

**SUNY POTSDAM**  
**DEPARTMENT OF**  
**THEATRE AND DANCE**

**STUDENT**  
**HANDBOOK**

**2012-2013**

**SUNY POTSDAM DEPARTMENT OF THEATRE AND DANCE  
STUDENT HANDBOOK – 2012-2013**

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## **DEPARTMENT OF THEATRE AND DANCE STUDENT HANDBOOK – 2012-2013**

### **WELCOME**

The faculty and staff of the Department of Theatre and Dance are pleased to welcome you to SUNY Potsdam and to the department. As professional artists and educators, we are eager to work with you, to dare you to take risks, and to explore alongside you the myriad potentials for creative activity and scholarship that these art forms present. You will be supported and challenged in your work. You will participate in productions and learn from guest artists from around our region and globe. You will learn new vocabularies to help you accept and give critiques in a positive and constructive manner. You will have an opportunity to travel with the study abroad program and work with professional companies doing internships. You will see and do art that will confront and provoke, entertain and uplift, challenge and encourage your growth and development as a young artist. At the end of the next one, two, three and four years you will be ready for more and you will be changed—how much is your choice.

As new students and as majors and minors, we encourage you to engage in the many opportunities and possibilities offered to you in our studios, shops and classrooms, rehearsals and performances. We urge you to question and seek to understand the scope and depth of the performing arts. Our courses of study and the production programs are designed so that you will be able to get hands-on experience in every aspect of the art forms—as a performer, designer, director, choreographer, technician, craftsperson, manager, and creative team member. We value collaborative and ensemble work that honors every member of the company. It is with these ideals that we will create an atmosphere of mutual respect where everyone can grow and explore as they learn.

### **INTRODUCTION**

Our first commitment is to your education and to effectively teaching you as much as possible about theatre, dance, and their related disciplines. Throughout your course of study we want you to experience as much as you can and to have hands-on experiences with the many activities and responsibilities that exist in the production process. You will learn in the classrooms, studios, and shops, and apply the knowledge while you gain experience and practice skills. The emphasis is on your learning and growth. No matter what level of skill or experience you arrive with at SUNY Potsdam, the expectation is that you will learn more. We expect you to engage in all aspects of the art forms so that you are familiar with the many facets of our work as performing artists. If you are a dancer, you will be encouraged to run a light board; if you are a “techie” you will be encouraged to audition for a role as an actor or dancer; as a designer you will be expected to manage a show.

This handbook is your guide to making the next years the most positive and productive they can be for you.

**PLEASE READ THE ENTIRE HANDBOOK! PRINT OUT AND  
BRING PERTINENT SECTIONS TO ALL YOUR ADVISING SESSIONS.**

## A BRIEF HISTORY OF THE DEPARTMENT OF THEATRE AND DANCE

SUNY Potsdam has a long history with the arts. The Festival of the Arts was held annually from 1931 through the 1970s and it was one of the College's major public events. It included performances in music, dance, and drama, as well as art exhibitions, poetry readings, and cinema. Theatre Guild presented such plays as *The Playboy of the Western World*, *Ghosts*, *Lysistrata*, and *Skin of Our Teeth*. Dance companies included Alvin Ailey Dance Theatre, Lucas Hoving Dance Company, and Tamiris-Nagrin Dance Company. Over the years the Department has continued to produce a wide variety of plays and dance concerts, and bring in many guest artists.

At least as early as 1924, the College had a "Dramatic Club." By the 1930s the group became the "Blackfriars"—an honorary dramatic society made up of students interested in producing plays. *Our Town* was the 1941 production. The opening of Benjamin Raymond Hall (now Satterlee Hall) in 1954 made possible a greatly expanded program in dramatics. The College Theatre made up one wing of the building. At that time, the theatre was one of the best-equipped theatres in upstate New York, seating 800. The stage has a 40-foot proscenium opening with overhead space to fly sets and lights. (Later, during the 1980s the theatre was divided into two spaces—College Theatre and Black Box Theatre.) By the early 1960s—although there was no Drama or Theatre Major—the College, in cooperation with the Theatre Guild produced two to three plays each academic year. There was substantial support on campus for theatre. This support can be noted by a statement in the 1962-1963 College Catalogue: "One of the most important needs of the skilled teacher, whether he [or she] works among very young children or high school students, is the ability to communicate. For this reason the College encourages as many of its students as possible to do some work in dramatics."

Initially, all courses under the Dramatic Arts heading were housed in the English Department. In 1970 the *Dramatic Arts Department* was created with four faculty members: Dorothy Gmucs (director), Sharon Bouck, William Champney, and Joseph Flauto. The first student with a Drama Major graduated in 1971. In 1978 Clayton Horan joined the faculty. Professor Horan served as the Chair of the Theatre Program for many years, and he retired in 2001. The Theatre Program maintained its strong ties to the English Department, with 40% of the major requirements in dramatic literature. By the 1980s the Drama Program had evolved to include Minors in Acting, Design, Technical Theatre, and Directing. The current Theatre Major--developed over the past few years--reflects students' needs, and mirrors best pedagogical and artistic practices. Recognizing the need for theatre educators in New York State, we developed a Theatre Education degree. In 2010 we graduated our first student with a degree in Theatre Education.

Modern Dance was first seen on the SUNY Potsdam campus in 1952 during a performance by Emily Frankel and Mark Ryder's group, *Dance Drama Company*. Margery Jean Turner, a physical education professor and graduate of the University of Wisconsin began teaching modern dance on campus in 1952; in 1953 she directed the first modern dance performance by students. Professor Turner's physical education courses included *Methods and Materials in Modern Dance* and *American Folk and Square Dance*—the first dance classes on campus. These courses were elective PE classes, for credit. Turner left after two years and a series of physical education teachers took over the teaching of modern dance between 1954 and 1968. These teachers included four graduates from SUNY Brockport: Betty Decker, Shirley Ann Carmichael, Nancy Denny, and Rosemary Goodwin. (From 1967-1969, students received no credit for modern dance technique classes!) It is

clear from photographs in *The Pioneer*—the College yearbook—that modern dance had a presence on campus in the form of a recreational group beginning around 1960.

Sharon Bouck joined the faculty in 1969, expanding the offerings to include Dance Composition classes. In 1970 the *Dance Department* was formed—with Bouck and Sandra Brown (and soon after, Leslie Ditson) on the faculty—independent of the Department of Health and Physical Education. Soon, the range of dance courses expanded substantially to include four levels of Modern Dance, two levels of Dance Notation, four courses in Dance Composition, and Ballet. By the mid 1970s K. Wright Dunkley, as Director of the Dance Area, was developing a Dance Major, and in 1984 the Major was established and taught by Professors Dunkley, Sherrie Barr, and Diane DeFries. The Dance Major was established on the pedagogical foundation of integrating Labanotation and Laban Theory into all courses. All faculty members were certified in Labanotation. It was this unique approach that allowed for the establishment of the Dance Major; our program differed from the emphases of the two other Dance Majors in the SUNY system—Brockport (education) and Purchase (a conservatory approach).

In the early years, dance classes took place in Merritt Hall. Our current home is in Dunn Hall—with Dunn Dance Studio and Dunn Theatre as our primary teaching spaces. We also used the dance studio in Maxcy Hall for a number of years.

The Dance Program has a history of bringing in renowned guest companies and solo artists who perform and teach master classes. Just a few of these artists include The Limón Dance Company, Claire Porter, Urban Bush Women, Risa Steinberg, Garth Fagan, Troika Ranch, and Gallim Dance.

The Department of Dance and Drama was formed in 1987 when the two programs combined into one department. In 2007 we changed our name to the Department of Theatre and Dance to better reflect our broadened perspective on the study of the theatre arts. We have forged a curriculum that demonstrates our belief that an interdisciplinary approach offers students in both fields the best possible educational opportunities. As well, we have worked towards developing a Department that supports and reflects the two distinctive personalities of dance and theatre.

### **Department Faculty and Staff for 2012-2013:**

- ❖ Don Borsh, B.A. SUNY Binghamton, M.F.A. Bennington College, Teacher Certification, Kripalu Center for Yoga and Health
- ❖ Kimberley Bouchard, B.A. University of Lancaster (England), M.F.A. University of Idaho
- ❖ Todd Canedy, B.F.A. Chapman University, M.F.A. California State University, Fullerton
- ❖ Robin Collen, B.A./M.S. University of Oregon, Ph.D. Texas Woman's University, CMA @ Laban/Bartenieff Institute of Movement Studies
- ❖ Leslie Delosh (Department Secretary)
- ❖ Alexis Foster, B.F.A. Kean University, M.F.A. University of Arkansas
- ❖ Kristie Fuller, B.A. Theatre SUNY Potsdam, M.S.T. Elementary Education SUNY Potsdam, Theatre Certification K-12
- ❖ Don Mandigo, M.A. SUNY Binghamton
- ❖ James (Jay) Pecora, B.F.A. DePaul University, Teaching Certification Hunter College CUNY, M.A. The Graduate Center CUNY, PhD New York University
- ❖ Susan Neal, B.A. University of Virginia
- ❖ D. Jefferson Reeder, B.F.A./M.F.A. Texas Christian University
- ❖ Beth Robinson, B.A. William Smith College and Certification in Alexander Technique
- ❖ Janet Sussman, B.A. Ithaca College, M.F.A. University of Texas at Austin
- ❖ Guy Thorne, Professional Diploma in Dance Theatre Production, Edna Manley College of Visual and Performing Arts; B.F.A. SUNY Brockport

### DEPARTMENT OF THEATRE AND DANCE MISSION STATEMENT

The mission of the Department of Theatre and Dance is grounded in the development of its students—intellectually, artistically, and personally—within a community that honors the mind, body, and spirit of all individuals. Specifically, the department strives to:

- 1) Provide undergraduate Majors and Minors in the fields of Theatre and Dance for those students seeking to develop careers in the disciplines, whether as performers, directors, choreographers, teachers & educators, administrators & managers or advocates.  
*We seek to support these ambitions by providing courses and experiences in acting, dance technique, performance, directing, dance composition, production, technical theatre & scenic design, dance & theatre history and theory, dramatic literature, and dance & theatre education.*
- 2) Be an integral part of the SUNY Potsdam Liberal Arts educational process by fostering an understanding of theatre and dance through our extensive production programs and general education contributions.
  - *It is through productions and general education courses that students become familiar with the depth and range of dramatic literature, its historical context & cultural underpinnings, and its social and communicative value.*
  - *It is also through our production programming that students and members of the college community become familiar with the various and evolving choreographic concerns, genres & histories of dance, as well as the social and cultural issues contextualized through dance.*
  - *It is the means by which our students—through their work with faculty, guest artists, and each other—put into practice the skills they must learn as practitioners of these two professions.*
- 3) Bring professional theatre and dance performances, in the form of guest artist residencies, to the SUNY Potsdam campus.  
*We are committed to this effort because (a) it is important to provide our students with models of, and experiences with artistic excellence and (b) it is important to provide the campus and local communities with opportunities for cultural and aesthetic enrichment in the performing arts.*

**ADMINISTRATION, FACULTY AND STAFF CONTACT INFORMATION**

	<b>Location</b>	<b>Voice mail: 267+</b>	<b>Email@potdam.edu</b>
❖ Dr. Steven Marqusee	Dunn 106	X2231	marqussj
○ Dean, School of Arts and Sciences			
❖ Dr. Philip Neisser	Dunn 103	X2230	neissept
○ Associate Dean			
❖ Krista Medo	Dunn 104	X2198	medokl
○ Assistant to the Dean/Coordinator of Advising			
❖ Marilyn Fayette	Dunn 106	X2231	fayettm
○ Administrative Assistant to the Dean			
❖ Leslie Delosh,	Satterlee 227	X2556	deloshle
○ Department Secretary			
*****			
❖ Don Borsh	Dunn 110	X2233	borshdp
❖ Kimberley Bouchard	Dunn 110	X2546	bouchaka
❖ Todd Canedy	Dunn 238	X2548	canedytp
❖ Robin Collen	Satterlee 238	X2234	collenrl
❖ Alexis Foster	Costume Shop/Crane	X4842	fosteral
❖ Kristie Fuller	Satterlee 238	X2556	fullerkl
❖ Don Mandigo	Satterlee 229A	X2625	mandigdi
❖ Susan Neal	Dunn 110	X3218	bosuka1@roadrunner.com
❖ James (Jay) Pecora (Dept. Chair)	Satterlee 238	X2547	pecorajw
❖ D. Jefferson (Jeff) Reeder	Scene Shop		reederdj
❖ Beth Robinson	238 Satterlee	X2556	cello1@twcnv.rr.com
❖ Janet Sussman	Satterlee 238	X2265	sussmajm
❖ Guy Thorne	Dunn 110	X2355	thornegc



## **DEGREE PROGRAMS**

At SUNY Potsdam, all students are invited to participate in our Department's courses and productions. The major and minor programs are intended for those students who wish to study the art forms in a systematic and thorough way within the liberal arts tradition. All students at SUNY Potsdam are eligible to declare the majors and minors in Theatre and Dance. Students who are majoring or minoring in our programs are expected to attend all department productions. Please contact the Department Chair to review the specific requirements and to officially declare a major or minor.

### **Dance Program**

A Bachelor of Arts Degree is available to students who have a strong interest in dance and choose the Dance Major. Students may also choose to minor in Dance. A second academic major may accompany the dance major.

In support of the mission of the College to offer a liberal education, our program provides a comprehensive liberal arts-based curriculum. Students integrate dance studies with a broad foundation in the arts, humanities, and sciences, through a variety of modes of inquiry. The goals for our B.A. program focus on preparing our students for careers in the dance professions as artists and teachers, as well as preparing them to pursue graduate study in dance. We strive to prepare dance artists and educators who possess an integrated knowledge of the foundations of the aesthetic, critical, historical, cultural, choreographic, and performance dimensions of the discipline of dance. We also endeavor to build each student's sense of taking responsibility for her or his own learning and motivation.

We provide a creative and collaborative learning environment that challenges students and fosters the unified development of physical, intuitive and intellectual endeavors. Through our close alignment with the Theatre Program, students broaden their experiences and expand their interests in such areas as acting, technical theatre, and design.

Dance at SUNY Potsdam allows for a wide variety of combinations of interdisciplinary work. Some students combine work in dance, theatre, and music in preparation for careers in musical theatre. Others pursue double majors in dance and psychology, community health, archeology, business, or communication. These combined courses of study prepare students for work in such fields as dance therapy, nutrition, fitness, dance ethnology, arts administration/management, and private studio ownership. Some students choose to major in dance for their undergraduate degree, and then pursue their Master of Science in Teaching (MST) in Childhood Education degree at SUNY Potsdam. These students should speak with their academic advisors soon, as well as the Director of Graduate Studies in the School of Education and Professional Studies.

The dance curriculum seeks to provide a unifying body of knowledge and understanding and is comprised of the following components:

- Dance Technique and Performance, including an expectation that students will continue to audition
- Choreography
- Theory, including history, criticism, and Laban Movement Analysis
- Cognate Courses in related areas such as acting, aesthetics, and music
- General Education Program

## **Course Requirements for the Dance Major**

All courses must be passed with a grade of 2.0 or higher to count towards the major.

### **Required Courses: (16-17 credit hours)**

- ❖ DANC 211 Dance Improvisation 3
- ❖ DANC 311 Dance Composition I 3 (Or DANC 395: Choreography I, 2 credits)
  - Co-requisite: Dance Technique class.
- ❖ DANC 319 Movement, Theory, and Notation 3
- ❖ DANC 321 Modern Dance II (Fall) 4
- ❖ DANC 322 Modern Dance II (Spring) 4

### **The Technique Track: (6 credit hours)**

- ❖ DANC 234 Intermediate Ballet (Fall) 2
- ❖ DANC 235 Intermediate Ballet (Spring) 2
- ❖ DANC 421 Modern Dance III (Fall) 4
- ❖ DANC 422 Modern Dance III (Spring) 4
- ❖ DANC 441 Modern Dance IV (Fall) 4
- ❖ DANC 442 Modern Dance IV (Spring) 4
  - (Only 2 Intermediate Ballet courses may apply to the Technique Track.)

### **The Composition Track: (6 credit hours: Includes the requirement of 1 Credit DANC 325 for all Majors.)**

- ❖ DANC 312 Dance Composition II 3 (Or DANC 395 Choreography II 2 credits)
  - Suggested for your third year.
  - Co-requisite: Dance Technique class.
  - This is a required course for the Senior Project: Choreographing for the Senior Choreographers' Concert.
- ❖ DANC 325 New Repertory (Performance in a faculty- or guest artist-choreographed work.) 1
  - Co-requisite: Dance Technique class
  - Perform in work of Faculty/Guest Artist Choreographer.
  - Co-requisite: Dance Technique class
- ❖ DANC 390 Special Problems in Composition 1 – 3
  - Co-requisite: Dance Technique class
  - This course serves in 2 capacities: (1) It is the course in which students create the Student Choreographers' Concert and (2) It is a one-on-one course with a faculty member upon a student's completion of coursework and with the consent of the instructor.
- ❖ DANC 498 Senior Project 1 – 3
  - Co-requisite: Dance Technique class
  - This is the course in which students create the Senior Choreographers' Concert. This concert only takes place if the faculty feels there is a qualified group of senior choreographers. This concert does not take place every spring.
  - Prerequisites: (a) Composition II, (b) previously presenting 3 original works, and (c) consent of the instructor.

### **The Enrichment Area: (6 credit hours)**

- ❖ DANC 130 Understanding Dance (Formerly titled *Dance as an Art Form*) 4
- ❖ DANC 205 Production Techniques in Dance, Drama, and Music 3
- ❖ DANC 302 Dance Education and Performance for Children (K-4) 4
- ❖ DANC 320: 20<sup>th</sup>/21<sup>st</sup> Century Dance History 3
- ❖ DANC 391 Special Problems in Dance History 1-3
- ❖ DANC 395 Music Resources for Dancers (not offered regularly) 3
- ❖ DANC 490 Special Problems in Teaching 3
- ❖ DANC 491 Special Problems in Movement, Theory, and Notation 3
  - Special Problems or Special Projects courses are not regularly offered. They are intended for students who have completed requirements at an exemplary level and wish to continue with one-on-one work with an individual faculty member. Requires instructor approval.
- ❖ The following courses may be applied, but only by special permission:
  - DRAM 244 Stage Management (3)
  - DRAM 251 Foundations of Design for Stage (3)
  - DANC DRAM 206 Fundamentals of Technical Theatre (4)
  - INTD (3xx or 4x)x Internship, as approved by advisor (3-12)

**Required Cognate Courses:** (or approved substitute)

9 credit hours

- ❖ DRAM 235 Introduction to Acting 3
- ❖ PHIL 320 Aesthetics 3
- ❖ Approved Music Course (Crane) 3

Consult with your advisor regarding recommended coursework outside the major.

Special Notes:

- ❖ An interview is required to declare a dance major. An audition is not currently required.
- ❖ Appropriate technique levels for students are determined during a placement class. Only credit from the above-listed technique courses will be applied toward the fulfillment of the required technique track of the major. The focus of the technique track is modern dance. The academic adviser or program chair will determine applicable credit hours from other dance genres.
- ❖ A minimum of 16 credit hours for the major must be taken at the upper-division level.
- ❖ Participate in an end-of-year assessment interview with advisor and/or other dance faculty

**Dance Major and Dance Minor Policies on Student Grades and Performing:**

- ❖ Any student receiving a grade of 1.0 or less for any course offered through the Department of Theatre and Dance, will be ineligible for participating in any student directed or choreographed production during the semester immediately following the semester in which the 1.0 (or lower) grade is issued. Eligibility in faculty directed or choreographed productions will be left to the discretion of the directing faculty member and the department chair.
- ❖ To participate as a choreographer (for the Student or Senior Choreographers' Concerts), a student's overall GPA must be at least a 2.0, and the GPA in dance courses must be at least a 2.3 during the semester preceding the concert.

**Course Requirements for the Dance Minor**

All courses must be passed with a grade of 2.0 or higher to count towards the major. **18** credit hours required. Students may declare a dance minor at any time during their college career.

**Required Courses: (9 credit hours from the following)**

- ❖ DANC 321 Modern Dance II (Fall) 4
- ❖ DANC 322 Modern Dance II (Spring) 4
- ❖ DANC 421 Modern Dance III (Fall) 4
- ❖ DANC 422 Modern Dance III (Spring) 4
- ❖ DANC 441 Modern Dance IV (Fall) 4
- ❖ DANC 442 Modern Dance IV (Spring) 4
- ❖ DANC 234 or 335 Intermediate Ballet 2

- **Only one Intermediate Ballet course** may apply toward the Dance Minor.

**Elective Courses: (9 credit hours from the following)**

- ❖ DANC 130 Understanding Dance 4
- ❖ DANC 211 Dance Improvisation 3
- ❖ DANC 205 Production Techniques in Dance, Drama, and Music 3
- ❖ DANC 302 Dance Education and Performance for Children (K-4) 4
- ❖ DANC 311 Dance Composition I (or Choreography I, for 2 credits) 3
- ❖ DANC 312 Dance Composition II (or Choreography II, for 2 credits) 3
- ❖ DANC 319 Movement, Theory, and Notation 3
- ❖ DANC 325 New Repertory 1
- ❖ DANC 498 Senior Project or  
Or a Special Problems Course 1-3

**Dance Minor Policies on Student Grades and Performing:** See information above.

## Dance Program Course Prerequisites/Co-requisites

- ❖ **DANC 221 – Modern Dance I**, Prerequisites: Previous Dance Training, Instructor Permission
- ❖ **DANC 222 – Modern Dance I**, Prerequisites: DANC 221 – Modern Dance I, Instructor Permission
- ❖ **DANC 234 – Intermediate Ballet**, Prerequisites: Previous dance experience, Instructor Permission
- ❖ **DANC 235 – Intermediate Ballet**, Prerequisites: Previous dance experience, Instructor Permission
- ❖ **DANC 302 – Dance Education and Performance**, Prerequisite: Sophomore Standing. Concurrent registration in technique class highly recommended
- ❖ **DANC 309 – Performance and Production**, Prerequisite: Permission of Instructor
- ❖ **DANC 310 – Performance and Production**, Prerequisite: Permission of Instructor
- ❖ **DANC 311 – Dance Composition I (and DANC 395 Choreography I)**, Prerequisite: DANC 211 – Dance Improvisation, Co-requisite: Dance Technique Class
- ❖ **DANC 312 – Dance Composition II (and DANC 395 Choreography II)**, Prerequisite: DANC 311 or Choreography I, Co-requisite: Dance Technique Class
- ❖ **DANC 319 – Movement Theory and Notation**, Prerequisite: Sophomore Standing, Previous Dance Experience
- ❖ **DANC 320 - 20th and 21st Century Dance History**, Prereq: sophomore standing, FW (First year writing)
- ❖ **DANC 321 – Modern Dance II**, Prerequisite: DANC 321 – Modern Dance I, Permission of Instructor
- ❖ **DANC 322 – Modern Dance II**, Prerequisite: DANC 321, Permission of Instructor
- ❖ **DANC 323 – Modern Dance Repertory**, Prerequisite: Previous Dance Experience, Co-requisite: Dance Technique Class
- ❖ **DANC 325 – New Repertory**, Prerequisite: Audition/Casting, Co-requisite: Dance Technique Class
- ❖ **DANC 355 – Lighting Design for the Stage**, Prerequisites: DRAM 206 – Stagecraft and Production or DANC 205 – Production Techniques, DANC 311 – Dance Composition I or DANC 395 – Choreography I, DANC 130 – Understanding Dance or DANC 101 – Intro to Performance Studies, and DRAM 251: Foundations of Design.
- ❖ **DANC 385 – Special Projects: Technique**, Prerequisites: DANC 442 or equivalent, Instructor Permission
- ❖ **DANC 390 – Special Projects: Dance Composition**
  - Student Choreographers’ Concert course, Pre- or co-requisite: DANC 311 – Dance Composition II (or Chor.II), Co-requisite: Dance Technique Class
  - An individual program of study in choreography, Prerequisite: DANC 311 – Dance Composition II, (or Chor.II), Permission of instructor, Co-requisite: Dance Technique Class
- ❖ **DANC 391 – Special Projects: Dance History**, Prerequisite: DANC 130 – Understanding Dance, Permission of Instructor
- ❖ **DANC 421 – Modern Dance III**, Prerequisites: DANC 322, Permission of Instructor
- ❖ **DANC 422 – Modern Dance III**, Prerequisites: DANC 421, Permission of Instructor
- ❖ **DANC 441 – Modern Dance IV**, Prerequisites: DANC 422, Permission of Instructor
- ❖ **DANC 442 – Modern Dance IV**, Prerequisites: DANC 441, Permission of Instructor
- ❖ **DANC 486 – Special Projects Dramaturgy**, Prerequisites: DRAM 201: Interpretation and Analysis of Plays, DRAM 302: Directing I, DRAM 312 or DRAM 303: History of Theatre II or II, Permission of Instructor
- ❖ **DANC 487: Special Projects: Sound Design**, Prerequisite: Permission of Instructor
- ❖ **DANC 488: Special Projects: Stage Management**, Prerequisites: DRAM 244 – Stage Management, Permission of Instructor
- ❖ **DANC 489 – Special Projects: Make-up**, Prereq. DRAM 333 – Stage Make-up/Mask, Per of Instructor
- ❖ **DANC 490 – Special Projects: Teaching**, Prerequisite: Instructor Permission
- ❖ **DANC 491 – Special Projects: Movement Theory and Notation**, Prerequisites: DANC 319 – Movement Theory and Notation, Instructor Permission
- ❖ **DANC 492 - Special Projects: Technical Theatre**, Prerequisites: DRAM 206 – Stagecraft and Production, DRAM 343 – Advanced Stagecraft, Permission of Instructor
- ❖ **DANC 496 - Special Projects: Lighting Design**, Prereq: DRAM 355: Lighting Design, Per. of Instructor
- ❖ **DANC 497 - Special Projects: Costume Design**, Prerequisites: DRAM 331, Permission of Instructor
- ❖ **DANC 498 – Senior Project**, Prerequisites: DANC 312, Permission of Instructor

### DANC Courses with no prerequisites:

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>❖ DANC 100 – Mind of the Artist</li> <li>❖ DANC 101 – Introduction to Performance Studies</li> <li>❖ DANC 110 – Beginning Ballet</li> <li>❖ DANC 111 – Beginning Modern Dance</li> <li>❖ DANC 112 – Beginning Jazz Dance</li> <li>❖ DANC 114 – Beginning Kripalu-Style Yoga</li> <li>❖ DANC 116 – Pilates Practice</li> <li>❖ DANC 120 – Performance Explorations</li> </ul> | <ul style="list-style-type: none"> <li>❖ DANC 130 – Understanding Dance (Formerly Dance as an Art Form)</li> <li>❖ DANC 205 – Production Techniques</li> <li>❖ DANC 211 – Dance Improvisation (Enrollment in a dance technique class, strongly recommended.)</li> <li>❖ DANC 212 – Pilates-Based Conditioning</li> <li>❖ DANC 244 – Stage Management</li> </ul> |
|---|---|

## Theatre Program

The Theatre Major is designed to provide a thorough undergraduate grounding in all aspects of theatre. It prepares students for successful participation in professional theatre activities after graduation or for further study in graduate school.

Students majoring in Theatre may participate in the full range of theatrical activities offered by the department including production work with the Dance program. In keeping with the liberal arts philosophy, the foundation courses introduce students to the breadth of the art form, and the elective courses allow students to explore in depth an area of theatre that they would like to pursue. It is our belief that a theatre professional needs to develop her or his overall knowledge and imagination, as well as master skills, in order to create work and contribute to the art form.

SUNY Potsdam theatre students learn through formal study in the studios and classrooms. Students are expected to apply the knowledge and skills learned in the classroom to their work on departmental productions. Productions become a testing ground, an extension of the classroom that enables intellectual and applied exploration, reflection and growth. Students are then encouraged to bring those discoveries back to the classroom and use them to enrich understanding and appreciation of their continuing theatrical studies.

At the center of all this theatrical understanding is an awareness of plays in production, dramatic literature written to be performed, and the world of theatrical art designed with settings, lighting, costumes, sound, and new media. Departmental productions strive to illuminate great drama, past and present, and to consider the larger questions and issues embedded in the works. We are also interested in generating new works and original adaptations that consider significant social, political and ethical concerns.

The curriculum seeks to provide a unified body of knowledge and understanding and is comprised of the following components:

- History of the Theatre including the rich study of dramatic literature
- Knowledge of performance theory and the analytical skills of criticism
- Studio-based study of acting, design, technical theatre and management
- Recommended courses in related areas such as dance, literature, studio art, art history, anthropology and creative writing.

The Theatre Program also offers a major in Theatre Education (described below), and minors in (a) Acting, (b) Design & Technical Theatre, (c) Design & Production--specifically for Dance and Theatre Majors, and (d) Theatre Studies. Due to the substantial number of overlapping courses, the Design/Technical Theatre and Theatre Studies minors are not open to Theatre Majors. The minors are open to all students at the college and provide a focused study in the different aspects of theatre. Majors in English, Communication, Music Education, Music Performance, Music Business, Mathematics, Anthropology, History and Modern Languages often declare one of the minors.

**Theatre Major and Minor Policies on Student Grades and Performing:** Any student receiving a grade of 1.0 or less for any course offered through the Department of Theatre and Dance, will be ineligible for participating in any student directed or choreographed production during the semester immediately following the semester in which the failing grade is issued. Eligibility in faculty directed or choreographed productions will be left to the discretion of the directing faculty member and the department chair.

## Course Requirements for the Theatre Major

(37-39 credits)

### Required Courses:

❖ DRAM 101 Introduction to Performance Studies	3
❖ DRAM 110 Interpretation and Analysis of Plays	3
❖ DRAM 251 Foundations of Design for Stage	3
❖ DRAM 312 Theatre History I	3
❖ DRAM 313 Theatre History II	3
❖ DRAM 414 Contemporary Theatre Topics	3
❖ DRAM 206 Fundamental of Technical Theatre	4
	<u>22 credits total</u>

### Choose one of the following:

❖ DRAM 120 Performance Explorations	3
OR	
❖ DRAM 235 Introduction to Acting	<u>3</u>
	<u>3 credits total</u>

### Choose at least 9 credits from the following upper division DRAM courses:

❖ DRAM 302 Directing I	3
❖ DRAM 331 Costume Design	3
❖ DRAM 333 Stage Make up and Mask Design	3
❖ DRAM 336 Scene Study	4
❖ DRAM 337 Shakespeare & Verse	3
❖ DRAM 338 Audition Techniques	3
❖ DRAM 343 Advanced Stagecraft	3
❖ DRAM 353 Scene Design	3
❖ DRAM 355 Lighting Design	3
❖ DRAM 363 Theatre for Young Audiences	3
❖ DRAM 364 Applied Theatre	3
❖ DRAM 403 Directing II	4
❖ DRAM 438 Acting for Camera	3
❖ DRAM 439 Comedy and Styles	3
❖ DRAM 441 Pivotal Playwrights	<u>3</u>
	<u>9-11 credits total</u>

All students are required to complete a *Special Project in Theatre Arts* during the senior year with approval of a faculty advisor and the department (for a minimum of 3 credits). The project may be taken as one of the Special Projects courses (DRAM 487-499) or as an Internship (INTD \*\*\*) with approval of the director of Internships.

3 credits total

### The Acting course sequence is as follows:

❖ DRAM 235	Introduction to Acting	(Every fall)
❖ DRAM 336	Scene Study and Realism	(Every spring)
❖ DRAM 337	Shakespeare & Verse	(Every even numbered fall)
❖ DRAM 338	Audition Techniques	(Every odd numbered fall)
❖ DRAM 438	Acting for Camera	(Every odd numbered spring)
❖ DRAM 439	Comedy and Styles	(Every even numbered spring)
❖ DRAM 441	Pivotal Playwrights	

**Theatre Major Policies on Student Grades and Performing:** Any student receiving a grade of 1.0 or less for any course offered through the Department of Theatre and Dance, will be ineligible for participating in any student directed or choreographed production during the semester immediately following the semester in which the failing grade is issued. Eligibility in faculty directed or choreographed productions will be left to the discretion of the directing faculty member and the department chair.

## **THEATRE EDUCATION PROGRAM**

### Theatre Education Mission

Students of SUNY Potsdam's undergraduate certificate in Theatre Education will graduate fully prepared to enter communities--whatever their composition--and teach theatre, integrate the art form into other disciplines, and pursue advanced studies in the field. Furthermore, students will graduate with the theoretical knowledge and practical skills that make one a well-educated citizen, a reflective practitioner, and a principled educator.

Graduates of the program will be experienced in all facets of theatre—from the technical elements, to performance and directing, management, and design. Furthermore, students will have exposure to the philosophies and practical application of drama and theatre in the classroom, as well as in communities. These experiences, alongside the solid liberal arts education students receive at SUNY Potsdam, allow graduates to emerge from the program as well rounded individuals ready to seek employment in a variety of settings. Their course work in education and the pedagogy of theatre teaching will expose them to the ethical and professional responsibilities of teachers.

### **Learning Outcomes:**

Students will:

- Develop lesson plans and units that actively engage their students in the processes that constitute creation and performance in the arts and participate in the various roles in the arts (NYS Theatre Standard 1)
- Develop lesson plans and units that make their students knowledgeable about, and make use of, the materials and resources available for participation in the arts in various roles (NYS Theatre Standard 2)
- Develop lesson plans and units that allow their students to respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought (NYS Theatre Standard 3)
- Develop lesson plans and units that develop in their students an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society (NYS Theatre Standard 4)
- Identify effective methods of teaching elementary age children
- Describe ways to effectively collaborate with other educators
- Describe the important elements of a teacher portfolio and be able to independently work on their own portfolio
- Identify useful resources for other educators and understand how to present those resources in effective and valuable ways to them
- Identify effective methods of teaching secondary age children
- Demonstrate at SUNY Potsdam several professional skills:
  - Design and construct sets
  - Design and hang lights
  - Design and construct costumes
  - Analyze scripts using a variety of paradigms
  - Construct a character using the Stanislavski method
  - Describe the development of Western theatre
  - Draw connections between Western and non-Western theatre

## School of Education Unit Conceptual Framework

The conceptual framework is organized around the vision statement ***A Tradition of Excellence: Preparing Creative and Reflective Educators***. The three major strands in the framework are "Well-Educated Citizen," "Reflective Practitioner," and "Principled Educator."

### **A Well-Educated Citizen:**

- Analyzes and solves problems
- Organizes thought and communicates effectively
- Understands history, social and political institutions
- Understands and respects other cultures and our intercultural world
- Understands the impact of science and technology on our lives
- Uses technology appropriately
- Has experience creating and appreciating the arts
- Has a broad and deep understanding of the subject matter one teaches
- Models the skills, attitudes, and values of inquiry appropriate to one's discipline

### **A Reflective Practitioner:**

- Models inquiry, practice, and reflection
- Uses research-based models of curriculum, instruction and assessment
- Meets the diverse learning needs of students
- Applies knowledge of local, state, and national standards
- Uses instructional and assistive technology effectively
- Promotes inquiry, critical thinking, and problem solving
- Creates positive learning environments for all students
- Uses research, reflection and discourse throughout one's career
- Prepares to become an instructional leader

### **A Principled Educator:**

- Behaves in a professional manner
- Maintains a high level of competence and integrity in one's practice
- Is flexible, takes risks, and shows comfort with uncertainty
- Works well with others
- Takes responsibility for one's own actions
- Recognizes and respects one's own diversity and that of others
- Fosters positive relationships with students, parents, administrators, colleagues, and agencies in the community to support student learning and well being

The Theatre Education program consists of course work in three areas: General Education, the Theatre Major and the Theatre Education Major.



**Course Requirements for the Theatre Education Major:** The courses needed to fulfill this requirement are below.

Course	Title	Credit Hours	Gen Ed
EDLS 201	Principles of Education	3	PI
EDLS 207	Literacy I	3	
EDLS 315	Teaching Students with Special Needs: Grades 5-12	3	
@DRAM 361	Methods and Materials of Educational Theatre for the Elementary School	3	
@DRAM 362	Methods and Materials of Educational Theatre for the Secondary School	3	
@DRAM 371	Field Experience PreK-6	1	
@DRAM 372	Field Experience 7-12	1	
@EDUC 419	Student Teaching: PreK-6	6	SI
@SECD 457	Student Teaching: 7-12	6	SI
EDLS 415	Seminar: Issues in Theatre Education	2	

Total Education Credits: 31

Cognates:

Course	Title	Credit Hours	Gen Ed
PSYC 220	Child Development	3	SA
PSYC 321	Psychology of Adolescence	3	SA
HLTH 230	School Health (CA, SAVE)	2	

Total Cognate Credits: 8

**Content Core:** The Theatre major provides study in the content essential for teaching. Below are the requirements of the major.

Number	Title	Credits	R/E Required or Elective
DRAM 101	Introduction to Performance Studies	3	R
DRAM 210	Interpretation and Analysis of Plays	3	R
DRAM 251	Foundations of Design for the Stage	4	R
DRAM 312	History of the Theatre I	3	R
DRAM 313	History of the Theatre II	3	R
DRAM 414	Contemporary Theatre Topics	3	R
DRAM 206	Fundamentals of Technical Theatre	4	R

One of the following:

DRAM 120	Performance Explorations	3	E
DRAM 235	Introduction to Acting	3	E

Choose at least 9 credit hours from the following courses:

DRAM 302	Directing I	3	E
DRAM 331	Costume Design	3	E
DRAM 333	Stage Make Up and Mask Design	4	E
DRAM 336	Scene Study	4	E
DRAM 337	Shakespeare & Verse	3	E
DRAM 338	Audition Techniques	3	E
DRAM 343	Advanced Stagecraft	3	E
DRAM 353	Scene Design	3	E
DRAM 355	Lighting Design	3	E
DRAM 363	Theatre for Young Audiences	3	E
DRAM 364	Applied Theatre	3	E
DRAM 403	Directing II	4	E
DRAM 438	Acting for Camera	3	E
DRAM 439	Comedy and Styles	3	E
DRAM 441	Pivotal Playwrights	3	E

Total Content Core Credits: 35

Graduation Requirement: All theatre majors complete a project in the senior year with the approval of faculty advisor and department. *In the case of Theatre Education Majors, student teaching (@EDUC 419 and @SECD 457) fulfills this requirement.*

### Admission Requirements for the Theatre Education Major:

The **initial gateway** in the Theatre Education program will require an official, written declaration of interest, a grade point average of 2.0 and the defense of portfolios from coursework in the first two years. Members of the department faculty will review the application materials and determine who is admitted. The portfolios, one in Performance Foundations and the other in Aesthetics, Theatre History and Criticism, provide a link to the program's Mission and support the standards of NAST--National Association of Schools of Theatre. They also prepare students for the student teaching portfolio that is standard to all Education programs and is handled online through *Taskstream*.

**Gate II** is done prior to student teaching and also has a portfolio component. Completed through the use of *Taskstream*, the criteria for passing have been linked by the School of Education and Professional Studies to the NCATE standards. The student's average grade point must now average 2.5.

**Gate III** must be finished to complete the program and graduate; it includes a third and final portfolio review. A student's *Taskstream* account at this point has a collection of materials from student teaching and will provide the graduate with a professional teacher portfolio to use when applying for positions. These materials include: a resume, autobiographical sketch, sample lesson plan, teacher work sample, disposition evaluations, supervisor evaluations, a universal design for learning, and lesson plans covering the NYS learning standards. This collection of work must also pass with a grade of distinguished or satisfactory. The grade point must also continue to average 2.5.

### Field Experience and Student Teaching:

EACH field experience requires 50 hours of observation in schools and runs concurrent with a methods class. To complete these hours you will need to spend 4 hours each Friday of the fall semester at Lawrence Ave. Elementary and the same time in the spring semester at Indian River High School. Transportation to and from these placements is to be arranged on your own.

During your final year in the program you will participate in a student teaching placement for an entire semester; **this placement precludes any other activity such as taking classes, or working.** We have one placement at Indian River High School. The others will be in New York City. Transportation to your site, as well as housing and meals, will be entirely the student's responsibility.

## Course Requirements for the Acting Minor

19 credit hours required / Open to all students, including Theatre Majors. For students majoring the theatre, only 2 courses may overlap with the Theatre Major course requirements.

Required Courses	Credit hours
DRAM 235 Introduction to Acting	3
DRAM 336 Scene Study and Realism	<u>4</u>
	7 credits
<b>Choose three (3) from the following:</b>	
DRAM 337 Shakespeare & Verse	3
DRAM 338 Audition Techniques	3
DRAM 438 Acting for Camera	3
DRAM 439 Comedy and Styles	3
DRAM 441 Pivotal Playwrights	<u>3</u>
	9 credits
<b>Choose one from the following:</b>	
DRAM 210 Interpretation and Analysis of Plays	3
DRAM 312 History of Theatre I	3
DRAM 313 History of Theatre II	3
DRAM 414 Contemporary Theatre Topics	<u>3</u>
	3 credits

**Total 19 credits**

## Course Requirements for the Design and Technical Theatre Minor

20-21 credit hours required

### THIS MINOR IS NOT OPEN TO THEATRE MAJORS

Required Courses	Credit hours
DRAM 101 Introduction to Performance Studies	3
DRAM 206 Fundamentals of Technical Theatre (Formerly called Stagecraft and Production)	4
DRAM 210 Interpretation and Analysis of Plays	3
DRAM 251 Foundations of Design for the Stage	<u>4</u>
	14 credits total
<b>Two of the following:</b>	
DRAM 244 Stage Management	3
DRAM 331 Costume Design	3
DRAM 333 Stage Makeup and Mask Design	4
DRAM 343 Advanced Stagecraft	3
DRAM 353 Scene Design	3
DRAM 355 Lighting Design for the Stage	<u>3</u>
	6-7 credits total
	<b>Total: 20-21 credits</b>

## Course Requirements for the Theatre Studies Minor

18-20 credit hours required

### **THIS MINOR IS NOT OPEN TO THEATRE MAJORS**

<b>Required Courses</b>	<b>Credit hours</b>
DRAM 101 Introduction to Performance Studies	3
DRAM 210 Interpretation and Analysis of Plays	3
DRAM 235 Introduction to Acting	<u>3</u>
	<u>9 credits total</u>
<b>Two of the following:</b>	
<u>DRAM 205</u> Production Techniques: Dance/Theatre/Music	3
<u>OR</u>	
<u>DRAM 206</u> Fundamentals of Technical Theatre	4
DRAM 244 Stage Management	3
DRAM 251 Foundations of Design for the Stage	<u>4</u>
	<u>6-8 credits total</u>

(DRAM 223 Costume Construction Lec+Lab--4 credits--may be considered as a substitute.)

### **One of the following**

DRAM 312 Theatre History I	3
DRAM 313 Theatre History II	3
DRAM 414 Contemporary Theatre Topics	<u>3</u>
	<u>3 credits total</u>

**Total: 18-20 credits**

## Course Requirements for the Design and Production Minor

### THIS MINOR IS ONLY OPEN TO THEATRE AND DANCE MAJORS

I. Required Courses	Credit hours
A. <u>Stage Management and Special Project</u>	
DRAM or DANC 244 Stage Management (AE)	3
And one of the following**:	3
DRAM 485 Special Projects in Costume Technology	
DRAM or DANC 487 Special Projects in Sound Design	
DRAM or DANC 489 Special Projects in Make-Up	
DRAM 491 or DANC 492 Special Projects in Technical Theatre	
DRAM 493 Special Projects in Scene Design	
DRAM or DANC 496 Special Projects in Lighting Design	
DRAM or DANC 497 Special Projects in Costume Design	
B. <u>Composition or Directing: Choose One</u>	
DANC 311 Dance Composition I (Required of Dance Majors)	3
OR	
DRAM 302 Directing I (Required of Theatre Majors)	<u>3</u>
<u>Required courses Total</u>	<u>9 credits</u>

## II. Electives

### Choose three from the following:

DRAM or DANC 223 Costume Construction (+Lab)	4
DRAM 331 Costume Design (AE)	3
DRAM 343 Advanced Stagecraft	3
DRAM or DANC 333 Stage Makeup	4
DRAM 353 Scene Design (AE)	4
DRAM/DANC 355 Lighting Design for the Stage (AE)	<u>3</u>
<u>Elective courses Total</u>	<u>9-12 credits</u>
<b>Total credits for the minor</b>	<b>= 18-21</b>

\*Only 2 courses (a maximum of 8 credit hours) may overlap with the Theatre major or the Dance major.

\*\* For Theatre Majors (who are already required to take a Special Projects course or Internship), the Special Projects course required in the *Design and Production* Minor must be in a different field of study than that taken for the Major.

### Theatre Program Course Prerequisites

- ❖ **DRAM 302 – Directing I**, Prerequisites: DRAM 101 – Introduction to Performance Studies, DRAM 210 - Interpretation and Analysis of Plays, DRAM 244 – Stage Management, DRAM 251 – Foundations of Design for the Stage, DRAM 336 – Scene Study and Realism
- ❖ **DRAM 331 – Costume Design**, Prerequisites: DRAM 251 – Foundations of Design, DRAM 210 – Interpretation and Analysis of Plays
- ❖ **DRAM 333 – Stage Makeup and Mask**, Prerequisite: DRAM 251 – Foundations of Design
- ❖ **DRAM 336 – Scene Study and Realism**, Prerequisite: DRAM 235 – Introduction to Acting
- ❖ **DRAM 337 – Shakespeare and Verse**, Prerequisites: DRAM 235 – Introduction to Acting, DRAM 336 – Scene Study and Realism
- ❖ **DRAM 338 – Audition Techniques**, Prerequisites: DRAM 235 – Introduction to Acting, DRAM 336 – Scene Study and Realism
- ❖ **DRAM 353 – Scene Design**, Prerequisites: DRAM 210 – Interpretation and Analysis of Plays, DRAM 206 – Fundamentals of Technical Theatre or DRAM 205 – Production Techniques, DRAM 251 – Foundations of Design for the Stage
- ❖ **DRAM 355 – Lighting Design for the Stage**, Prerequisites: DRAM 210 – Interpretation and Analysis of Plays, DRAM 206 – Fundamentals of Technical Theatre or DRAM 205 – Production Techniques, DRAM 251 – Foundations of Design for the Stage
- ❖ **DRAM 343 – Advanced Stagecraft and Production**, Prerequisites: DRAM 206 – Stagecraft and Production or DRAM 205 – Production Techniques, DRAM 210 – Interp/ Analysis of Plays
- ❖ **DRAM 403 – Directing II**, Prerequisite: DRAM 302 – Directing I
- ❖ **DRAM 414 – Contemporary Theatre Topics**, Prerequisite: Sophomore standing
- ❖ **DRAM 438 – Acting for Camera**, Prerequisites: DRAM 235 – Introduction to Acting, DRAM 336 – Scene Study and Realism
- ❖ **DRAM 439 – Comedy and Styles**, Prerequisites: DRAM 235 – Introduction to Acting, DRAM 336 – Scene Study and Realism
- ❖ **DRAM 440: Acting Ensemble II**, Prerequisite: DRAM 340
- ❖ **DRAM 441: Pivotal Playwrights**, Prerequisite: DRAM 336
- ❖ **DRAM 486: Special Projects: Dramaturgy**, Prerequisites: DRAM 210: Interpretation and Analysis of Plays, DRAM 312 or DRAM 313: History of Theatre II or II, Permission of Instructor
- ❖ **DRAM 487: Special Projects: Sound Design**, Prerequisite: Permission of Instructor
- ❖ **DRAM 488: Special Projects: Stage Management**, Prerequisites: DRAM 244 – Stage Management, Permission of Instructor
- ❖ **DRAM 489 – Special Projects: Make-up**, Prerequisites: DRAM 333 – Stage Make-up and Mask, Permission of Instructor
- ❖ **DRAM 490: Special Projects: Acting**, Prerequisites: DRAM 336, Permission of Instructor
- ❖ **DRAM 491: Special Projects: Technical Theatre**, Prerequisites: DRAM 206 – Fundamentals of Technical Theatre or DRAM 205 – Production Techniques, DRAM 343 – Advanced Stagecraft, Permission of Instructor
- ❖ **DRAM 492: Special Projects: Directing**, Prerequisites: DRAM 302 – Directing I, DRAM 403 – Directing II, Permission of Instructor
- ❖ **DRAM 493 – Special Projects: Scene Design**, Prerequisites: DRAM 353, Permission of Instructor
- ❖ **DRAM 496 – Special Projects: Lighting Design**, Prerequisites: DRAM 355: Lighting Design, Permission of Instructor
- ❖ **DRAM 497 – Special Projects: Costume Design**, Prerequisites: DRAM 331 – Costume Design, Permission of Instructor
- ❖ **DRAM 499 – Special Projects: Theatre Education**, Prerequisites: Permission of Instructor

#### DRAM Courses with no prerequisites

- |   |  |
|---|--|
| • DRAM 100 – Mind of the Artist                   | ❖ DRAM 244 – Stage Management  |
| ❖ DRAM 101 – Introduction to Performance Studies  | ❖ DRAM 251 – Foundations of Design for the Stage                         |
| ❖ DRAM 110 – Alexander Technique                  | ❖ DRAM 312 – History of Theatre 1  |
| ❖ DRAM 120 – Performance Explorations             | ❖ DRAM 313 – History of Theatre II                                       |
| ❖ DRAM 205 – Production Techniques                | ❖ DRAM 340 – Acting Ensemble I   |
| ❖ DRAM 208 – Orientation to Theatre               | ❖ DRAM 364 – Applied Theatre (Suggested: sophomore standing)             |
| ❖ DRAM 210 – Interpretation and Analysis of Plays | ❖ DRAM 363 – Theatre for Young Audiences (Suggested: sophomore standing) |
| ❖ DRAM 211 – Performance and Production           |  |
| ❖ DRAM 223 – Costume Construction                 |  |
| ❖ DRAM 235 – Introduction to Acting               |  |

## **POLICY ON STUDENT GRADES AND PERFORMING**

The Department of Theatre and Dance upholds the belief that students must maintain good academic standing as well as develop artistic proficiency. To support that belief, the following policy is in effect:

Any student receiving a grade of 1.0 or less, for any course offered through the Department of Theatre and Dance, will be ineligible for participating in any student directed or choreographed production during the semester immediately following the semester in which the failing grade is issued. Eligibility for faculty directed or choreographed productions will be left to the discretion of the directing faculty member and the department chair.

### **Student-Initiated Interdepartmental Major (SIIM)**

Over the years, a number of our students have pursued an interdisciplinary major in Arts Management. With faculty guidance, these students have developed programs that allow them to pursue their interests in dance and/or theatre along with their desire to learn how to work in management and administrative positions in studios, schools, festivals, and theatre and dance companies. The Arts Management course work includes classes in theatre and dance, business, communications, and frequently, an internship. SIIM student internships have included work at Jacobs Pillow Dance Festival, National Ballet, and PS 122 (Performance Space 122 in New York City). Students have also developed a SIIM by combining courses in Dance and Theatre with other disciplines such as Communications or a Modern Languages. Students who are interested in pursuing a SIIM should speak with Professor Don Borsh.

### **General Education Program**

The Department of Theatre and Dance has a strong commitment to the General Education curriculum at SUNY Potsdam. The department offers courses that meet the General Education requirements with the following designators:

- First-Year Speaking (FS)
  - Mind of the Artist (offered as DANC 100 & DRAM 100)
  - Understanding Dance (DANC 130)
- Critical Thinking Experience (FC)
  - Introduction to Performance Studies (DANC 101 & DRAM 101)
- Aesthetic Experiential (AE)
  - Dance: All 100-level dance technique courses, Performance Explorations, Dance Improvisation, Intermediate Ballet, Dance Education, Modern Dance I-IV
  - Theatre: Performance Explorations, Foundations of Technical Theatre, Foundations of Design, Introduction to Acting, Scene Study and Realism, Stage Makeup, Scene Design, Lighting Design, Costume Design, Directing I & II.
- Aesthetic Critical (AC)
  - Dance: Understanding Dance
  - Theatre: Mind of the Artist, Contemporary Theatre Topics, Interpretation and Analysis of Plays
- Western Civilization (WC)
  - Theatre: History of Theatre I and History of Theatre II
- Writing Intensive (WI)
  - Theatre: Contemporary Theatre Topics (*not offered as WI every time—check schedule.*)
- Speaking Intensive (SI)
  - Dance: Dance Education for the Elementary Classroom
  - Theatre: Directing I and Directing II
- Physical Education (PE)
  - Dance: All 100-level dance technique courses, Pilates Practice, Intermediate Ballet, Dance Education, Modern I-IV, Kripalu-Style Yoga, (Dance and Theatre: Tai Chi Chuan)
  - Theatre: Alexander Technique



## Library Holdings—Dance

The Frederick W. Crumb Memorial Library contains a collection of literature, videotapes, and DVDs on dance history, aesthetics, criticism, pedagogy, dance technique, composition, injury prevention, Labanotation, and other areas. Most of the dance materials are on the second floor and are shelved between the Library of Congress classification numbers of GV 1580 and GV 1799. Other dance related materials are located throughout the library. Four dance journals are available: Dance Teacher, Dance Magazine, Contact Quarterly, and Journal of Dance Education. There are additional books, mostly of an encyclopedic nature, in the reference section. The Dance Program office has a small collection of videotapes and DVDs, including archives of productions.

The Crane Music Library houses an extensive collection of recordings. Students should take advantage of this facility when looking for music for choreography. Some dance courses require music-listening projects at the Crane Library. The following is a Library of Congress (LC) classification for dance materials.

BL 605	Religion. Worship. Music. Dance
E 59.D35	History. Pre-Columbian America. Indians. Dance
E 98.D2	History. Indians of North America. Dance
F 1219.3.D2	History. Mexico. Indians. Dance
GT 500 – 2370	Costume. Dress. Fashion
GV 1580 -1799.3	Dancing
GV 1581	Periodicals
GV 1585	Dictionaries, encyclopedias
GV 1588	Philosophy
GV 1590-96	General works
GV 1600	Dance criticism, appreciation
GV 1601-1728	History
GV 1601-1615	Ancient
GV 1617-1619	Modern
GV 1621-1625	America
GV 1626-1641	Latin America
GV 1643-1688	Europe
GV 1689-1703	Asia
GV 1705-1713	Africa
GV 1715-1728	Pacific
GV 1743	National dances, folk dancing
GV 1746-1779	Social dancing
GV 1781-1799	Theatrical dancing
GV 1786-1790	Ballet
GV 1791-	Special dances
GV 1800 -1860	Circuses, spectacles, etc.

### M Music

M 1047	Solo Instruments. Dances
M 1050	Ballet, Orchestra. Scores.
M 1520-1526	Ballet, with voice. Scores.
M 1350-1356	Dance orchestra
M 1450	Dance Music
ML	Literature of Music
ML 128.D3	Dances. Bibliography:
ML 3400-3465	Dance Music
ML 3518	Dance orchestra. Big Band music.
MT	Musical Instruction and study
MT 950	Ballet, gymnastics, etc.:

Music recordings (CD's, tapes, LP's) of dance, ballet, etc. are in the Crane Library and are assigned accession numbers.

N 8217.D3	Visual Arts. Special Subjects. Dance.
NA 6830	Architecture. Theaters.
PN 1560-1590	Performing Arts. Show Business.
QP 141-144	Physiology of Nutrition.
QP 310 .D35	Physiology. Movement. Dancing.
RC 489 .D3	Psychiatry. Dance Therapy.
RC 552 .E18	Psychiatry. Neurosis. Eating Disorders.
RC 1220 .B27	Sports Medicine. Ballet.
RC 1220 .D35	Sports Medicine. Dance.
RM 931.D35	Rehabilitation Therapy. Dance Therapy.
TR 817.5	Photography. Dance

## Library Holdings—Theatre

While the Library of Congress generally classifies works about drama and stagecraft in **PN Literature (General)**, works of individual dramatists are not classed together in one area. Instead, works by individual playwrights are classed with the literature for a specific language (PQ, PR, PS, or PT), then by “individual authors,” under subcategories such as date or special topics. Thus, works by poets, novelists and dramatists are all classed together, based on the language of the original work and date of creative activity. For example,

- PS 3550-3576 American Literature. Individual Authors. 1961-2000.
- The poet, Francisco X Alarcón (PS3551.L2) comes before the playwright, Edward Albee (PS3551.L25), who is followed by the novelist Sherman Alexie (PS3551.L35774).

While this makes it difficult to browse the shelves for plays, it does bring the works of one author together under classification number. For example, the works of Bertolt Brecht (fiction, essays, novels, plays, poetry and short stories) are shelved with critical and biographical works about him (PT2603.R397).

To locate works by a specific dramatist, search the library catalog (BearCat) by author’s name or title of a play. **Gale’s Literature Resource Center** (through the SUNY Potsdam Library website) can be used to identify dramatists and to find biographical and critical essays. (Hint: Do an “Author by Type” search and limit “Genre” to Plays).

### LC Classification for Drama

GT 500 – 2370	Costume. Dress. Fashion
GV 1580 -1799.3	Dancing
GV 1800 -1860	Circuses, spectacles, etc.
M	Music
ML	Literature of Music
MT	Musical Instruction and Study
Music recordings	(CD’s, tapes, LP’s) are housed in the Crane Library and are assigned accession numbers.
NA 6830	Architecture. Theaters.
PN	Literature (General)
PN 1530	The monologue
PN 1551	The dialogue
PN 1560-1590	The performing arts. Show business
PN 1585-1589	Centers for the performing arts
PN 1600-3307	Drama
PN 1635-1650	Relation to, and treatment of, special subjects
PN 1660-1693	Technique of dramatic composition
PN 1720-1861	History
PN 1865-1988	Special types

PN 1990-1992.92	Broadcasting
PN 1991-1991.9	Radio broadcasts
PN 1992-1992.92	Television broadcasts
PN 1992.93-19 92.95	Non-broadcast video recordings
PN 1993-1999	Motion pictures
PN 1997-1997.85	Plays, scenarios, etc.
PN 2000-3307	Dramatic representation. The theater
PN 2061-2071	Art of acting
PN 2085-2091	The stage and accessories
PN 2131-2193	By period
PN 2131-2145	Ancient
PN 2152-2160	Medieval
PN 2171-2179	Renaissance
PN 2181-2193	Modern
PN 2219.3-3030	Special regions or countries
PN 3035	The Jewish theater
PN 3151-3171	Amateur theater
PN 3175-3191	College and school theatricals
PN 3203-3299	Tableaux, pageants, "Happenings," etc.
PN 6110.5-6120	Drama collections
PQ 500-591	French Literature. Drama
PQ 1211-1241	French Literature. Drama collections.
PQ 4133-4160	Italian Literature. Drama
PQ 4227-4245	Italian Literature. Drama collections
PQ 6098.7-6129	Spanish Literature. Drama.
PQ 6217-(6241)	Spanish Literature. Drama collections.
PR 621-744	English Literature. Drama
PR 641-744	English Literature. Drama. By period
PR 1241-1273	Collections of English Literature. Drama
PS 330-353	American Literature. Drama
PS 623-(635)	Collections of American Literature. Drama
PT 605-709	German Literature. Drama
PT 1251-1299	German Literature. Drama collections.

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There are reference materials in both the Dance and Theatre offices that students may find useful. These include the 6-volume *International Encyclopedia of Dance* (in Dunn), and plays in Satterlee. Speak with Robin Collen or Leslie Delosh about using these resources.

## DEPARTMENT ATTENDANCE POLICIES

SUNY Potsdam expects students to attend ALL classes regularly and punctually. Due to the participatory nature of courses in the Department of Theatre and Dance, faculty members expect all students to factor into their schedules all known and expected absences at the beginning of the semester. These include days on which you will miss class in order to leave campus early in order to attend College-sponsored trips or activities.

Cross-registered students from Clarkson University, St. Lawrence University, SUNY Canton, or other schools are expected to adhere to the same attendance policies, as are SUNY Potsdam students. Students from other schools are responsible for coordinating the variations in holiday and exam schedules in order to maintain a good attendance record in our classes.

All students are responsible for understanding any individual instructors' variations on this policy regarding make-ups, excused absences for athletic team events, and other situations. Because the nature of learning in the fields of dance and theatre is so thoroughly dependent on the students' physical presence in the classroom and studio-- physically participating in the form--our department's policy is necessarily stricter than some other department's policies.

### **Statement from the Undergraduate College Catalog:**

*In general, students are expected to attend all classes. Students are responsible for all work missed because of class absence . . . An excused absence consists of an absence resulting from documented active participation in a College-sponsored activity, illness, religious observance, family emergency or military obligation. Whenever possible, students must consult the faculty member in advance of their absence. **[Please note:] Instructors are responsible for determining the details of attendance for their courses according to their own philosophy and the nature of their courses.***

- *The instructor may assess a penalty to a student's grade for any unexcused absence.*
- *For excessive unexcused absences, the instructor may assign a grade of 0.0 for the course.*
- *The instructor may count excessive tardiness as absence.*
- *The instructor may determine that student absences, even those "excused," are so excessive as to prevent a student from gaining the essential educational experience of the class. In such cases, the instructor may assign a final grade of 0.0; the student may apply for withdrawal or emergency withdrawal from the course.*
- *Any student in an institution of higher education who is unable, because of his or her religious beliefs, to attend classes on a particular day or days shall, because of such absence on the particular day or days, be excused from any examination or any study or work requirements.*
- *It shall be the responsibility of the faculty . . . to make available to each student who is absent from school, because of his or her religious beliefs, an equivalent opportunity to . . . make up any examination, study or work requirements which he or she may have missed because of such absence on any particular day or days.*

## Attendance Policy for All Classes—Lecture, Seminar, and Studio

Attendance is mandatory in all courses.

All absences are viewed equally. Therefore, reserve your absences for grave emergencies.

- **For classes that meet three times a week**, students may be absent from a maximum of 6 class meetings. A 7<sup>th</sup> absence constitutes a failing grade.
  - Three absences will not be reflected in a lowered grade. However, a 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> absence will each lower the final course grade to a degree to be determined by the instructor.
- ❖ **For classes that meet twice a week**, students may be absent from a maximum of 4 class meetings. A 5<sup>th</sup> absence constitutes a failing grade.
  - Two absences will not be reflected in a lowered grade. However, a 3<sup>rd</sup> and 4<sup>th</sup> absence will each lower the final course grade to a degree to be determined by the instructor.
- ❖ **For Special Projects and seminar courses that meet once a week**, students may be absent from a maximum of 2 class meetings. The 3<sup>rd</sup> absence constitutes a failing grade.

Students are expected to arrive on time—which means early—and stay for the entire class meeting. Typically, two (2) tardies and/or early departures will equal one absence (depending on the instructor's policy). For movement courses, in order to insure all students are properly warmed up, and to prevent injuries, students arriving more than 5 minutes late for class will only be allowed to participate at the discretion of the instructor.

All majors and minors must achieve a final grade of 2.0 or above in all required courses in order for that class to count towards degree requirements. Failure to do so requires that the course be taken again with the goal of achieving the required minimal grade. Courses may not be repeated a third time according to college policy.

### **For All Performance-Based Courses**

In the event of an injury or serious illness that prevents a student from engaging in any activity for more than two weeks, the student in studio courses should discuss with the instructor, the option of dropping the course rather than risk receiving a failing grade. (The level of physical participation required to fully absorb the material of each course varies.) It is not possible to make up missed studio work by submitting written assignments. However, students may continue enrollment in a class by fulfilling minimal participation requirements agreed upon with the teacher until recovery from the injury or illness allows for return to full participation. Students may also be encouraged to seek the advice of a physical therapist.

In the event of an injury or illness that may prevent the student from successfully completing the course requirements, the student may be advised to seek a Medical Withdrawal through the Student Success Center in Sisson Hall, Room 128.

Minimal or adapted participation may be in the form of substituting floor work for standing work, working upper body while sitting in a chair, adapting choreography and acting assignments to accommodate physical limitations, refraining from jumping, or working with a reduced range of motion. (For dance studio courses, a period of minimal or adapted activity due to injury or illness should not exceed a total of four (4) weeks during any semester (fall or spring).

Students should request to observe a class only in exceptional cases. The exception is that all students will participate even though the level of activity and kind of activity may be adjusted to accommodate specific health issues. If the teacher approves an observation, the student will take notes following specific directions given by the teacher. These notes will be turned in at the conclusion of class. The quality of these notes will determine the student's grade for that particular day. Under no circumstances should students study for other courses during an observation, or participate in other activities that distract from focus on the class.

Should a student need to sit down or curtail physical participation during a studio class, she or he is expected to remain attentive and engaged with the class. Doing floor work, stretching, or otherwise adapting movement off to the side of the studio is appropriate. Sitting at the front of the studio, watching and learning through attentive observation is also appropriate. Lying on the floor, sleeping, or engaging in conversation during class are not considered appropriate.

### **Attendance at Rehearsals**

Students cast in a dance or theatre production are expected to attend EVERY rehearsal for which they are called. Rehearsal schedules will be posted and clear about times and dates. It is the responsibility of every actor and dancer to know and plan for rehearsals. Scheduling conflicts with rehearsals must be resolved as soon as possible. All student performers must clear their schedules for all required technical and dress rehearsals the weekend and week prior to performance dates.

### **Attendance at Productions**

All students in the theatre and dance majors and minors are required to attend ALL department productions. These productions include: (a) faculty choreographed productions such as the Faculty Dance Concert and the Musical, (b) faculty directed theatre productions, (c) student directed productions, (d) and guest directed or choreographed productions (such as Pendragon Theatre and visiting dance companies). Attendance at these productions deepens your artistic and scholarly development, and it helps to create a collaborative and collegial environment—extremely important in the performance arts. You may be required, in certain courses, to write about these productions.

## STUDENT ORGANIZATIONS

### **Dance Ensemble**

The Dance Ensemble, a Student Government Association (SGA) organization, works closely with the Dance Program faculty to sponsor various dance events. Dance Ensemble supports (a) bringing professional dance artists and companies to campus to perform and teach, (b) commissioning guest choreographers to set new works on students, and (c) producing concerts of student choreography. In addition, Dance Ensemble helps to fund trips to the American College Dance Festival and other events and performances.

Officers are elected at the end of the each spring semester for the following year. Any student on campus is welcome to become a member of Dance Ensemble. To be a voting member a student must attend a certain number of Dance Ensemble meetings. These times are posted. The Secretary of Dance Ensemble will email information to any student who requests it.

Auditions are held for the Student Choreographers' Concert in the fall, and Senior Choreographers' Concert in the spring. Additional auditions are held for guest choreographers and faculty-choreographed productions as needed.

In recent years Dance Ensemble has supported commissioned choreographed works and teaching residencies by such artists as Janis Brenner, José Limón Dance Company, Troika Ranch, Billbob Brown, Andrew Palermo, Sara Pearson & Patrik Widrig, Wally Cardona, Maia Claire Garrison, Ruth Solomon, Richard Haisma, Goldhuber & Latsky, and Estelle Lavoie & Robert Lepine.

### **Theatre Guild**

The SUNY Potsdam Theatre Guild is an SGA funded organization dedicated to producing and presenting Theatre at SUNY Potsdam. Along with the assistance of the faculty, the students of the Guild mount and present productions for all students. Production support from Theatre Guild is responsible for the One-Act Play Festival, guest artist residencies, and travel to the American College Theatre Festival and to other regional venues to see professional theatre.

Officers are elected at the end of the each spring semester for the following year. Any student on campus is welcome to become a member of the Theatre Guild and become involved in the Guild's activities. Students in the cast and crew of Theatre productions are considered members of Theatre Guild and are encouraged to become actively involved in the organization, take leadership roles, and support the work of the Guild.

In recent years, Theatre Guild has sponsored and supported guest artist residencies from Pendragon Theatre, playwright residencies with David Fischer and Hal Corley and trips to Syracuse Stage to see Equity productions of *Whose Afraid of Virginia Woolf?* and *M Butterfly*.

### **Alpha Psi Omega**

Alpha Psi Omega was organized as a Theatre Honor Society for the purpose of providing (a) acknowledgement to those demonstrating a high standard of accomplishment in theatre and (b) a wider fellowship for those interested in theatre. The society is not intended to take the place of any regular theatre clubs or producing groups. As students qualify they may be rewarded by election to membership in this society. Students interested in being considered for membership should contact Kimberley Bouchard, faculty advisor.

## PRODUCTION INFORMATION

### Production Season, Auditioning, and Casting

All SUNY Potsdam students are invited to audition for our department productions.

**All performers, as part of their course requirements, will work a minimum of 6 hours in the scene shop, costume shop or doing technical or design work on a production.**

Production seasons are often as follows:

- Fall:
  - Main Stage Faculty- or Guest-Directed/Designed Theatre Production
    - Participation in the American College Theatre Festival
  - Faculty/Guest-Choreographed Dance Concert (not every year)
  - Youth Theatre Touring Ensemble
  - Student Choreographers' Concert
  - Student-Directed Ten-Minute Play Festival
  - Every 3 years, a musical theatre production, jointly produced by the Department of Theatre and Dance & the Crane Opera Ensemble. This production it typically in lieu of the faculty directed and choreographed production.
  - Informal Choreographers' Concert
  - Guest theatre and/or dance performers
- Spring:
  - Faculty/Guest-Directed/Designed Ensemble-Based Theatre Production
  - Faculty/Guest-Directed/Designed Small Cast Production
  - Senior Choreographers' Concert (If there is not a cohort of seniors to produce a concert, the department may opt to have the Student Choreographers' Concert in the spring, rather than in the fall.)
  - Student-Directed One-Act Play Festival
  - Informal Choreographers' Concert
  - American College Dance Festival performance of adjudicated and informal works
  - Guest theatre and/or dance performers



## **Dance Program Guidelines for Performance and Academic Credit for Production Work**

Students show their works in a stair-step fashion. Any student may show a work in the Informal Choreographers' Showcase. It takes place in the dance studio, with minimal or no production elements (only studio lighting available); there are no prerequisites.

During or after a student has completed Dance Composition I (or Choreography I), s/he may show a work in the Student Choreographers' Concert, which takes place in Dunn Theatre. This is a course-based performance venue: Students are given permission by dance faculty members to enroll in DANC 390—Special Problems Dance Composition. This course typically meets one night a week. Emphasis is on choreography and performance, with minimal attention to production elements such as lighting, sets, and costumes.

During a spring semester, if there is a coterie of senior choreographers, and after completing the prerequisites, a student may enroll in DANC 498/Senior Project and choreograph one or more works for the Senior Choreographers' Concert. The prerequisites are that the student has: (a) completed DANC 312/Dance Composition II (or Choreography II), with a minimal grade of 2.0, and (b) produced a minimum of 3 original choreographic works--at least 2 of which were in the Student Choreographers' Concert. DANC 498 involves the choreographers in a collaborative process of developing all aspects of the production. Also, the concert takes place in the College Theatre. With the help of faculty and student designers, greater attention is paid to production elements. Throughout a dance student's time in our program, we encourage the development of site-specific works, or projects in non-traditional environments.

During a spring semester—when both a One-Act Play Festival and a Senior Choreographers' Concert are in production--casting, design, and technical assignments will be limited to one production, or at the discretion of the faculty. We encourage all students to be involved to some capacity in either production. However, due to the immense amount of time required for the creative process, rehearsals, load in, and performance, it is unwise to consider, for example, dancing in Senior Choreographers' Concert and running the light board for a one-act play.

## Requirements for Choreographers and Performers

### In the Student and Senior Choreographers' Concerts are as follows:

1. To participate as a student choreographer, a student's overall GPA must be at least a 2.0, and the GPA in dance courses must be at least a 2.3 during the semester preceding the concert.
2. Students must have taken Dance Improvisation (DANC 211) and Dance Composition I (DANC 311), or be enrolled in Dance Composition I during the semester of the Student Choreographers' Concert in which they are choreographing.
3. The grade requirements for proceeding through the composition courses are as follows:
  - a. A student must achieve a 2.0 or higher grade in Dance Improvisation to take Dance Composition I.
  - b. A grade of 2.0 or higher in Dance Composition 1 is required to take Dance Composition II.
4. All performers must be registered—directly following the casting process—for DANC 309/Performance and Production for the number of credits recommended by the instructor of DANC 390 and DANC 498.
5. Student performers must be available to participate in showings during the class time of DANC 390 or DANC 498. These courses have typically taken place on Tuesday from 6:00-9:00 PM. Performers must be available for at least a 1-hour time slot during the class meeting.
6. Performers are required to consult with the instructor of DANC 390 or DANC 498—as early in the process as possible—if (a) they are having difficulties in the rehearsal process and (b) they are intending to drop out of a dance. Performers are required to consult with faculty members prior to dropping out. The function of this consultation is to assist both the dancer and choreographer in their communication and rehearsal styles. Also, students and instructors, alike, can gain a deeper understanding of the artistic, academic, and personal issues that have given rise to this change of heart.
7. Choreographers are required to maintain ongoing communication with their instructor regarding their (a) artistic progress and (b) problems with the choreographic and rehearsal processes. In particular, choreographers are required to consult with their instructor before making substantive changes—such as the size of their casts or length of a dance. (For example, a choreographer must discuss changing a dance from a group of 8 to a solo.)

**Requirements specific to the Senior Choreographers' Concert are as follows:**

1. A student must be a senior-level Dance Major, Dance Minor, or SIIM (Student-Initiated Interdepartmental Major) student who has completed the course requirements.
2. Choreographers must have taken DANC 312: Dance Composition II (or Choreography II) or be enrolled in Dance Composition II during the semester of the Senior Choreographers' Concert in which they are choreographing.
3. Prior to the Senior Choreographers' Concert, students are required to have choreographed and produced at least three works. At least two of these dances will have been performed in the Student Choreographers' Concert. Other venues for performance include (a) the Informal Choreographers' Showcase (only one work from this venue will count toward the requirement), (b) site-specific performance (not in studio or theatre spaces), and (c) in Special Problems (DANC 390) courses.
4. All performers must be registered for DANC 309/Performance and Production for the number of credits recommended by the instructor.
5. Choreographers must register for Senior Project (DANC 498) during the spring semester of the concert for the appropriate number of credits, as advised by the instructor.

**Requirements for participation in New Repertory are as follows:**

New Repertory is an opportunity for dancers to rehearse and perform a guest artist- or faculty-choreographed work. As well as full participation in all scheduled rehearsals and performances, students are required to maintain a daily journal that documents their own and the choreographer's methods and progressions. Students' writings are guided by specific questions regarding improvisation, dance composition, and choreographic and performance processes and techniques. Students are also required to participate in a post-performance class meeting to debrief on the experience.

If a student is cast in a guest or faculty work s/he is not required to enroll in New Repertory; this may be particularly pertinent for first year students with minimal experience in writing about the choreographic process. In this case the student would register for DANC 309/Performance and Production. New Repertory credit applies to the Composition Track of the Dance Major; Performance and Production credit, while it is upper division credit, does not apply to the major.

## **Theatre Program Guidelines for Performance and Academic Credit for Production Work**

### **Requirements for participation in the Ten-Minute Play Festival:**

Enrollment in DRAM 302/Directing I\* is required for participation as a director in the fall 10-minute festival. All students at the college are eligible to audition for acting roles in the festival. Actors will receive credit through DRAM 211/Performance and Production. The Stage Manager(s) for the 10-minute plays are eligible for DRAM 488/Special Projects in Stage Management credit and will apply with Kimberley Bouchard for this position(s).

### **Requirements for participation in the One-Act Plays Festival:**

Enrollment in DRAM 403/Directing II\* or DRAM 492/Special Projects in Directing\* is required for participation as a director in the One-Act Plays Festival. All students at the college are eligible to audition for acting roles in the festival. The Stage Managers are members of the Stage Management course. Actors will receive credit through DRAM 211/Performance and Production. DRAM 211 is a graded course and actors are expected to do the research and study necessary for the role. Absences from rehearsals and inability to fulfill the responsibilities of the production will lower the grade accordingly.

\* Note: These courses have a number of prerequisites that a student must complete with at least a 2.0 before being eligible to take Directing I, Directing II, or Special Projects in Directing.

### **Requirements for participation in Acting Ensemble I and Acting Ensemble II:**

DRAM 340/Acting Ensemble I & DRAM 440/Acting Ensemble II are courses designed for students cast in Mainstage, Youth Theatre Touring Ensemble, and faculty- or guest-directed productions where a considerable amount of actor homework is involved and expected. Students must be in good standing at the college (have at least a 2.0 GPA) and are generally in junior or senior standing. These courses are graded and students can receive from 1 – 3 credits depending on the roles in which they are cast.

## **Special Projects Opportunities in Theatre and Dance**

The department offers opportunities for advanced students at the junior and senior level to engage in project-focused work in which faculty and students collaborate and support the production programs in Theatre and Dance.

In the Theatre Program students can experience in-depth work in the courses DRAM 487-499/Special Projects. In these courses, students are expected to (a) participate fully in the production seminar course—in which all students meet together to discuss their individual projects—(b) collaborate with faculty, guest artists and students, (c) build portfolio material for future career and advanced studies and (d) challenge themselves to explore, develop and grow as artists in the collaborative performing arts.

In the Dance Program, Special Projects frequently involve one-on-one coaching and mentoring between a faculty member and a student choreographer.

Special Projects (also called Special Problems, in Dance) are available in Choreography, Dance History, Movement Theory, Teaching, Directing, Scene Design, Lighting Design, Costume Design, Sound Design, Acting, Stage Management, Technical Theatre, Theatre Education and Dramaturgy.

## **Rehearsal and Performance Policies**

Your participation in theatrical and dance productions provides you with opportunities to extend and broaden your artistic and production experience while, at the same time receiving academic credit. But these opportunities come with substantial responsibilities on your part. We have Departmental Policies because we strive to instill the highest possible educational standards and prepare students for professional work in the worlds of dance and theatre and elsewhere.

### **Upon engagement in a Department production, you must:**

- **Be prompt at rehearsals, performance and shop calls.**
- **Attend all rehearsals, performances and shop calls as posted or required.**
- **Pay strict regard to dress and perform your services as directed or instructed.**
- **Care properly for costumes & props, and respect the physical property of the theatre and production.**
- **Respect the duties of the production team, house, fellow dancers, actors and technicians.**

If you are late or absent for your second time, without a documented excuse, or you in some way ignore the above policies, you will be placed on departmental probation. Probation leads to your forfeiting this and/or future performance or production opportunities. What specifically constitutes an "unexcused absence" will be defined by the Faculty Advisor, Director and/or Production Manager at the beginning of the rehearsal and construction process.

CHECK THE CALLBOARD AND YOUR COLLEGE EMAIL OR OTHER SPECIFIED COMMUNICATION VENUE, SUCH AS FACEBOOK at least once a day for rehearsal notes, costume shop notices, scene shop schedules, stage manager updates, and all other notices for company members. Not reading the callboard or not checking email is not an excuse for missing a rehearsal, meeting, or appointment.

**ARRIVE EARLY FOR EVERY REHEARSAL! When you are cast in a show it is your responsibility to the whole company to:**

- **Arrive prepared to begin work on time**
- **Be warmed up**
- **Wear appropriate rehearsal clothing**

**Tardiness is noted in rehearsal and performance reports and will result in a lowered grade.**

Understanding that extenuating circumstances may arise, if you are going to be late, please contact the stage manager, choreographer or director as soon as possible.

**DURING REHEARSAL.** Off-stage distractions must be avoided during rehearsals (and performances). Please show respect to all company members when they are trying to work. Do not talk or in any way distract others who are working in the house, on stage, or backstage. Remember that all backstage noise can be heard on stage and in the house. During rehearsal, dancers and actors should be in place to make all entrances well ahead of cue. Should a director or choreographer require a halt to a rehearsal for individual work, all performers are expected to maintain a disciplined silence.

**ATTIRE.** Dancers and actors are expected to rehearse in production-appropriate attire. Should a performer be unable to pull appropriate attire from one's own wardrobe, Stage Management should be informed in a timely fashion so that the costume shop may be notified.

**WORK ON YOUR OWN.** When not working with a director, choreographer, or designated production coach, students are expected to work on their own. Productions may include coaches responsible for choreography, text or dialect, period movement, and singing, among many other activities. Students are expected to follow the direction of production coaches as well as the Director and Choreographer. **WORKING ON YOUR OWN** includes, but is not limited to, memorizing lines and blocking, practicing choreography, and attending costume fittings and production calls.

**OFF BOOK AND CALLING FOR LINES.** Actors are to be properly prepared for all Off Book dates as assigned by the Director. If during off book rehearsals, an actor requires a line to be fed to him or her, the actor need only call out "Line," and wait for the entire line to be read out. Do not apologize or "jump in" as these behaviors slow the rehearsal process.

**PRODUCTION NOTES.** Actors and dancers are expected to review all production notes after each rehearsal. Notes should never have to be given twice. During the performance schedule, actors and dancers are expected to review their work, including lines, blocking, dance sequences, and any production-specific skills on Off Days so that performances do not suffer from a lack of attention.

**YOUR APPEARANCE MUST NOT BE CHANGED** during the rehearsal period without first speaking to the choreographer or director. Once cast, you may NOT cut your hair, shave your beard, dye your hair, pierce, tattoo, etc.

**VISITORS** are discouraged from entering the rehearsal spaces. You will need the permission of the choreographer or director and Stage Manager for a visitor to attend. Please plan ahead if you wish to have a friend or relative sit in on a rehearsal and seek permission before inviting your guest.

**KEEP THE THEATRE AND ALL REHEARSAL SPACES CLEAN! No food or drink is allowed in the theatres, studios, and rehearsal spaces other than water in a closed container. Pick up all items brought into the spaces during rehearsals and remove them properly.**

ALL INJURIES sustained while in rehearsal should be reported immediately to the Stage Manager. An injury occurring during a performance should be reported to the backstage staff or to another responsible staff member.

NO SMOKING is allowed in any dressing rooms, rehearsal areas, shop areas, offices or theatres OR WITHIN 50 FEET OF A BUILDING ENTRANCE. IF YOU MUST SMOKE, DISPOSE OF ALL CIGARETTE LITTER IN PROPER RECEPTACLES AND NOT ON THE GROUND.

NEVER SMOKE OR EAT IN COSTUME.

ACTORS AND DANCERS are responsible for:

- Replacing music, scripts, and other handouts if misplaced.
- Obtaining and caring for their own rehearsal clothing and shoes.
- Remember the theatre adage, *"Thou shalt not touch another performer's costumes or props."*

CLEAN UP! EVERYONE REHEARSING IS required to help strike the space immediately at the end of rehearsal. All rehearsal spaces should be left clean and ready for the next event—including lights off and windows closed. In the dance studio, dance theatre, acting studio, black box, or college theatre—neatly arrange any chairs, boxes, etc. against the walls.

### **Technical Rehearsal and Performance Policies**

(The following is **in addition to the above rehearsal policies** once the production goes into technical rehearsals.)

- CAST AND CREW MUST SIGN IN PRIOR TO CALL TIME.
- Once cast and crew have signed in they are NOT PERMITTED to leave the production spaces without permission of the Stage Manager.
- All performers are required to participate in the designated warm-up session. No one is exempt.
- No food or drink in any of the theatres or backstage, except water in closed containers.
- No smoking until you are excused from rehearsal for the night (or day).
- The entire company shares dressing rooms and warm-up spaces. Individual performers have different needs for preparing for performance. Headphones used with personal music devices are the only music/sound permitted in these shared public areas.
- No jewelry should be worn on stage except that which is required as costuming.
- Do not wear finger nail polish on fingers or toes, unless it is a designated part of your costume.

- Do not lend or borrow make-up to or from others; it is contaminated.
- Hair: Your hair design is part of your overall “look.” Particularly pertinent for dancers: Please make sure that all hair wisps are slicked down and will stay down. Make sure that your hair is securely fastened and that you use hairpins and clips that reflect as little light as possible.
- Make sure when you are standing in the wings you are not seen. If you can see the audience, the audience can see you. Remember that exiting traffic has the right-of-way, and keep the wings clear of clutter and limbs.
- When the Stage Manager calls time to curtain, such as “Ten Minutes!” please respond by saying “Ten Minutes, Thank you,” acknowledging that you hear her/him and that you are aware of where we are in the program.
- Please do not leave the theater with your stage make-up on. It is very unprofessional to attend the receptions and functions not held backstage with your makeup still on.
- **STRIKE!** ALL CAST and CREW MEMBERS are required to help strike the set immediately after the final performance. There are NO EXCEPTIONS to this and everyone must stay until THE END. Failure to participate in strike will result in a lowered grade.



## Production Crew Positions

A list of specific duties for each of the following crew positions will be provided by the Production Manager when a student is appointed to that position.

**NOTE:** In order to be a crew head, the student must have first served on the crew he or she wishes to lead. Crew heads must be present and punctual at all assigned calls. They must be able to lead their peers and meet deadlines.

- **CONSTRUCTION CREW:** This crew is under the direct supervision of the Technical Director and is responsible for building and rigging any scenery and properties used on stage.
- **COSTUME DESIGNER OR ASSISTANT TO COSTUME DESIGNER:** These positions are for students who have had coursework in costume design and are ready for substantial design responsibilities, working under the guidance of the costume faculty member.
- **COSTUME SHOP ASSISTANTS:** Work on building and repairing costumes in the weeks leading up to the show.
- **DRAMATURGE:** The Dramaturge assists the director with all aspects of research for the production.
- **ELECTRICIAN / FOLLOW SPOT OPERATOR:** The Electrician/ Follow Spot Operator is under the supervision of the Lighting Designer, Technical Director, Master Electrician and Stage Management. They are responsible for the installation of all technical elements related the lighting of a production and, when needed, running of follow spots for a production.
- **HOUSE MANAGER:** The House Manager is responsible for the smooth running of the front of house (everything that happens on the audience side of the theater)-- communicates with stage manager, box office personnel, ushers, & patrons.
- **LIGHT BOARD OPERATOR:** The Light Board Operator is under the supervision of the Lighting Designer, Technical Director, Master Electrician and Stage Management. The position is responsible for working with the Lighting Designer in setting all of the lighting cues for a production and the execution of those cues during technical rehearsals and performances.
- **LIGHTING DESIGNER OR ASSISTANT TO LIGHTING DESIGNER:** These positions are for students who have had coursework in lighting design and are ready for substantial design responsibilities, working under the guidance of the design faculty member.
- **MASTER CARPENTER:** This person is under the direct supervision of the Technical Director and Asst. Technical Director. He/she is responsible for assisting in supervising shop crews in the construction of scenery.
- **MASTER ELECTRICIAN:** This person is under the direct supervision of the Lighting Designer. The Master Electrician implements the light plot, from hanging and circuiting, to gelling and focusing.
- **PROPS / SCENIC RUN CREW HEAD:** This person is responsible for supervising the props/scenic run crews during technical rehearsals and performances during the production. They work closely with the Props Master and Stage Management in setting up all backstage and on stage properties, maintaining properties as needed for the production and the operation of the movement of any scenic elements as required for the production.

- **PROPS / SCENIC RUNNING CREW:** This crew is responsible for insuring that all properties and scenic elements for a production are in place and ready for each technical rehearsal and performance as well as the operation of any scenic elements as required during production.
- **PROPS MASTER:** This person is responsible for supervising the procurement and construction of the various props used in a production. He/she generally works under the artistic direction of the set designer and technical supervision of the technical director.
- **SCENE DESIGNER OR ASSISTANT TO SCENE DESIGNER:** These positions are for students who have had coursework in scene design and are ready for substantial design responsibilities, working under the guidance of the design faculty member.
- **SCENIC PAINT CHARGE:** This scenic artist works under the supervision of the Scenic Designer and Technical Director and is responsible for all painting of scenery and properties.
- **SCENIC PAINT CREW:** This crew is under the supervision of the scenic artist and paints the sets and props.
- **SOUND BOARD OPERATOR:** The Sound Board Operator is under the supervision of the Sound Designer, Technical Director, Assistant Technical Director and Stage Management. The position is responsible for the technical recording of all sound cues and the set up of all backstage communication for the production as well as execution of all sound cues during technical rehearsals and performances.
- **STAGE MANAGER & ASSISTANT STAGE MANAGER:** The Stage Manager and Assistant Stage Manager are under the supervision of the Technical Director and Production Manager and works most directly with the Director.
- **WARDROBE CREW:** Maintains costumes through run of the show. Helps actors get in and out of costumes. Will also help with hair and makeup before show.
- **WARDROBE MANAGER:** Oversees and manages the wardrobe crew.

## **Guidelines for House Management, Ushering, and Box Office Management**

The House Manager is responsible for the smooth running of the front of house (everything that happens on the audience side of the action). This includes (a) Being in communication with the stage manager about when the show will start at the beginning of the performance and after intermission, and (b) conferring with the stage manager about what procedures will work best in terms of communication. The primary jobs of the House Manager are as follows:

1. Overseeing ushers and box office.
2. Making sure that audience traffic is moving and that everyone is "happy."
3. Observing if anyone is bringing in cameras of any sort and if so, informing them politely that all use of camera or recording equipment is prohibited during the performance. You may tell them that this is for the safety of the performers as well as to keep from distracting other audience members.
4. Observing if anyone is bringing food or beverages (other than water in a closed container) and politely informing them that they need to leave the food outside of the theater.
5. Stepping in wherever necessary (e.g., if the box office is getting backed up, helping personnel sell tickets until the rush is over).

### **Other important information for all front of house personnel includes the following:**

- The House Manager must have a roll sheet of the ushers and box office personnel, and all phone numbers.
- All front of house staff should wear black and white and be dressed appropriately for the theater.
  - The House Manager and Ushers are
    - Ambassadors of the Department to the public.
    - The first indication to the public of who we are as a Department.

Therefore, house staff will refrain from gum chewing, wearing midriiffs, flip-flops or going barefoot, and other unprofessional activities. Ushers will be sent home to change their clothes at the discretion of the House Manager.

- College Theatre uses 5 ushers before the show: Two are at the house left entrance door and one is at the house-right double doors. Dunn Theater uses four ushers--two at each door. The Black Box Theatre uses 2 ushers.
- The House Manager will make (or oversee the making of) signs and post them to instruct latecomers to enter College Theatre at the back of house door. All 3 theatres will have signs indicating that entering may happen only during applause. A good House Manager will make certain that the audience and performers have an excellent, focused, and undisturbed experience.

- The House Manager will designate one member of the front of house staff to stay in the lobby during the first 20 minutes of the performance to make sure that no one enters during the show. (Sometimes a box office staff member does this.) Latecomers are to be let in only during applause between dances or scene/acts. Staff will enter only during applause, or an appropriate time. For the duration of the performance, each usher near the house right and left doors should sit (in the front row--College Theatre--and back row--Dunn Theater--near their designated doors, and be prepared to quickly stop an entrance, or assist an exit. One usher should sit or stand near the back of house door in College Theater. Ushers should save themselves seats where the House Manager feels they can best deal with the entire audience. Ushers will not sit with friends; they are working.
- Ushers are responsible for taking tickets, handing out programs, closing doors before the performance starts, opening them at intermission and end of the performance. Just like the House Manager, ushers should monitor for cameras, food, and drinks, as noted above.
- During intermission, the house manager (or box office staff, if appropriate) should make sure to sell tickets to anyone who entered during the first half without paying.
- The House Manager and ushers should encourage people who come in with small children to sit on the aisle so they can leave if their child gets noisy.
- If there are any emergencies, contact Public Safety (2222) immediately.
- The running of the box office will be done according to policies of the particular management—Department of Theatre and Dance, Dance Ensemble, Theatre Guild, or CPS (Community Performance Series). In general, box office procedure is as follows:
  - The tickets will be pre-numbered. If not, number the tickets so we know how many tickets are sold.
  - Keep a tally of how many student, senior, general admission, and comps (complimentary tickets) are distributed. This can usually be done by circling the appropriate abbreviation on the ticket. If not, keep a list.
  - If the Dance Ensemble or Theatre Guild sponsors the concert, the treasurer of that organization is responsible for the cash box. S/he will need a cash box, tickets, and a comp list for the box office.
  - Comps should be checked off the list when they are used. In situations other than a Dance Ensemble- or Theatre Guild-sponsored performance, the House Manager or faculty member will be designated the responsible party for the cashbox.

## FACILITY AND EQUIPMENT USE

Please consider the studios and theatres as special and valued spaces which all of us--faculty and students--share for the benefit of our growth as creative artists. Using the studios and theatres requires a caring and respectful attitude. Always leave the spaces cleaner than how you found them.

### **Dunn Hall and Merritt Hall Spaces**

#### Dunn Dance Studio and Dunn Theatre

**All users are responsible for the maintenance of the spaces** they use for rehearsals. Choreographers should, in particular, take a leadership role and encourage an attitude of respect for the space. Choreographers should solicit the assistance of their dancers for space maintenance, but ultimately, each choreographer will be held responsible for the condition of the rehearsal spaces. When signing out space, schedule no more rehearsals than are allotted by the Department Policy: Four hours a week maximum. Write in your time, in pencil and write small. (During semesters when there are fewer choreographers needing space, you may be able to use more studio time.)

#### Merritt Dance Studio

The dance studio on the third floor of Merritt Hall is available for our use, on special request. If you are interested in using this studio, speak with the Department Chair to make arrangements.

### **Satterlee Hall Spaces**

#### Black Box Theater

The Black Box Theatre is designed to be an adaptable performance space that allows students and faculty to explore alternative performance environments. It has a fully circuited grid system, providing opportunities for lighting design and flexible staging of plays and other performance works. The Black Box Theatre seats up to 88 audience members in various configurations, depending on the production. As with other theatre spaces, no food or drinks other than closed water containers are allowed in the space.

The Black Box is also used as a classroom for acting classes, design courses and an alternative space for some lecture courses in the department. It is used as a rehearsal space for ten-minute, one-act and full-length productions in the department. Students wanting to use the Black Box to rehearse must contact Jeff Reeder, Technical Director, to reserve the space. Priority for booking the space is given to department and curricular related activities such as rehearsals and Theatre Guild events. Due to the needs and demands for rehearsal spaces, the Black Box cannot be booked for longer than two consecutive hours for rehearsals.

When used as a rehearsal space, all rehearsal items must be removed and stored properly at the end of every rehearsal. All props must be removed and stored in an appropriate, secure and safe space. All props and furniture left out in any of the spaces (including the old lobby area) will be removed and privileges to use the space in the future will be compromised.

## College Theatre

The College Theatre is the largest production space in Satterlee and holds close to 300 audience members. It is used by the department for its mainstage faculty or guest-artist productions. Other departments at the college also use the space for presentations, lectures and other events. It is used as a classroom for design and technical theatre courses, a rehearsal and performance space for the department's productions, guest artists and companies, and as a construction site for building sets. It is generally not available for classroom-related rehearsals.

As with other theatres, no food or drink (except water in closed containers) is allowed in the theatre and the space must be cleaned after every use. All props, furniture, costumes and other rehearsal items must be stored properly after each rehearsal. Proper storage will be arranged with Jeff Reeder, Technical Director.

## Acting Studio

The Acting Studio in Satterlee Hall, Room 225 is the main classroom for actor training and performance-based studio courses in the Theatre and Dance Programs. All street shoes must be removed before entering the acting studio. Students are welcome to bring in clean-soled shoes for working and rehearsing in the studio. There is no food or drink allowed, except water in closed containers.

When used as a rehearsal space, all rehearsal items must be removed and stored properly at the end of every rehearsal. All props must be removed and stored in an appropriate, secure and safe space. All props and furniture left out in the studio will be removed and privileges to use the space in the future will be compromised.

Students wanting to use the Acting studio to rehearse must contact Jeff Reeder, Technical Director, to reserve the space. Priority for booking the space is given to department and curricular related activities such as rehearsals and Theatre Guild events. Due to the needs and demands for rehearsal spaces, the Acting Studio cannot be booked for longer than two consecutive hours for rehearsals.

**WHO MAY SIGN OUT SPACE  
IN DUNN DANCE STUDIO and THEATER,  
And the ACTING STUDIO and BLACK BOX THEATRE?**

1. You may sign out space if you are rehearsing for a department production.
2. You may sign out space if you are rehearsing or preparing work for a dance or theatre course, such as Beginning Ballet, Dance Composition, Directing II, or Introduction to Acting.
3. **ANYONE ELSE WANTING TO USE SPACE MUST CONTACT ROBIN COLLEN.**

**HOW DO I SIGN OUT SPACE?**

1. In Dunn, you sign out space on either the Dance Studio or Dunn Theater sheets on the bulletin board just outside the studio. In Satterlee you sign out space on either the Acting Studio or Black Box Theatre sheets on the bulletin board near the Acting Studio. Leslie Delosh posts the Satterlee Hall schedules, and Robin Collen posts the Dunn Hall schedules--2 weeks at a time.
2. In Dunn, unless you are having a previously scheduled rehearsal (for the Student Choreographers' Concert, etc.) you may sign out FOR ONLY 1-HOUR TIME SLOTS.
3. Use a pencil only!
4. If you decide NOT to use your time, erase your name so others will have an opportunity.
5. The sign out calendar looks like this:

**April 1 to April 7, 2007**

Week 13

	Sunday 1	Monday 2	Tuesday 3	Wednesday 4	Thursday 5	Friday 6	Saturday 7
9:00							
10:00			Theatre History II Dunn Theatre		Theatre History II Dunn Theatre		
11:00		Modern Dance Dunn Theatre		Modern Dance Dunn Theatre		Modern Dance Dunn Theatre	
12:00							
1:00			Physical Theatre Dunn Theatre		Physical Theatre Dunn Theatre		
2:00							
3:00		Music Resources Dunn Theatre		Music Resources Dunn Theatre		Music Resources Dunn Theatre	
4:00							
5:00			Guest Artist performance				
6:00							
7:00							
8:00							
9:00							
10:00							
11:00							

## WHAT ARE MY RESPONSIBILITIES IF I SIGN OUT SPACE?

**EVERYONE** who uses space will be held responsible for upholding these rules.

**CHOREOGRAPHERS** and **DIRECTORS** have the ultimate responsibility to make sure these rules are followed with regard to their rehearsals.

1. **Remove shoes.** In the Dunn spaces, and in the Acting Studio remove your shoes in the dressing room or the hall and do NOT carry them in—setting wet or muddy shoes on the floor will damage it. There are absolutely no street shoes allowed in the studios or on the Dunn Theater stage.
2. **Bring water only.** It is required that students consume soda, other drinks, and snacks in the hall, not the studio or theaters. Water bottles are fine.
3. **Groom in the locker room.** Refrain from brushing and styling their hair or applying make-up in the studios or theaters to keep the floors clean.
4. In Dunn, keep the Ensemble Room door locked whenever you are not in it.
5. Keep the lounge in Dunn free of clutter so students can use it.

### Before leaving your rehearsal in the studio or theater:

1. **Remove all trash from inside and outside.** This includes water bottles, Band-Aid wrappers, pieces of paper, and anything else deemed as trash. Check for trash, not only in the rehearsal space, but outside the space, as well.
2. **Replace furniture.** If you have moved chairs, music stands, pianos, or any other objects into the space, put them back on the sidelines, or wherever they belong. Always carry barres and furniture—DO NOT DRAG THEM. SPACES SHOULD BE LEFT CLEAN AND OPEN, NOT CLUTTERED. THE NEXT USERS SHOULD HAVE A TOTALLY OPEN SPACE.
3. **Dust mop.** Check the floor for dirt, bobby pins, dust balls, etc. If the floor needs sweeping--especially if you are the last to rehearse in the evening--run the mop over it. In the Dunn spaces, you can find a dust mop either in the studio, behind the stage, or in the hall. IN DUNN, ONLY USE THE DUST MOPS THAT ARE SET ASIDE ESPECIALLY FOR THE STUDIO AND THEATER.
4. **Take clothing and jewelry with you.** Remove your personal belongings. These belongings may disappear.
5. **Close windows and turn out lights.** If another rehearsal immediately follows your rehearsal, and you have had the windows open, ask the next choreographer or director if s/he wants the windows left open. If not, close them. If you are the last one rehearsing for the evening (check the schedule) close the windows. Turn off the lights. In Dunn Theater, if you have opened the onstage doors, lock them from the before you leave.
6. **End your session on time** so you do not hold up the next rehearsal.
7. **Failure to follow these rules may result in losing your privilege to use the space.**



## Scene Shop

The Scene Shop in Satterlee Hall is the central construction and electrics space for productions in Satterlee, Dunn and for the Crane Opera productions. Jeff Reeder, Technical director, who supervises and organizes the work for all productions, oversees the scene shop.

### **Scene Shop Rules & Safety Regulations**

Jeff Reeder

All workers are required to observe and practice the following:

1. Wear appropriate clothing and shoes. You must have closed shoes, such as sneakers. Flip-flops and bare feet are not allowed; nails, screws, etc. may fall on the floor and we don't want you to step on them!
2. We cannot be responsible for accidents that might happen (i.e.: torn clothing, stains, etc.). Work shirts and gloves are available for you to use if necessary.
3. No matter how much previous experience you have you are not to use shop tools or control equipment until Jeff Reeder--or a person designated by him--trains you. All persons using this equipment must be trained in our methods.
4. You are not required to use power tools, climb ladders or lift heavy loads if you are not secure in performing these tasks.
5. It is the student worker's responsibility to use appropriate safety equipment. Safety goggles, hearing protection, and dust masks are readily available. If you do not know the location, ask.
6. If a tool or piece of machinery breaks while you are using it, inform the supervisor immediately. We cannot repair/replace it if we don't know.
7. Always give yourself at least 15 minutes to clean up your workstation and return any tools to their proper place. You must also sweep the floor around your work area each time.
8. Report any injuries to the supervisor immediately. Most injuries and accidents need to be documented, so be prepared to fill out an accident report.
9. In case of evacuation (i.e. fire drill or power outage) turn off any equipment you are using, pick up your personal belongings and exit the shop immediately; the last person out shuts the door. Congregate outside of Satterlee Hall (loading dock area on the south side of the complex).
10. We are not responsible for personal items brought into the shop. Please leave your valuables at home or in a locker if possible. There is a coat rack for your coats and bags. **DO NOT** deposit your coats and bags on chairs or on the floor for people to trip over. It is not recommended that you leave any belongings out in the hallway--an area of high traffic.
11. Food and drink are discouraged in the shop. Do not eat or drink near any of the workstations to avoid spilling on materials. Dispose of any trash in the proper receptacle.
12. You are responsible for filling out a time card each time you work. A supervisor must sign the card each time you work. Failure to do so will affect your class grade.
13. Failure to observe the above regulations as well and/or cooperate with your supervisor can result in your dismissal from working in the shop.

## **Crane Costume Shop**

The main costume shop resides in the Crane Complex under the direction of Alexis Foster, a member of the Department of Theatre and Dance faculty. The costume construction, costume storage and wardrobe management for department productions originates in the Crane costume shop. Students can fulfill their production requirements and gain experience in costume design, construction, and wardrobe management working in the costume shop.

### **Costume Shop Rules & Safety Regulations**

All workers are required to observe and practice the following:

1. Wear appropriate clothing and shoes. We cannot be responsible for accidents that might happen (i.e.: torn clothing, stains, etc.). Work shirts and gloves are available for you to use if necessary. Please always wear shoes – pins, needles, etc. may fall on the floor and we don't want you to step on them!
2. Make sure you are appropriately trained on a piece of equipment or procedure. If you do not understand, please ask to be trained until you do.
3. If a tool or piece of machinery breaks while you are using it, inform the supervisor immediately. We cannot repair/replace it if we don't know.
4. Always give yourself at least 5 minutes to clean up your workstation and return any tools to their proper place. You must also sweep the floor around your work area each time.
5. Report any injuries to the supervisor immediately. Most injuries and accidents need to be documented, so check with your supervisor about filling out an accident report.
6. In case of evacuation (i.e.: fire drill or power outage) turn off any equipment you are using, pick up your personal belongings and exit the shop immediately – last one shutting the door behind you. Congregate outside of Schuette Hall (loading dock area on the west side of the complex).
7. We are not responsible for personal items brought into the shop. Please leave your valuables at home or in a locker if possible. There is a coat rack for your coats and bags. DO NOT deposit your coats and bags on chairs or on the floor for people to trip over. It is not recommended that you leave any belongings out in the hallway – which is a fairly high traffic area.
8. Food and drink are discouraged in the shop. Do not eat or drink near any of the workstations to avoid spilling on costumes/material. Dispose of any trash in the proper receptacle.
9. Any personal information on file in the shop (i.e.: cast member body measurements, etc.) is not to be discussed in or outside of the shop.
10. You are responsible for signing in for each day of work. Unexcused shop-hour absences will result in doubled hours. For example, a student who skips 2 hours will need to make up with 4 hours. Please email or call the supervisor if you are going to miss your scheduled shop hours.
11. Failure to observe the above regulations as well and/or cooperate with your supervisor can result in your dismissal from working the shop.

## **Sound, Video and Lighting Equipment**

The primary use of all sound, video, and lighting equipment is for faculty teaching and production needs. All equipment is for the exclusive use of the faculty, or faculty-mentored projects.

There are digital video cameras available for student use. They may be checked out for 24 hours, only for curriculum-related projects, through the instructor with whom you are working.

Choreographers need to supply their own “boom box” for rehearsals. Dance Ensemble owns a CD player and video camera. They are available for use by Dance Majors and Minors who are choreographing for a Department production. However, to use this equipment choreographers must make specific scheduling arrangements with members of the Dance Ensemble Executive Board (“E-Board”).

## **Internship Opportunities**

Internships are handled through the Experiential Education Office, which is part of the Student Success Center. All majors and minors interested in a career in the arts are encouraged to participate in the internship program at SUNY Potsdam. Theatre Majors are required to complete either an internship or a senior-year Special Project. Students may do an internship for variable credit (from 1 credit hour to a maximum of 12 credits) during the academic year or the summer session. Students may do a full-time internship (12 credit hours) at professional theatre or dance companies, or for fewer credit hours while taking other courses. Many students do internships during the summer months when there are ample opportunities to work for summer theatre or dance companies or festivals.

Students are eligible for an internship for academic credit at SUNY Potsdam after their sophomore year—having completed at least 60 credits. Students should begin planning for an internship experience early in their career and work with their faculty advisor and with Toby White, Director of Experiential Education. To be eligible to apply for an internship students must have a grade point average of at least 2.5 and must have completed at least 12 academic hours at SUNY Potsdam prior to the internship. Students must complete an Internship Proposal and Learning Agreement Form prior to being registered for the academic internship. For more information and additional resources contact Toby White, Sisson Hall 112, x2863 or [whitetj@potsdam.edu](mailto:whitetj@potsdam.edu). The Internship website offers complete information regarding all aspects of internships at SUNY Potsdam: <http://www.potsdam.edu/support/eo/internships/index.cfm>

### **Internships completed by Dance and Theatre students include:**

- Actors’ Theatre of Louisville, Kentucky
- Performance Space 122, New York City
- Rochester Broadway Theatre League, Rochester, NY
- Pendragon Theatre, Saranac Lake, NY
- St, Lawrence County Arts Council, Ogdensburg, NY
- Akwesasne After-School Program, Hogansburg, NY
- Santa Rosa Summer Theatre, Santa Rosa, California
- Berkshire Theatre Festival, Stockbridge, MA
- Jacobs Pillow Dance Festival

Check the bulletin board near the Theatre Program Office on the 2<sup>nd</sup> floor of Satterlee Hall to see a map of the internship sites where our students have worked.

## **Work Study Opportunities**

The department hires students to work under the Federal Work Study program administered through the Financial Aid office. There are work-study positions in the scene and costume shops, in the department office, in video archiving and instrument accompanying (piano or percussion) for dance classes.

Students wanting to work under this program must be certified and approved by the Financial Aid office and receive the appropriate card that indicates eligibility. For employment openings in the department please contact Jeff Reeder (for work in the scene shop), Alexis Foster (for work in the costume shop), as well as Leslie Delosh. The number of positions is limited and competitive.

## **Other Work Opportunities**

There are a few work opportunities available in the shops for qualified juniors and seniors with ample experience in theatre production including lighting, sound, costumes and set construction. These positions are dependent on available funding. To apply and be considered for one of these positions contact Leslie Delosh.

There are a few work opportunities available for qualified accompanists for dance courses. Musicians must have experience accompanying, preferably for dance. These positions are competitive and funding is limited. To apply and be considered for one of these positions contact Robin Collen.

## **Study Abroad Opportunities**

The department has two direct exchange sites in England that offer valuable training opportunities for Dance and Theatre majors. Liverpool Hope University offers courses in Drama; York St. John University in York, England offers courses in Dance, Drama, Film and Television. Both programs are administered through the International Education office at SUNY Potsdam.

The benefits of studying abroad are immeasurable, both personally and professionally. Study abroad increases your openness to new ideas while it encourages independent thinking. It allows you to enjoy both academic and experiential learning, as it deepens cross-cultural understanding and appreciation. Your intellectual maturity, flexibility, and self-confidence will grow along with your career prospects. You will have the time of your life while becoming better prepared for living and working in our increasingly globally interdependent world.

For information on study abroad opportunities, contact Krista LaVack, Director of International Education & Programs:

Phone: 2335

E-mail: [lavackkm@potdam.edu](mailto:lavackkm@potdam.edu)

Office: S131 Sisson Hall

## **Awards and Scholarships**

### **Departmental Scholars**

Departmental scholars from Dance and Theatre are chosen for their high GPA and scholarly achievement.

### **Canfield Scholarship**

The Canfield Scholarship is awarded each spring to one outstanding sophomore and/or junior dance and theatre major. The selection is based on achievement, demonstrated ability and potential for further professional growth.

### **Mary Powers Miller Award**

As a result of a bequest from Mary Powers Miller, certain monies were set aside to be presented to a deserving theatre major. The Theatre Program selects that recipient based on: 1) junior status, 2) an average grade in his or her major of 3.0 or better, and 3) continuous contribution to the quality of assistantship, officer of Theatre Guild, director, actor, and/or technician in other than grade bearing circumstances.

### **The Dorothy Gmucs Scholarship for Performance and Creative Excellence**

This award is given to a Theatre major, minor, or student initiated interdisciplinary (SIIM) major who will pursue an internship in a professional theatre or performance venue during their junior or senior year. The award honors a student who has demonstrated consistent growth and outstanding achievement in scholarship, creative activity and taken leadership and initiative in collaborative performance groups. Dorothy Gmucs initiated the drama major at SUNY Potsdam where she was a theatre professor from 1967 until her retirement in 1987. Professor Gmucs was well known for her teaching and directing excellence.

### **Dance Performance Award**

The Dance Performance Award is presented to the graduating senior dance major who has shown consistency, versatility, and above all has exhibited exemplary strength and artistry as a performer.

### **Dance Scholarship and Achievement Award**

The Dance Scholarship and Achievement Award is presented to the graduating senior dance major who has exhibited overall excellence in the areas of dance scholarship and creativity.

### **Creative Achievement Award in Dance**

The Creative Achievement Award in Dance is presented to the graduating senior dance major who has shown the most consistent growth in terms of creative and choreographic endeavors.

### **Distinguished Service Award in Dance**

The Distinguished Service Award in Dance is presented to the senior dance major who has consistently worked to develop and provide support in the areas of dance programming and production in conjunction with the student body and dance faculty.

### **Distinguished Service Award in Theatre**

The Distinguished Service Award in Theatre recognizes a senior in the Theatre program who has consistently provided exceptional dedication and service to the program and its productions.

### **Scholarship and Creative Achievement in Theatre**

The Scholarship and Creative Achievement in Theatre award is given to the graduating major in the Theatre program who has demonstrated exceptional growth and achievement in both scholarly and creative activities in the department.

### **Excellence in Theatre and Education**

The Excellence in Theatre and Education award acknowledges a graduating senior who has successfully completed a major in Theatre Education with outstanding academic achievement in both disciplines.

### **Artistic Excellence Awards**

The Artistic Excellence Awards acknowledge those graduating seniors with a Theatre major who have made exceptional contributions to the program and to the theatrical arts at SUNY Potsdam.

## **KCACTF**

**The Kennedy Center American College Theatre Festival** is a national theater program involving 18,000 students from colleges and universities nationwide, which has served as a catalyst in improving the quality of college-produced theater in the United States. The KCACTF has grown into a network of more than 600 academic institutions throughout the country, where theater departments and student artists showcase their work and receive outside assessment by KCACTF respondents. We are members of Region 1, which includes colleges and universities from Connecticut, Massachusetts, Rhode Island, Vermont, New Hampshire, Maine, and Eastern New York. Each production we enter into the Festival is eligible for a response by a regional KCACTF representative, and certain students are selected to participate in KCACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and dramaturges at both the regional and national levels. Outstanding students are invited to participate at the regional festival, and may be chosen to go on to the national level. SUNY Potsdam was chosen to perform an original movement-theatre work, *Borders*, at the regional festival at SUNY New Paltz in 2005.

Productions entered on the *Participating Level* are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the national festival at the John F. Kennedy Center for the Performing Arts in Washington, D.C. In addition to performances, festivals include workshops and seminars on such topics as playwriting, auditioning, voice, movement, stage combat, theatre for children, scene painting, and scenery construction.

This year's festival is January 25th-30th, 2011 at Fitchburg State College in Fitchburg, MA. Information on KCACTF Region 1 can be found on the web at: <http://www.kcactf1.org>.

## **THEATRE CONFERENCES AND AUDITIONS**

Following is a list of regional and national auditions for summer stock companies, graduate programs, actor/tech internships, and professional theatre companies. Also listed are the corresponding websites. Since specific information is subject to change, students are encouraged to research these opportunities for themselves.

For more job listings, check out [Backstage.com](http://Backstage.com) and [Playbill.com](http://Playbill.com)

- MWTA (MidWest Theatre Auditions): [www.webster.edu/depts/finearts/theatre/mwta/](http://www.webster.edu/depts/finearts/theatre/mwta/)
- NETC (New England Theatre Conference): [www.netconline.org/](http://www.netconline.org/)
- NWDC (Northwest Drama Conference): [www.cwu.edu/~nwdc/](http://www.cwu.edu/~nwdc/)
- RMTA (Rocky Mountain Theatre Association): [www.rmta.net/](http://www.rmta.net/)
- SETC (South East Theatre Conference): [www.setc.org/](http://www.setc.org/)
- SWTA (South West Theatre and Film Association): <http://www.swtfa.com/>
- URTA (University/Resident Theatre Association): [www.uerta.com/](http://www.uerta.com/)
- USITT (United States Institute for Theatre Technology): [www.usitt.org/](http://www.usitt.org/)

## **THEATRE COMPANIES IN THE AREA**

- ❖ Pendragon Theatre, Saranac Lake, NY [www.pendragontheatre.org](http://www.pendragontheatre.org)
- ❖ Depot Theatre, Westport, NY [www.depottheatre.org](http://www.depottheatre.org)
- ❖ Syracuse Stage, Syracuse, NY [www.syracusestage.org](http://www.syracusestage.org)

## **ACDFA**

**The American College Dance Festival Association's** primary focus is to support and promote the wealth of talent and creativity that is prominent throughout college and university dance departments. ACDFA's sponsorship of regional conferences and the national dance festival provides the venue for students and faculty to engage in three days of performances, workshops, panels, and master classes taught by instructors from around the region and country. The conferences also provide the unique opportunity for students and faculty to have their dance works adjudicated by a panel of nationally recognized dance professionals in an open and constructive forum. Culminating with the presentation of pieces selected for their exemplary artistic quality, the conferences are the primary means for college and university dance programs to perform outside their own academic setting and be exposed to the diversity of the national college dance world.

ACDFA has established ten regions throughout the country for organizational purposes and maintains a strong regional structure through its regional representatives and institutional membership to help facilitate the exchange of information. We are in the Northeast Region with New Jersey and Pennsylvania. We typically send 2 student choreographed works for adjudication, and 1 work to be performed in an informal concert.

ACDFA also sponsors the National College Dance Festival. A biennial event, the National Festival showcases works selected from each regional conference for presentation on gala concerts at the Kennedy Center's Terrace Theater. In May of 2006 we sent our first choreographic work to DC—Danielle Hall and Adriane Stever's dance, *Feed Me*.

This year's Northeast Conference is March 9-12, 2011 at Muhlenberg College in Allentown, PA.

## **EMPLOYMENT FOR DANCERS**

Job listings can be found at the following (and other) sites:

- Postings on the Dance Program bulletin boards in Dunn Hall
- [www.Backstage.com](http://www.Backstage.com)
- [www.answers4dancers.com/](http://www.answers4dancers.com/)

## **DANCE ORGANIZATIONS AND CONFERENCES**

Dancers interested in exploring a variety of scholarly and artistic pursuits in dance should become familiar with the following organizations, and attend conferences.

- ❖ Laban/Bartenieff Institute For Movement Studies [www.limsonline.org](http://www.limsonline.org)
- ❖ Congress on Research in Dance [www.cordance.org/](http://www.cordance.org/)
- ❖ Society of Dance History Scholars [www.sdhs.org/](http://www.sdhs.org/)
- ❖ Dance and the Child International <http://www.dacija2009.com/index.php>
- ❖ National Dance Education Association [www.ndeo.org](http://www.ndeo.org)
- ❖ International Association for Dance Medicine & Science <http://www.iadms.org/>
- ❖ Motus Humanus <http://www.motushumanus.org/>

**ADVISING FORM FOR THEATRE MAJORS -- Course Plan and Checklist**

Theatre Major Advising Checklist Student's Name: \_\_\_\_\_  
 Academic Advisor: \_\_\_\_\_ PO#: \_\_\_\_\_

Number	Title	Credits	R/E	Semester Planned	Semester Completed
DRAM 101	Introduction to Performance Studies	3	R		
DRAM 210	Interpretation and Analysis of Plays	3	R		
DRAM 251	Foundations of Design for the Stage	3	R		
DRAM 312	History of Theatre I	3	R		
DRAM 313	History of Theatre II	3	R		
DRAM 414	Contemporary Theatre Topics	3	R		
DRAM 206	Fundamentals of Technical Theatre	4	R		

One of the following:

DRAM 120	Performance Explorations	3	E		
DRAM 235	Introduction to Acting	3	E		

Choose at least 9 credit hours from the following courses:

DRAM 302	Directing I	3	E		
DRAM 331	Costume Design	3	E		
DRAM 333	Stage Make Up and Mask Design	4	E		
DRAM 336	Scene Study and Realism	4	E		
DRAM 337	Shakespeare & Verse	3	E		
DRAM 338	Audition Techniques	3	E		
DRAM 343	Advanced Stagecraft	3	E		
DRAM 353	Scene Design	3	E		
DRAM 355	Lighting Design	3	E		
DRAM 363	Theatre for Young Audiences	3	E		
DRAM 364	Applied Theatre	3	E		
DRAM 403	Directing II	4	E		
DRAM 438	Acting For Camera	3	E		
DRAM 439	Comedy and Comic Styles	3	E		
DRAM 441	Pivotal Playwrights	3	E		

**34-37 Credit Hours**

Approved Substitute: \_\_\_\_\_

All students are required to complete a *Special Project in Theatre Arts* during the senior year with approval of a faculty advisor and the department (for a minimum of 3 credits). The project may be taken as one of the Special Projects courses (DRAM 487-499) or as an Internship (INTD \*\*\*) with approval of faculty advisor, department and the director of Internships.

**3-12 Credit Hours**

DRAM ___					
----------	--	--	--	--	--

**Total: 37-49 Credit Hours**

**Substitutions:** The following courses are 2 possible substitutions for the 9 credit hours, depending on advising:

- ❖ DRAM 223 Costume Construction Lec + Lab (4 credits)
- ❖ DRAM 244 Stage Management (3 credits; prereq. for Directing I)

Title/type of Special Project or Internship: \_\_\_\_\_

Projected Dates for Special Project or Internship: \_\_\_\_\_

Project or Internship Advisor: \_\_\_\_\_ Due Date for First Draft of Proposal: \_\_\_\_\_

(For Fall Projects, the Department will announce a due date for the preceding spring semester; for Spring Projects, you will be informed of a fall semester due date.

It is each student's responsibility to learn about procedures for proposing Special Projects and Internships, from the Academic and/or Project Advisor.



# ADVISING FORM FOR ACTING MINORS -- Course Planning and Checklist

(19 Credit Hours)

**NOTE: FOR THEATRE MAJORS, ONLY 2 COURSES OF THE THEATRE MAJOR AND ACTING MINOR MAY OVERLAP.**

Name \_\_\_\_\_ Advisor \_\_\_\_\_

Course No.	Course Name	Credits	Semester Planned	Completed
<b>Required:</b>				
DRAM 235	Intro. to Acting	3	_____	_____
DRAM 336	Scene Study/Realism	4	_____	_____

\*\*\*\*\*

**Choose 3 of the following:**

DRAM 337	Shakespeare & Verse	3	_____	_____
DRAM 338	Audition Techniques	3	_____	_____
DRAM 438	Acting for Camera	3	_____	_____
DRAM 439	Comedy and Styles	3	_____	_____
DRAM 441	Pivotal Playwrights	3	_____	_____

\*\*\*\*\*

**Choose one from the following:**

DRAM 210	Interpretation and Analysis of Plays	3	_____	_____
DRAM 312	History of Theatre I	3	_____	_____
DRAM 313	History of Theatre II	3	_____	_____
DRAM 414	Contemporary Theatre Topics	3	_____	_____

\*\*\*\*\*

Approved Substitutions:

Course No.	Course Name	Credits
------------	-------------	---------

_____	_____	_____
-------	-------	-------

Substituted for

_____	_____	_____
-------	-------	-------

Approved by: \_\_\_\_\_ signature

**All Students Need:**

- 70 Hours outside of their major
- 45 Upper Division Hours
- 75 Liberal Arts Hours
- 20 Total Academic Hours Plus 4 PE

# ADVISING FORM FOR DESIGN AND TECHNICAL THEATRE MINORS

THIS MINOR IS NOT OPEN TO THEATRE MAJORS

## Course Planning and Checklist

Name \_\_\_\_\_ (20-21 credits) Advisor \_\_\_\_\_

Course No.	Course Name	Credits	Semester Planned	Completed
<b>Required:</b>				
DRAM 101	Intro. Performance Studies	3	_____	_____
DRAM 206	Fundamentals of Tech. Theatre	4	_____	_____
DRAM 210	Interpretation and Analysis of Plays	3	_____	_____
DRAM 251	Foundations of Design	3	_____	_____

\*\*\*\*\*

### Two of the following:

DRAM 244	Stage Management	3	_____	_____
DRAM 331	Costume Design	3	_____	_____
DRAM 333	Stage Makeup and Mask Design	4	_____	_____
DRAM 343	Advanced Stagecraft	3	_____	_____
DRAM 353	Scene Design	3	_____	_____
DRAM 355	Lighting Design for the Stage	3	_____	_____

\*\*\*\*\*

Course No.	Course Name	<u>Approved Substitutions:</u>	
		Credits	
_____	_____	_____	_____
Substituted for	_____	_____	_____
_____	_____	_____	_____

Approved by: \_\_\_\_\_ signature

All Students Need: 70 Hours outside of DRAM   45 Upper Division Hours   75 Liberal Arts Hours  
120 Total Academic Hours Plus 4 PE

**ADVISING FORM FOR THEATRE STUDIES MINORS -- Course Planning and Checklist**  
(18-20 Credit Hours)

**NOTE: THIS MINOR IS NOT AVAILABLE FOR THEATRE MAJORS**

Name \_\_\_\_\_ Advisor \_\_\_\_\_

Course No.	Course Name	Credits	Semester Planned	Completed
<b>Required:</b>				
DRAM 101	Introduction to Perf. Studies	3	_____	_____
DRAM 210	Interp. and Analysis of Plays	4	_____	_____
DRAM 235	Introduction to Acting	3	_____	_____

\*\*\*\*\*

**Choose 2 of the following: (May not take DRAM 205 AND DRAM 206 to satisfy requirement.)**

DRAM 205	Prod. Tech: Dance/Theatre/Music	3	_____	_____
DRAM 206	Fundamentals of Tech. Theatre	4	_____	_____
DRAM 244	Stage Management	3	_____	_____
DRAM 251	Foundations of Design	4	_____	_____

(DRAM 223 Costume Construction Lec+Lab 4 may be considered as a substitute.)

\*\*\*\*\*

**Choose one from the following:**

DRAM 312	Theatre History I	3	_____	_____
DRAM 313	Theatre History II	3	_____	_____
DRAM 414	Contemporary Theatre Topics	3	_____	_____

\*\*\*\*\*

Approved Substitutions:

Course No.	Course Name	Credits
_____	_____	_____
substituted for		
_____	_____	_____

Approved by: \_\_\_\_\_ signature

Need:

- 70 Hours outside of major
- 45 Upper Division Hours
- 75 Liberal Arts Hours
- 20 Total Academic Hours Plus 4 PE

**Advising Form for Dance Majors** Student: \_\_\_\_\_ Advisor: \_\_\_\_\_

		Date Completed	Grade
DANC 221 Modern Dance I	Prereq* for DANC 222 (*at discretion of faculty)	_____	_____
DANC 222 Modern Dance I	Prereq* for Modern Dance II (321)	_____	_____

**Required Courses**

DANC 211 Improvisation	(Suggested to be taken spring of first year)	_____	_____
DANC 311 Dance Composition I (Improv. is Prereq; Suggested: Fall Year 2)	(Choreography 1, for 2 credits, will substitute.) (Co-requisite: Dance Technique class)	_____	_____
DANC 319 Movement Theory/Notation (offered every other year)		_____	_____
DANC 321 Modern Dance II		_____	_____
DANC 322 Modern Dance II		_____	_____

**Technique Track (6 credits required)**

DANC 421 Modern Dance III (4)		_____	_____
DANC 422 Modern Dance III (4)		_____	_____
DANC 441 Modern Dance IV (4)		_____	_____
DANC 442 Modern Dance IV (4)		_____	_____
DANC 234 Intermediate Ballet (2)	(Only 2 Int. ballet courses may apply to tech. track)	_____	_____
DANC 235 Intermediate Ballet (2)		_____	_____

**Composition Track (6 credits required including 1 credit of New Repertory)**

DANC 312 Dance Composition II (3) (suggested: Fall Year 3)	(Choreography 2, for 2 credits, will substitute.) (Co-requisite: Dance Technique class) (This is a <u>required</u> course for Senior Chor. Project)	_____	_____
DANC 325 New Repertory (1)	(Perform in work of Faculty/Guest Artist Choreographer; <b>1 credit of New Repertory is required of ALL DANCE MAJORS</b> Co-requisite: Dance Technique class)	_____	_____
DANC 390 Special Problems in Composition (1 – 3)	(Co-requisite: Dance Technique class)	_____	_____
DANC 498 Senior Project (1 – 3)	(Creation of this concert depends on the existence of a group of senior choreographers.) Prereq: Comp. II, and Show a minimum. of 3 works, including 2 in Student Chor. Concert.) (Co-requisite: Dance Technique class)	_____	_____

**Enrichment Area (6 credits required)**

DANC 130 Understanding Dance (4) (FS: First Year Speaking)		_____	_____
DANC DRAM 205 Production Techniques Dance/Drama/Music (3)		_____	_____
DANC 304 Dance Education. . . K-4 (4) (SI: Speaking Intensive; Offered every other year)		_____	_____
Special Projects DANC: 390 (Composition), 391 (Dance History), 490 (Teaching), & 491 (Theory)	(Special Projects require prerequisites and instructor permission.) The following courses may be applied, but only by special permission: DANC 295 Music Resources for Dancers (3) DANC 212 Pilates-Based Conditioning (3) DRAM 244 Stage Management (3) DRAM 251 Foundations of Design for Stage (3) DANC DRAM 206 Fundamentals of Technical Theatre (4) INTD (3xx or 4x)x Internship, as approved by advisor (3-12)	_____	_____

**Required Cognates** (or substitute courses approved by Department Chair)

DRAM 235 Introduction to Acting (3)		_____	_____
PHIL 320 Aesthetics (3)		_____	_____
MULH 110 Music in Through the Ages (3) (Or other appropriate 3-credit music course)		_____	_____

**Students and Advisors**

- ❖ Remember to check grade policies for performing and choreographing.
- ❖ Remind ALL students (majors/non-majors) that they must enroll in DANC 309 (Performance and Production) when performing in student-choreographed work.

**Need: 120 Academic Hours    75 Liberal Arts Hours    45 Upper Division Hours    70 Hours Outside of DANC**

**Advising Form for Dance Minors**    **Name** \_\_\_\_\_ **Advisor:** \_\_\_\_\_

		Date Completed	Grade
DANC 221 Modern Dance I	Prereq* for DANC 222 (*at discretion of faculty)	_____	_____
DANC 222 Modern Dance I	Prereq* for Modern Dance II (321)	_____	_____
*****			

**Required Courses**                      **(9 credits required)**

DANC 321 Modern Dance II (4)		_____	_____
DANC 322 Modern Dance II (4)		_____	_____
DANC 421 Modern Dance III (4)		_____	_____
DANC 422 Modern Dance III (4)		_____	_____
DANC 441 Modern Dance IV (4)		_____	_____
DANC 442 Modern Dance IV (4)		_____	_____
DANC 234 or 335 Intermediate Ballet (2)		_____	_____
(Only 1 Intermediate Ballet course may apply.)			

**Elective Courses**                      **(9 credits required)**

DANC 130 Understanding Dance (4)		_____	_____
DANC 205 or DRAM 205 Production Techniques Dance/Drama/Music (3)		_____	_____
DANC 211 Improvisation (3)	(Suggested to be taken spring of first year)	_____	_____
DANC 304 Dance Education . . . K-4 (4) (SI: Speaking Intensive; Offered every other year)		_____	_____
DANC 311 Dance Composition I	(Prerequisite: Dance Improvisation) (Choreography 1, for 2 credits, will substitute.) (Co-requisite: Dance Technique class)	_____	_____
DANC 312 Dance Composition II (3)	(Choreography 2, for 2 credits, will substitute.) (Co-requisite: Dance Technique class) (This is a <u>required</u> course for Senior Chor. Project)	_____	_____
DANC 319 Movement Theory/Notation (3) (Offered every other year)		_____	_____
DANC 325 New Repertory (1)	(Perform in work of Faculty/Guest Artist Choreographer)	_____	_____
DANC 498 Senior Project (1 – 3)	(Creation of this concert depends on the existence of a group of senior choreographers.) Prereq: Comp. II, and Show a minimum. of 3 works, including 2 in Student Chor. Concert.) (Co-requisite: Dance Technique class)	_____	_____

**Students and Advisors**

- ❖ Remember to check grade policies for performing and choreographing.
- ❖ Remind ALL students (majors/non-majors) that they must enroll in DANC 309 (Performance and Production) when performing in student-choreographed work.

**Need: 120 Academic Hours    75 Liberal Arts Hours    45 Upper Division Hours    70 Hours Outside of Major**

## Advising Form For: Design and Production Minors

### THIS MINOR IS ONLY OPEN TO THEATRE AND DANCE MAJORS

Name \_\_\_\_\_

Advisor \_\_\_\_\_

<b>I.</b>	<b>Required Courses</b>	<b>Credit hours</b>	
	A. _____ Stage Management and Special Project		
	DRAM or DANC 244 Stage Management (AE)	3	_____
	And one of the following**:		
	DRAM 485 Special Projects in Costume Technology	3	_____
	DRAM or DANC 487 Special Projects in Sound Design		
	DRAM or DANC 489 Special Projects in Make-Up		
	DRAM 491 or DANC 492 Special Projects in Technical Theatre		
	DRAM 493 Special Projects in Scene Design		
	DRAM or DANC 496 Special Projects in Lighting Design		
	DRAM or DANC 497 Special Projects in Costume Design		
	B. _____ Composition or Directing: Choose One		
	DANC 311 Dance Composition I (Required of Dance Majors)		
	OR		
	DRAM 302 Directing I (Required of Theatre Majors)	<u>3</u>	_____
	Required courses Total	9 credits	

<b>II.</b>	<b>Electives</b>		
	<b>Choose three from the following:</b>		
	DRAM or DANC 223 Costume Construction (+Lab)	4	_____
	DRAM 331 Costume Design (AE)	3	_____
	DRAM 343 Advanced Stagecraft	3	_____
	DRAM or DANC 333 Stage Makeup	4	_____
	DRAM 353 Scene Design (AE)	4	_____
	DRAM or DANC 355 Lighting Design for the Stage (AE)	<u>3</u>	_____
	<u>Elective courses Total</u>	<u>9-12 credits</u>	

**Total credits for the minor = 18-21**

**\*Only 2 courses (a maximum of 8 credit hours) may overlap with the Theatre major or the Dance major.**

**\*\* For Theatre Majors (who are already required to take a Special Projects course or Internship), the Special Projects course required in the *Design and Production* Minor must be in a different field of study than that taken for the Major.**

**ADVISING FORM FOR THEATRE EDUCATION MAJORS** Student: \_\_\_\_\_

Academic Advisor: \_\_\_\_\_

Content Core

Number	Title	Credits	R/E	Semester Planned	Semester Completed
DRAM 101	Intro. to Performance Studies	3	R		
DRAM 210	Interp. and Analysis of Plays	3	R		
DRAM 251	Foundations of Design for Stage	3	R		
DRAM 312	History of Theatre I	3	R		
DRAM 313	History of Theatre II	3	R		
DRAM 414	Contemporary Theatre Topics	3	R		
DRAM 206	Fundamentals of Tech. Theatre	4	R		

One of the following:

DRAM 120	Performance Explorations	3	E		
DRAM 235	Introduction to Acting	3	E		

Choose at least 9 credit hours from the following courses:

DRAM 302	Directing I	3	E		
DRAM 331	Costume Design	3	E		
DRAM 333	Stage Make Up and Mask Design	4	E		
DRAM 336	Scene Study	4	E		
DRAM 337	Shakespeare & Verse	3	E		
DRAM 439	Comedy and Styles	3	E		
DRAM 343	Advanced Stagecraft	3	E		
DRAM 353	Scene Design	3	E		
DRAM 355	Lighting Design	3	E		
DRAM 403	Directing II	4	E		
DRAM 338	Audition Techniques	3	E		
DRAM 438	Acting for Camera	3	E		
DRAM 441	Pivotal Playwrights	3	E		
DRAM 363	Theatre for Young Audiences	3	E		
DRAM 364	Applied Theatre	3	E		

**Total Content Core/Theatre Credits 34-38**

**Substitutions:** The following courses are 2 possible substitutions for the above 9 credit hours, depending on advising:

- (1) DRAM 223 Costume Construction Lec + Lab (4 credits)      (2) DRAM 244 Stage Management (3 credits; prereq. for Directing I)

Education, Methods, and Field Experience:

Course	Title	Credit Hours	Gen Ed		
EDLS 201	Principles of Education	3	PI		
EDLS 207	Literacy I	3			
EDLS 315	Teaching Students with Special Needs: Grades 5-12	3			
@DRAM 361	Methods and Materials of Educational Theatre for the Elementary School	3			
@DRAM 362	Methods and Materials of Educational Theatre for the Secondary School	3			
@DRAM 371	Field Experience PreK-6	1			
DRAM 372	Field Experience 7-12	1			
EDLS 415	Seminar: Issues in Theatre Education	2			
@EDUC 419	Student Teaching: PreK-6	6	SI		
@SECD 457	Student Teaching: 7-12	6	SI		

**Total Education, Methods, and Field Experience Credits: 31**

Cognates:

Course	Title	Credit Hours	Gen Ed		
PSYC 220	Child Development	3	SA		
PSYC 321	Psychology of Adolescence	3	SA		
HLTH 230	School Health (CA, SAVE)	2			

**Total Cognate Credits: 8**

## **Dance and Theatre Majors Interested in the Master of Science in Teaching (MST) Childhood Education Program--Grades 1 - 6**

In the department we recognize that students may have a variety of interests. Students may desire to balance their passion for theatre and dance art-making with their passion for sharing their art-making through teaching. Also, students may feel compelled to pursue an area of study that seems to be more “practical” or one in which employment may be more easily found. For dancers, more than actors, it is imperative to engage in the studio work of dance as early as possible!

For all of these reasons, theatre and dance students should be informed about the option of the MST program on campus. We are excited to say that we have created our own BA in Theatre Education. This gives theatre students the opportunity to pursue theatre and teaching simultaneously at the undergraduate level.

For those students wishing to completely immerse themselves in the dance and theatre arts as an undergraduate and pursue teaching later, as a graduate student, here is some important information. If you are serious about looking into the MST Program, contact Peter Cutler, the School of Education Coordinator of Graduate Studies at 267-3445 or [graduate@potsgdam.edu](mailto:graduate@potsgdam.edu). Note: This program of study leads to Certification in grades 1-6. To acquire Certification for earlier grades you would have to apply through NY State and possibly take additional courses.

If you have an undergraduate degree at Potsdam, and you have fulfilled the prerequisites, AND you have been accepted into the MST program, the MST program will usually take you one and a half years (or one year if you start in the summer. For example, if you enter in May, directly after graduation, you will study in the summer and fall and do your student teaching in the spring. You can begin the MST program during any semester.

To enter the MST Program at SUNY Potsdam you will need the following prerequisites. You can make a point of taking these while you are an undergraduate.

- ❖ Communications (6 credits—2 classes): Literature, Composition, or Speaking.
- ❖ Artistic Expression (6 credits—2 different areas): Includes courses in visual art, theatre, music, dance, or GRED 517—Integrating the Arts into the Elementary Classroom.
- ❖ Mathematical Processes (6 credits—2 classes): One statistics class is allowed. GRED 505 Topics in Mathematics for Elementary Teachers applies. One calculus course will suffice for the requirement.
- ❖ Science Processes (6 credits—2 different areas): Includes biology, chemistry, physics, and geology.
- ❖ Concepts in History (3 credits): Includes American, World, and New York State history.
- ❖ Social Studies (6 credits—2 different areas): Includes civics, economics, geography, government, citizenship, philosophy, criminal justice, anthropology and archeology.
- ❖ Language Other Than English (6 credits). If you have a Potsdam degree, this is complete.
- ❖ Humanities (3 credits in Children’s Literature): Includes LITR 322 or GRED 548.
- ❖ Pedagogical Knowledge (3 credits): Includes human development processes, child abuse, violence, and drug & alcohol education.
  
- ❖ And you need to take one elective in the MST program chosen from the following. Try to take this requirement as an undergraduate. As an undergraduate you will need permission to take a course for graduate credit. Typically if this course applies to your undergraduate degree you cannot count it towards the MST program--check!
  - GRED 505—Topics in Mathematics for Elementary Teachers
  - GRED 517—Integrating the Arts into the Elementary Classroom
  - GRED 548—Literacy and Literature for Young Children
  
- ❖ You need to have a 2.75 GPA for your last 60 credit hours as an undergraduate at Potsdam.
- ❖ Other Qualifications

The directors of the MST program are looking for students who are passionate about teaching, regardless of what grade level they might work with. It is not uncommon that—while your first choice for teaching may be Kindergarten, you will need to take a job with one or more other grade levels first. You need to demonstrate that you are open, willing, and able to do this. You need to demonstrate that you are not simply going into the program just because you have nothing better to do. You need to demonstrate that you have a personality to be in front of people. You need to be fearless about making a fool of yourself. You will be asked to write a letter of intent to convey your intentions and qualifications for entering the program.



## **Notes on Nutrition, Fitness and Injury Management**

From the Indiana University *Dance Major's Handbook* Rachel Britton and Katie Shepherd  
And Bida Clark-Bouchard, Registered Dietician

**This information is applicable to all students--not just dancers!**

### **Healthy Nutrition for the Dancer**

Proper nutrition for a dancer is important for overall health, and for maintaining adequate energy levels throughout the day. At the collegiate level, between dance classes, academics, and rehearsals, it's easy to wake up, hurry off to class, and in the evening after your last rehearsal, all you've had to eat throughout the day is coffee, some Gatorade, and Wheat-thins from the vending machine. As you head home you're about to eat your shoe, completely drained and you still need to study for an exam.

For a dancer, it is important to eat throughout the day, but it is also important to eat foods that will leave you feeling satisfied, but not bloated or weighted down, so you can dance at a high level of energy. It is also necessary to find foods that are fairly convenient. The following paragraphs provide some ideas and suggestions for healthful eating, in addition to some useful nutritional information.

It is important to eat a variety of foods including, fruits and vegetables, whole grains, lean sources of protein, and healthful fats. Eating a variety of foods will help to obtain recommended levels of vitamins, minerals and fiber. Including sources of fiber and protein at meals and snacks can help to keep you feeling satisfied and provide sustained energy.

### **Breakfast**

It is very important to eat something in the morning. Breakfast will help wake up your mind and body and provide energy to get through the day. Here are some simple ideas for a quick morning meal; most or all of these items are available in campus eateries.

Whole grain toast with peanut butter

Whole grain cereal (Wheaties, Cheerios) with milk (add in berries or nuts)

Fruit Smoothie

Yogurt and Granola

Cottage Cheese and fruit

Oatmeal with milk, fruit and nuts

Banana or Apple with peanut butter

\*\* A word on fiber— It is important to include fiber in your diet. Fiber is the portion of the plant material that humans are not able to digest, found in fruits, vegetable, legumes and whole grains. Fiber does not provide any nutrients or calories but has many important health functions including maintaining proper digestion, weight control, and cardiovascular health. Eating large amounts of fiber may produce some undesired side effects including bloating and gas. The effects of increased fiber intake are very individual. Because dance classes incorporate much movement it is important to understand how high fiber meals effect you. You may want to limit a meal rich in beans until after your class.

## **Eating During the Day (Lunch and Dinner)**

Whether you are the type of person who snacks throughout the day or eats fewer, larger meals, it is important that you do not go more than 4 hours during the day without eating something. Your body and mind rely on a continual input of energy to keep functioning. So when you start to feel sluggish and can't focus on what the teacher is saying, it may be time to refuel your system. With a busy college schedule it is helpful to plan your day out ahead of time and make sure that you fit in time to go to the dining halls, or plan on getting a snack that you can take with you and eat when you have time. During peak lunch and dinner hours the dining halls are the most crowded. If you don't have time to wait in lines, or you always get the same thing because the line is short, try changing up your schedule slightly. Pack a light snack to hold you over, and eat at a later time. If you are preparing food for yourself at home, take the time to plan your meals in advance and make a little extra to have for as leftovers for lunch. When deciding what to eat, remember to focus on fruits and vegetable, lean meats or other protein sources (tofu, tempeh, etc.), and whole grains.

### Snack ideas

- ❖ Apple with handful of nuts or soy nuts
- ❖ Peanut butter and jelly on whole grain bread
- ❖ Pita bread stuffed with hummus and veggies, such as carrots, celery, and sprouts
- ❖ Frozen vegetarian burrito (Amy's brand is available at the Potsdam Food Co-op)
- ❖ Yogurt and granola
- ❖ Bagel with your favorite spread
- ❖ Piece of fruit and string cheese
- ❖ Tortilla chips and fresh homemade salsa
- ❖ Vegetable soup

### Meal ideas

- ❖ Chicken garden salad
- ❖ Sandwich or Wrap loaded with veggies
- ❖ Turkey Burger (add lettuce and tomatoes)
- ❖ Burrito with chicken, beans and vegetables
- ❖ Soup and Salad
- ❖ Pasta with olive oil and lots of veggies
- ❖ Stir fry with tofu
- ❖ Grilled or baked lean meat with potatoes and vegetables
- ❖ For students with access to a kitchen, ingredients to keep on hand for a stir-fry are:  
olive oil, canola oil, brown rice, vegetables, tofu (or other protein source), and spices.

### **A word about protein...**

Protein has many important roles in the diet including functioning as enzymes, hormone production, and cell growth and development. Most Americans consume more protein than our bodies require. Daily protein requirement varies between 50-75gm of protein a day, based on your weight and lean muscle mass. Any additional protein that we consume above what our body uses is broken down and excreted in the urine. If a high protein diet is

consumed over a long period of time it can cause additional stress on the kidneys. You can meet your protein requirements by eating 1-3 serving of meat/day (1 serving of meat = 3oz), plus additional non meat sources of protein including nuts, milk, yogurt, cheese, tofu, beans and whole grains)

### Grams of Protein in foods

- 3oz chicken breast (26 grams)
- ¼ lb ground beef (27 grams)
- 1 Gardenburger® (5 grams)
- 4 oz tofu (12grams)
- 1 T peanut butter (4grams)
- 6 oz yogurt (8grams)
- 1 whole grain bagel (12grams)
- 8oz glass of cow's milk (8 grams)
- 8oz glass of soy milk (4-10 grams)
- 1 egg (6 grams)

### **A word on fat.....**

Many people have the misconceived notion that fat makes you fat. It is true that when eaten in excess of bodily needs, dietary fat can be converted to storage fat more readily than excess carbohydrate or protein in the diet. However, fat is an essential component in the diet and certain types of fats are healthful. The recommendation for daily fat intake is 20%-35% of total calories, which is approximately 60 grams of fat per day eating a 2000-calorie diet.

Healthful fats are unsaturated fats, including vegetable oils, fish oils, and plants such as olive and avocado. Basically, anything that is liquid at room temperature is likely to be unsaturated. Saturated and trans fats are fats to limit. Saturated fats are found in animal products such as butter, beef, and other dairy products. Plant sources high in saturated fat are palm kernel and coconut oil. Trans fats are in many processed foods and usually contain partially hydrogenated oils as an ingredient in fried foods, crackers, cookies and other pastries.

### **Late Night Snacks**

Sometimes it is necessary to stay up very late and an evening snack is required to keep your mind functioning. However, before reaching for a bag of chips, the first thing you should ask yourself is—Am I really hungry? Choose foods that will satisfy your hunger and provide some nutritional value, and give you the energy to stay awake. Here are some ideas for late night snacks:

- ❖ Plain or Lightly buttered popcorn
- ❖ Bowl of fruit with a small square of chocolate
- ❖ Celery and peanut butter
- ❖ Whole grain cereal and milk
- ❖ Graham crackers
- ❖ String cheese and a piece of fruit

- ❖ Mixed nuts and dried fruit
- ❖ Low fat yogurt
- ❖ Baby carrots with humus
- ❖ Cheese and whole wheat crackers
- ❖ Small cup of soup

## **Alcohol**

One's drinking patterns, just like eating patterns, is a personal choice, and the purpose of this document is to present nutritional information and not to talk about the dangers of alcohol.

Alcohol has 7 calories per gram, where as fat has 9 calories, and carbohydrates and proteins have 4 calories per gram. Although drinking in moderation is not going to sabotage a healthful eating plan, one can see that having multiple drinks can add up in terms of calories.

Beverage <sup>2</sup>	Calorie Ranges
12oz beer	140-170
12oz light beer	90-110
5oz wine	80-100
8oz mixed drink	200-400
1.5oz 80 proof liquor	90-100

## **Eating Disorders**

Eating disorders are a complex and varied group of eating behaviors, which affect thousands of lives. There is no single cause for these disorders, which include anorexia nervosa and bulimia. However, society's emphasis on physical appearance and leanness as a means of achieving success and beauty often plays a role in their development. As people become more aware of their weight and appearance, many choose to diet in an attempt to conform to society's standards. Many eating disorders begin as diets. The vast majority (95%) of those with eating disorders are female. Perhaps this is because women, more so than men, are socialized to link their self-esteem to body image (the way an individual feels about his/her physical appearance).

The following psychological characteristics describe individuals who are at a higher risk of developing an eating disorder:

- ❖ Perfectionist
- ❖ Intelligent, but driven to succeed by the fear of failure
- ❖ Low sense of self-worth
- ❖ Difficulty in expressing both positive and negative emotions
- ❖ "People pleasers" (feel responsible for making others feel good, especially parents)
- ❖ Things are seen as absolutes (things are either black or white, good or bad)
- ❖ Depressed and anxious

## **What is Anorexia Nervosa?**

Anorexia nervosa is an eating disorder, which involves extreme weight loss due to continuous self-imposed dieting, starvation, and/or excessive exercise. Anorectics often feel they lack control over their lives. Because no one can tell them what or how much to eat, eating becomes an issue of control. Psychologically, anorectics are preoccupied with food; but instead of eating they spend time shopping for food, planning and preparing meals, and watching others eat.

Anorectics have an irrational fear of being fat, and continue to view themselves as overweight in spite of being noticeably underweight--often emaciated. Anorexia nervosa can and does cause several health problems. Due to their dangerously low amounts of body fat and nutritional deficiencies, anorectics may demonstrate the following symptoms: cessation of menstruation, insomnia, loss of bone density, mood changes, increased sensitivity to cold and heat, fatigue, increased susceptibility to disease, "peach fuzz" hair growth on their face and body, thinning hair, and dry, brittle nails.

## **What is Bulimia?**

Bulimia is an eating disorder that involves occasional to frequent binge eating, usually followed by purging. Common purging methods are vomiting, use of laxatives or diuretics, and excessive exercise. When on a binge the bulimic will uncontrollably eat large quantities of food in a relatively short period of time. Because of an intense fear of becoming fat the bulimic will attempt to rid her body of the food by purging. This binge-purge cycle can and does become habit forming.

Bulimia can also lead to health problems. Binging and purging can cause the following symptoms: dental and gum disease, digestive problems, irregular or cessation of menses, difficult weight control, injury to the esophagus, lung, stomach and or intestines, kidney and heart complications, injury to the skin, dehydration, and mood changes.

## **Resources Available**

- ❖ SUNY Potsdam Student Health Services: Contact a Health Educator at [healthpromotions@potdam.edu](mailto:healthpromotions@potdam.edu)
- ❖ SUNY Potsdam Counseling Center -- Offices are located at 131 Van Housen Hall. Phone: 267-2330  
Hours 8:00 AM - 4:30 PM -- You are welcome to stop by or call to make an appointment.

## **Stress Management**

### **What is Stress?**

Stress is simply the body's non-specific response to any demand made on it. By definition, stress is not synonymous with nervous tension or anxiety. Stress provides the means to express talents and energies, and pursue happiness. It can also cause exhaustion and illness, either physical or psychological, as well as heart attacks and accidents. The important thing to remember about stress is that certain types of stress are normal and essential.

As the body responds to various forms of physical or psychological stress, certain

predictable changes occur. These include increased heart rate, blood pressure (systolic and diastolic), and secretions of stimulatory hormones. These responses to stress will occur whether the stress is positive or negative in nature. In lay terms, it is known as the "fight or flight" mechanism. Continual exposure lowers the body's ability to cope with additional forms of psychological or physiological stress.

The results of continuing stress may cause disruption in one or more of the following areas of health: physical, emotional, spiritual and/or social.

### **Recognizing Stress**

The following are indicators that you may be experiencing

- ❖ General irritability
- ❖ Elevated heart rate
- ❖ Increased blood pressure
- ❖ Increased accident proneness
- ❖ Floating anxiety or anxious feeling for no specific reason
- ❖ Trembling
- ❖ Insomnia
- ❖ Headaches
- ❖ Indigestion
- ❖ Pain in neck and/or lower back
- ❖ Changes in appetite or sleep pattern

Stress is a process that builds. It's more effective to intervene early in the process rather than later. Try to become aware of the signs that suggest the process has begun.

### **Stress Management Strategies**

The following are tips on how to maintain a healthier lifestyle and to prepare you to cope with the stress of everyday living.

- ❖ Structure each day to include a minimum of 20 minutes of aerobic exercise.
- ❖ Eat well-balanced meals, more whole grains, nuts, fruits and vegetables. Substitute fruits for desserts.
- ❖ Limit caffeine. The substance may aggravate anxiety, insomnia, nervousness and trembling.
- ❖ Reduce refined sugars. Excess sugars cause frequent fluctuation in blood glucose levels, adding stress to the body's physiological functioning.
- ❖ Reduce alcohol and drugs. These substances may add to headaches and swelling, decrease coping mechanisms and add to depression.
- ❖ Get at least 7 hours of sleep nightly.
- ❖ Spend time each day with at least one relaxation technique--imagery, daydreaming, prayer, yoga or meditation.
- ❖ Take a warm bath or shower.
- ❖ Go for a walk.

## **Injury Management**

Injuries are a common occurrence in all athletic activities, including dance. It is important to report injuries right away to the appropriate person and to practice injury prevention strategies in order to minimize your risk of a dance related injury.

### **What to do if you are injured**

The first thing you should do in the event of an injury is to report it to your instructor. If you have noticed persistent pain and discomfort or have experienced an acute injury please let your instructor know immediately.

### **Injury Prevention tips for dancers<sup>1</sup>**

1. Proper training and teaching are essential to allow dancers of all ages to develop their skills without injury.
2. Take adequate rest to allow the body to heal itself from daily wear and tear.
3. Maintain energy levels by eating and drinking adequately.
4. Conditioning and strengthening of the leg muscles that support the arch are crucial.
5. Try to avoid dancing on hard or uneven surfaces, which could cause injury.
6. Dancers should adopt new training schedules slowly.
7. Although not always possible when dancing, but more so off stage or out of class, wear supportive footwear, and if you need to wear orthotics, wear them as often as possible.
8. Early recognition of symptoms is important. Stop activity if pain or swelling occurs. If the pain persists after a few days rest, consult a sports-medicine physician.

### **How to properly use ice for injury management or pain**

- ❖ Ice is primarily used for pain relief, muscle spasm and acute inflammatory response.
- ❖ 20 minute cold application repeated every 2 hours is used for acute musculoskeletal injuries.
- ❖ Commercial cold packs stored in the freezer may be considerably colder than crushed ice and can increase the chances of frostbite. Make sure to place a thin towel between your skin and the ice pack.
- ❖ Cold application is most effective when combined with elevation.
- ❖ If you have a blood constriction disorder, then seek medical advice before applying cold therapy.
- ❖ If you have persistent pain, please inform a faculty member.

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<http://www.med.nyu.edu/hjd/harkness/patients/injuries/foot.html#lateral> accessed online August 13, 2007

## Fitness

Finding time to exercise can be extremely difficult while trying to balance classes, rehearsals and sometimes an extra job. Even though dancers are generally very active individuals it is important to make time for exercise outside of the dance studio. There are many reasons that dancers should maintain an exercise program outside of dance class and rehearsal, some of these include:

- ❖ Reduced risk of injury
- ❖ Higher levels of cardio-respiratory endurance and stamina
- ❖ Increased muscular strength and endurance
- ❖ Increased immune function - Research has shown that during moderate exercise, several positive changes occur in the immune system. Various immune cells circulate through the body more quickly, and are better able to kill bacteria and viruses. Once the individual has finished his/her moderate exercise routine, the immune system returns to normal within a few hours. In other words, every time you go for a brisk walk, your immune system receives a boost that should increase your chances of fighting off cold viruses over the long term.
- ❖ Stress relief
- ❖ Better posture/alignment and muscle balance

### **How to start a fitness program**

If you are a dance major you are already engaged in a lot of activity so your exercise program need not be so strenuous that it makes you are exhausted to the point that you cannot perform well in dance classes and rehearsals. Keep in mind that adding an exercise program to your schedule should help to increase your dance capacity and help you reach higher levels of performance, not just make you extra tired.

Here are some tips for starting and keeping an exercise program:

- ❖ Start off easy. Try doing 30 minutes of cardio three times a week with some body weight strength exercises like pushups, sit-ups, planks and low back exercises.
- ❖ Exercise with a friend.
- ❖ Plan out your exercise schedule in advance so it is a set part of your schedule.
- ❖ Try a group exercise class.

The Shane T. Shaul Fitness Center on the 3rd Floor of Maxcy Hall has Cybex equipment, free weights, step machines, treadmills, and elliptical machines. The center offers Spinning, Aerobic, Kickboxing and Pilates Classes. The Center is typically open: Mon-Fri: 7:00 am – 9:00 am, Mon-Fri: 11:00 am – 10:00 p.m., Sat-Sun: 12:00 am – 6:00 p.m.

### **Exercise Myths**

With so much health and fitness information coming from so many different sources, it is no wonder people are confused. What does it take to get fit? Will sit-ups get rid of my spare tire? What's the best way to lose weight? These are the types of questions many people ask about fitness. Along with these questions come many of the myths that exist about exercise.



Here are some of the biggest and most popular misconceptions about exercise.

- ❖ Women who lift weights will get bulky muscles.
- ❖ Spot reducing is possible.
- ❖ No pain, no gain.
- ❖ Exercise requires a hefty time commitment.
- ❖ If you exercise, you can eat whatever you want.
- ❖ There's a magic bullet (quick fix) out there somewhere.

### **Always warm-up before exercising and before dancing**

Several physiological and practical reasons exist for warming up prior to engaging in more vigorous aerobic exercise. Among the more commonly cited reasons are the following:

- ❖ Increases the degradation of oxyhemoglobin

Breaking down the chemical complex of oxygen and hemoglobin results in the release of oxygen from the blood, enhancing the delivery of oxygen to the exercising muscle.

- ❖ Increases body temperature

The elevation in body temperature produced by warming up reduces the potential for skeletal muscle injuries and connective injuries, since cold muscle and tendons have been shown to be more susceptible to injury.

- ❖ Increases blood flow to the exercising muscles

The greater level of blood reaching the muscles involved in the activity aids in the delivery of the fuels (e.g., glucose and free fatty acids) required for energy production.

- ❖ Increases blood flow to the heart

A greater level of blood delivered to the heart reduces the potential for exercise-induced cardiac abnormalities (e.g., electrocardiographic disturbances), reducing the potential for myocardial ischemia.

- ❖ Decreases the viscosity of the muscle

Reduced muscle viscosity increases the suppleness of the muscle, thereby enhancing the mechanical efficiency and power of the exercising muscles.

- ❖ Causes an early onset of sweating

The earlier onset of sweating promotes evaporative heat loss and, as a result, decreases the amount of heat stored by the body. This will help to prevent an individual's body temperature from rising to dangerously high levels during (more strenuous) exercise.

- ❖ Enhances the speed of transmission of nerve impulses

As nerve impulses are conducted at a faster rate, neuromuscular coordination tends to improve, resulting in better performance of certain motor tasks.

- ❖ Increases the blood saturation of muscles and connective tissues

A higher level of blood reaching the muscles, tendons, and ligaments involved in the activity increases the elasticity of these tissues, resulting in a safer, more effective performance of stretching exercises.

- ❖ Prepares the cardiovascular system for the upcoming (more strenuous) physical activity

Warming up helps to ensure that the cardiovascular system (heart and blood vessels) is given time to adjust to the body's increased demands for blood and oxygen.

## **THE AMERICAN COLLEGE OF SPORTS MEDICINE (ACSM) AND THE AMERICAN HEART ASSOCIATION (AHA) MINIMUM EXERCISE GUIDELINES**

Do moderately intense cardio 30 minutes a day, five days a week

Or

Do vigorously intense cardio 20 minutes a day, 3 days a week

And

Do eight to 10 strength-training exercises, 8 to 12 repetitions of each exercise twice a week.

Moderate-intensity physical activity means working hard enough to raise your heart rate and break a sweat, yet still being able to carry on a conversation. It should be noted that to lose weight or maintain weight loss, 60 to 90 minutes of physical activity might be necessary. The 30-minute recommendation is for the average healthy adult to maintain health and reduce the risk for chronic disease.

### **Body Awareness Through Movement -- Some Useful Techniques**

(From *The Actor's Checklist* @<http://www.actorschecklist.com/resources/fitness.html>.)

Performing artists, including actors, athletes, dancers and non-dancers should become knowledgeable of various body awareness techniques that can address their individual movement needs. Generally, these techniques comprise stretching, improvisational dance methods, and relaxation. These techniques, once acquired, could help to develop a new comfort level with the body, a greater sense of space and increased ease of motion. More specific examples of such techniques includes the following:

**Ch'i kung** exercise for health. Ch'i kung is a mental and physical training method that promotes the circulation of ch'i (a form of bioenergy) in the body. Ch'i kung is said to help prevent and treat illness, increase strength, release stress, reduce body fat, improve work efficiency, resist premature senility, and achieve harmony of body, mind and spirit.

**The Alexander Technique** does not involve exercises, forms of psychotherapy, or spiritual healing techniques. It is also unlike the manipulations of bodywork or manual healing techniques: Rather than approaching the body as a set of separate areas, a skilled teacher guides a student through movement, observing and working with whole patterns of coordination, which include tension and postural patterns, how a student thinks about moving, and active movement itself. The student actively participates in this process, learning to apply his own intelligence to change habits effectively. Benefits reportedly include easier movement, improved alignment, more natural breathing, and, most importantly, the development of skills to deal with habits on a general basis.

**Pilates Conditioning** Floor exercises that correct posture, improve range of motion and strength, and help develop a firm central support for movement.

**Qi Gong** (Chinese yoga). Moving and standing meditation techniques said to integrate the body, mind and breath. These exercises are practiced to help relieve stress, calm the mind, build stamina, and improve flexibility and overall health.

**Stretching, Strength and Balance.** Stretching leads to enhanced flexibility and increased range of motion. Newer techniques of facilitated stretching (PNF/CRAC), active-isolated stretching, and Swiss ball stretches have evolved and supplement the traditional stretches. Techniques should also integrate breathing, relaxation, and mental focus, and strengthening of the trunk and legs.

**Swiss Ball.** Exercise techniques with an oversized inflated rubber ball. Both strength and flexibility are worked on, with a special emphasis on core/trunk stabilization, balance and coordination.

**T'ai Chi.** T'ai chi ch'uan is an ancient form of Chinese exercise. Quiet, supple movements are performed in a calm and peaceful manner that cultivates the spirit and body. Common routines focus on the 24-forms t'ai chi sequence.

**Yoga.** Yoga is known to engage and balance the body, mind and spirit. It stretches, strengthens, and relaxes your body while tuning vitality and overall health. It can also promote body awareness, breathing techniques, and self-acceptance to help you experience inner peace and develop a trusting relationship with your body.

#### **Developing Your Voice and Improving Your Body -- A Note to Actors**

(From *The Actor's Checklist* @<http://www.actorschecklist.com/resources/fitness.html>.)

As an actor, your job is to communicate to an audience with your voice and your body. If no one can understand what you are saying, no amount of acting ability can help you land a role. Voice lessons can be as simple as learning how to breathe and project your voice. By learning these techniques, you can speak clearly for long periods of time without straining your voice. For added versatility, you may also want to consider taking singing lessons. Singing lessons can teach you how to control your voice, while also giving you the chance to audition and perform in musicals or commercial roles that may require a trained singer.

Besides developing and training your voice, you also need to develop and train your body. Start a regular exercise program to keep your body in good shape so that you will be healthy enough to attend auditions and play any role you can get. Additional training such as movement classes can help improve the body gestures that are part of acting. Learning the art of miming can teach you how to express yourself without relying on words. Dance lessons not only exercise and coordinate your body but also improve the chances of landing a role in a musical.

Because many films and television shows emphasize the martial arts, consider taking martial arts classes to get your exercise and also to gain another important skill that may help you land a particular acting role requiring stunts and combat actions. Fencing classes can improve your coordination while teaching you to use a sword in case you get a role that requires a sword fight.