming support of the Theatre Faculty.

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

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

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

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

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

**Gruber Family Scholarship:**
Awarded to a full-time Harpur College junior or senior (student’s status for the coming year), with proven academic merit. Initially, the scholarship will be awarded to an English major and rotate to a Theatre Major the following year. The scholarship is based on both intellectual and artistic talents.
THE GRADUATE PROGRAM: MASTER OF ARTS IN THEATRE

PURPOSE

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

DEGREE REQUIREMENTS

Admission Requirements

Undergraduate specialization in theatre is not required. However, students lacking a suitable background in theatre studies upon completion of their bachelor's degree are obligated to complete appropriate undergraduate courses in addition to courses required for the MA degree. The deficiencies to be made up are determined by the department. The Graduate Record Examination is required, as is the TOEFL exam for foreign applicants whose native language is not English.

Course Requirements

A student is obligated to satisfactorily complete a minimum of thirty-two credit hours to qualify for the degree. Four specific courses (four credits each) and a thesis (four credits) are required of all students. The courses are Theatre Production Technology (THEA 544), Theories of Acting and Directing (THEA 569), Seminar in Dramatic Theory and Structure (THEA 572), and Seminar in Theatre History (THEA 579). The remaining credits/classes will complement each student’s interests and will be chosen in consultation with the Director of Graduate Studies.

Other Requirements

The MA candidate must receive at least a full B (3.0) in all required courses and achieve an overall grade average of at least a B (3.0) in order to successfully complete the program. All graduate students are expected to participate actively in the Department’s various projects.
Given the Department's objectives, all candidates for the Master of Arts in Theatre are required to demonstrate a general knowledge in the field plus cultivated skills in a specialized area of theatre, culminating in an acceptable thesis. This may be: 1) a traditional SCHOLARLY THESIS; 2) a CONCEPTUAL THESIS incorporating traditional research into detailed preparatory materials for realization of a hypothetical production; 3) a PRODUCTION THESIS entailing hands-on creative work accompanied by a summary essay. A thesis proposal will be developed in consultation with the student's advisor, and should include:

1) A well constructed plan for research and development drawn from the following topic areas:
   a. Acting
   b. Criticism
   c. Dance
   d. Design (scenic, costume, lighting)
   e. Directing
   f. History
   g. Management
   h. Musical theatre
   i. Musical theatre composition
   j. Playwriting
   k. Promotion and marketing
   l. Technical theatre
   m. Theory
   n. Other

2) A personal résumé, emphasizing experience and preparation related to the area of dominant interest.

Thesis Proposal Guidelines

1) If the directing option is chosen, the proposal must include a justification of the play choice, a production concept description, a listing of all anticipated production requirements and complications with proposed solutions, and other relevant information as determined by the particular text or approach. Prospective directors must keep in mind that, in some semesters, the Department is short of technical and design students. During those times, thesis productions may be able to receive no more than In-the-Works technical and design support (see pg 65 in “The Production Program”). This matter must be considered when a script is chosen. Students must also give careful consideration to other practical matters, including the number and type of possible concurrent directing theses.
2) If the acting option is chosen, the student must list plans for at least one program (proposed content, technical requirements, etc.). Note: for both acting and directing options, all proposals must include requests for time and space—i.e., when during the semester and which performing venue.

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

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

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

6) The due date for proposals shall be the Friday of the seventh week of classes in the semester preceding that in which the student proposes to write/perform the thesis. One typewritten copy of the proposal, signed by the student and the advisor, should be submitted to the Director of Graduate Studies, who will then circulate copies to appropriate Departmental committees (culminating with the Graduate Committee) for approval. Students proposing an acting or directing thesis are warned that it may be necessary to have their advisor in place and their proposal submitted well in advance of the formal deadline.

**Thesis Writing Guidelines**

**Acting and Dance Thesis**

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

I. Introduction

II. Rational for Performance Program
   A. General Intentions
   B. Choice of Material

III. Explanation of Production Elements

IV. Rehearsal Procedures

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

VI. Analytical Essay Documenting and Evaluating the Production Experience

VII. Summary

VIII. Bibliography
Appendix A: Rehearsal Log
Appendix B: Promotion Record
Appendix C: Photographic Record

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

Directing Thesis

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

I. Description of Production Concept
II. Rationale for Production Elements
   A. Scenic Design
   B. Costume Design
   C. Lighting Design
   D. Other as Needed
III. Production Procedures
   A. Auditioning and Casting
   B. Rehearsal Schedule and Scheduling Considerations
IV. Annotated Director's Prompt Book
V. Analytical Essay Documenting and Evaluating the Production Process
VI. Description of Personal Growth and Discovery
VII. Conclusion
VIII. Bibliography

Appendix B: Copies of Design Plates
Appendix C: Copies of Technical Drawings
Appendix D: Promotion Record
Appendix E: Reviews and Other Post-Production Items
Appendix F: Photographic Record

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

Scholarly Thesis

The format for a scholarly thesis is given in the Graduate Student Handbook (http://gradschool.binghamton.edu/handbook.htm). Three copies of scholarly theses are submitted to the Graduate Provost and are bound (the student must pay a binding fee) by the campus library. One copy will be kept in the Theatre Collection. The student may request a personal bound copy in addition to those mentioned above.
ASSISTANTSHIP OPPORTUNITIES (TAs/GAs)

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

Students who have received assistantships and who have performed associated duties satisfactorily while maintaining an acceptable GPA receive priority in the allotment of stipends in ensuing semesters. The maximum number of semesters any MA student may receive assistantship support is four (4). In some cases, the amount of each assistantship stipend is set by the Graduate School. In other cases, depending upon the kind of assistantship in question, the amount is determined by the Department’s Graduate Committee. Consequently, stipend awards may vary in amount from student to student even within the same category.

Teaching Assistantships (TAs)

Students receiving Teaching Assistantships must actively be involved in the instruction of an undergraduate theatre course. In the past TAs have taught THEA 207 (Actor Training I) and THEA 102 (Introduction to Theatre). Teacher-of-record positions are entrusted only to advanced masters candidates who have interned with a regular faculty member in the same course they are to teach (or bring with them demonstrable experience in said area), and whom the Graduate Committee and Acting/Directing Committee have deemed qualified to undertake this level of instruction.

Graduate Assistantships (GAs)

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

Work Study Assistantships

The Graduate School is authorized to offer a limited number of Work Study Assistantships at the graduate level. Further information can be obtained from the Office of Graduate Studies and Research. The Financial Aid and Employment Office can provide information regarding loans and other kinds of opportunities available within the University.
STUDENT REPRESENTATION

Graduate Student Organization (GSO)

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

The GSO is composed of the president, vice-president, treasurer, at least one senator from each department or school in which graduate students are registered, one non-voting representative from the graduate residence halls, and one from the International Student Association. GSO Senate meetings are generally held at least once a month, and the agenda is mailed in advance to all senators. Meetings are open to all graduate students.

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

Graduate Departmental Representation

Graduate students must be represented at designated meetings of the theatre faculty and staff to contribute to discussions of department policies and practices. One or more persons may serve as representatives, although, collectively, the graduate student body receives only one vote on any issue. Elections for graduate representation are also held early in the fall term.
FACULTY/STAFF

Areas of Responsibility

ADMINISTRATION
John E. Vestal, Department Chairman FA 123 X-72360
Diana Webb, Secretarial Assistant to Chair FA 127 X-76968
Jill Tominosky, Marketing and Promotion Director FA 127 X-77323
Pamela Cahill, Budget and Accounts Specialist FA 127 X-76001

UNDERGRADUATE STUDIES
Barbara Wolfe, Director FAB 36 X-7865

GRADUATE STUDIES
Andrew Walkling, Director FA 222 X-72094

PRODUCTION PROGRAM
Tom Kremer, Director FA 230 X-72456

ACTING/DIRECTING PROGRAM
Anne Brady FA 232 X-74870

OPEN SEASON AND STUDIO PROGRAM
Anne Brady, Coordinator FA 232 X-74780

THEATRE COLLECTION
Don Boros, Curator FA 222 X-72094

SCENIC DESIGN
Karen Kozlowski FA 228 X-74873

LIGHTING DESIGN
John Vestal FA 127 X-72360

COSTUME DESIGN
Barbara Wolfe FA B-40 X-76865

SOUND DESIGN
Craig Saeger FA G-40 X-76584

TECHNICAL DIRECTION
Don Guido FA B-36 X-72363

CHOREOGRAPHY AND DANCE
Fred Weiss FA 108 X-76966
Rhae Ann Hawkes FA 110 X-76951

MUSICAL DIRECTION
Susan Peters FA 148 X-72726

FACILITY SCHEDULING
Diana Webb FA 127 X-76968

PHOTOGRAPHY
Chris Focht FA 188 X-76803
STUDENT ADVISORY COMMITTEE

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

STUDENT PARTICIPATION IN DEPARTMENTAL MEETINGS

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

LIBRARIES AND COLLECTIONS

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

Fine Arts Library

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

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

Theatre Collection

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

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

Typical of these holdings are:

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

Space Reservation Procedure

A. In order to use any departmental space (FA 93A, FA 331, FA 333) one must:

1) Check the book in the Theatre Collection and Space Reservation Office (students may not make reservations by phone) to see if the space desired is available.
2) If the space is available, the staff person will fill out a Space Reservation Form available in the office, making sure all required information is filled in (including student ID number and phone number). Student should not sign up for more time than required or allowed (see audition and rehearsal guidelines, later in handbook).
3) Completed forms are distributed as follows: Yellow is given to the Pass holder, White will be kept in the Space Reservation Office. Student must have the Yellow copy with him/her when using the space, as he/she may be asked to present it to show proof of reservation and to justify the student’s physical presence in building. No departmental space may be used without following the above procedure.
4) Space is generally issued on a first-come, first-served basis. In cases of conflict the established priorities are: mainstage, faculty-directed productions, theses (graduate and undergraduate), studio season productions, in-the-works, class rehearsals, and all out-of-department requests.

B. Studios A and B (FA 192 and FA 196)—The same procedure as above is followed. However, the Department does not allow other University Organizations to use its Studios for Productions: they may request rehearsal times, but may not use the Studios for actual productions.

C. Dance Studios (FA 104 and FA 91)—Same as above, but students are also required to sign an agreement form which states that they agree to abide by specific rules for the Dance Studios. Since these rooms are kept locked at all times, when a student has authorization to use room after 5:00 p.m., the student must go to the Public Safety Office, present his/her copy of the building pass, leave his/her ID, and pick up a key for the designated room. After the student has finished using the space, he/she must relock the door, return the key to Public Safety, and collect his/her ID. Only the pass holder (person's name and ID on the form) is allowed to pick up the key.

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

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

COPYING POLICY

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

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

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

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

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

PETTY CASH

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

Policy for Petty Cash is:

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

Policy for Cash Advances is:

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

JOB/SCHOOL NOTICES

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