1. HISTORY

Theater at Bates has always had an important place in the College’s life. Early in the College’s history, annual productions of Shakespearean or Greek drama by students, faculty, and townspeople provided a major cultural experience for the community. In the late nineteenth century, students ventured off campus to present plays in Lewiston’s Empire Theater and Music Hall.

In 1896 Grosvenor May Robinson (1867-1953) joined the faculty to teach Elocution. “Prof. Rob” oversaw the annual Greek plays staged in front of Coram Hall at Commencement, founded the 4-A Players in 1921, and directed the College’s Little Theatre. A nation-wide phenomenon, the Little Theatre Movement was, according to the 1923 Bates Student, “a direct answer to an urgent demand for artistic and worthwhile drama. At first a mere protest against commercialism in the theatre, it has become a dominant educational factor in our cultural life.” Professor Robinson organized tours by the College’s theater productions to distant Maine communities.

The Spoffard Literary Club and the Phil-Hellenic Club supported the arts and sponsored the production of plays written in Professor A. Craig Baird’s English 4A. The course was modeled on George Pierce Baker’s pioneering class in playwriting at Harvard, English 47A (1913). Professor “Birdie” Baird (1883 -1979) was a student of Brander Matthews, the first professor of drama in America at Columbia (1902).

In the fall of 1932 Owen Dodson (1914-1983) entered Bates College as a first-year student assigned to Roger Williams Hall. Encouraged by Prof. Rob, Owen Dodson directed one-act plays, wrote others, acted, and, as a senior, staged the annual Greek play, *The Trojan Women*. He graduated from Bates in the class of ’36, attended the Yale School of Drama, and went on to become one of Bates’ most famous contributors to the world theater as playwright, director, poet, and educator.

In 1938 Professor Robinson retired and the 4-A Players honored him by renaming the group The Robinson Players. The year also marked the establishment of the new Department of Speech which housed the College’s theater and drama curriculum. Paradoxically, the 1930s – the Depression years – marked a national surge in creating university and college theater courses. During this period university and college theater programs were largely extensions of one dominant personality – Baker at Harvard and Yale, A.C. Drummond at Cornell, Thomas Wood Stevens at Carnegie Tech, Frederick Koch at North Carolina, and Lavinia Schaeffer (1903-1978), a graduate of Northwestern University, at Bates College. Until the opening of the Schaeffer Theater in 1960, plays were staged in the Little Theater located on the second floor of Hathorn Hall.

In the fall of 1936, Ms. Margaret Fahrenholz, Bates’ Assistant Athletic Director, gathered 15 - 20 young women to form the Bates College Dance Club to study and practice the theories and techniques of Doris Humphrey, Charles Weidman, and Hanya Holm. Besides performing, the club sponsored films of modern dance performances. In 1949 the club added men. Dance at Bates moved into the curriculum with the arrival of Marcy Plavin, a student of Hanya Holm, in 1965. In 1971 she was officially listed as an Instructor of Dance. In 1973 courses in dance were listed in the Bates catalog for the first time.

In 1979 the department was renamed the Department of Theater and Rhetoric. In 1997, the department began offering Secondary Concentrations in Theater and Dance. Today the department offers a wide variety of courses in acting, directing, dance, performance, and design, and in the history, literature, and theory of the world’s stages. Participation in the department’s activities continues to be open to all members of the Bates community, regardless of major, position (faculty, staff, student, towns person), or previous experience.
2. FACULTY AND STAFF

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3. COURSE DESCRIPTIONS

Please consult the Bates College web site/course page and the Registrar for the most up-to-date and complete listing of courses in this Department.

THEA 101. An Introduction to Drama: Theater and Film. A survey of the nature and history of drama on stage and in motion pictures. Beginning with a discussion of action, plot, and character, the course moves on to consider the elements of theatrical performance—including acting, directing, and design—as well as important plays from the Greeks to the present. These may include works by Sophocles, Shakespeare, Ibsen, Chekhov, Brecht, and Beckett. It then shifts focus to film, examining the elements of mise-en-scène, cinematography, editing, and sound, and concluding with a study of major films from the silent era to the twenty-first century. These may include works by Chaplin, Wells, Bergman, Hitchcock, Scorsese, and David Lynch. Normally offered every year.  

M. Andrucki

THEA 130. Introduction to Design. The creation of theater is a synthesis of text, performance, and visual imagery. This course explores how the visual aspect of theatrical design affects the way an audience perceives, feels, and responds to text and action. Students learn to use line, mass, color, and texture to communicate metaphoric and thematic ideas as they relate to the overall theatrical experience. They examine how forms of art, architecture, and music use these tools to influence and transform the audience, and build on this foundation to create a design vocabulary for theater. Students discuss how clothing, adornment, and body language influence the way individuals perceive others and present themselves. They learn the fundamentals of collaborative creation, and design scenery and costumes for a classic work of dramatic literature. Required of all majors. No previous art or theater training is required. Enrollment limited to 14. Normally offered every year.  

C. McDowell

THEA 132. Theater Technology. This course provides a look "behind the curtain" to reveal the secrets of theater magic. Students learn the geography of the stage, how scenery is built, how lighting works, what hardware is right for the job, and how to handle tools safely. Many of the skills learned in this class are basic ones and will be useful in everyday life. This is a hands-on course; all students participate in preparing theater department productions. Enrollment limited to 14. Normally offered every other year.  

M. Reidy

THEA 200. The Classical Stage. We still measure theatrical excellence by the achievements of ancient Greece and Rome, Elizabethan England, and seventeenth-century France. This course studies selected plays and works of critical theory from those “classical” times and places. Authors may include Aeschylus, Sophocles, Euripides, Aristophanes, Plato, Aristotle, Plautus, Terence, Horace, Marlowe, Shakespeare, Jonson, Webster, Corneille, Racine, Molière, and the neoclassical theorists of France and Italy. The viewing of filmed scenes from several of the plays on the syllabus reveals the continuing vigor of these classical works in performance. Open to first-year students. Normally offered every other year.  

M. Andrucki

THEA 205. Shakespeare on Film. A study of contrasting film versions of several plays by Shakespeare, including Hamlet, King Lear, Richard III, Henry V, and Macbeth. Film directors include Olivier, Branagh, Kurosawa, Kozintsev, and Polanski. Open to freshmen.  

M. Andrucki

THEA 220. The Modern Stage. The premiere in 1879 of Henrik Ibsen's incendiary masterpiece, A Doll House, sparked an explosion of creativity in Western theater and drama over the next 125 years. This course studies two dozen of the most important plays staged during that turbulent period. In addition to Ibsen, authors may include Strindberg, Chekov, Shaw, Pirandello, Brecht, O'Neill, Beckett, Genet, Pinter, and various contemporary playwrights. Students also read critics and theorists who have attempted to make sense of this revolutionary period. Viewings of filmed scenes from several of the plays on the syllabus help to reveal their power in performance. Open to first-year students. Normally offered every other year.  

M. Andrucki

AA/TH 225. The Grain of the Black Image. A study of the African American figure as represented in images from theater, movies, and television. Using the metaphor of "the grain" reduced by Roland Barthes and Regis Durand to "the articulation of the body...not that of language," this course explores issues of progress, freedom, and improvement, as well as content versus discontent. Students read critical literature and the major classic plays by Hansberry, Baraka, Elder, and others, and view recent movies and television shows. Open to first-year students. Normally offered every year.  

Staff
AA/TH 226. Minority Images in Hollywood Film. African American scholar Carolyn F. Gerald has remarked, "Image means self-concept and whoever is in control of our image has the power to shape our reality." This course investigates the ideological, social, and theoretical issues important in the representation of racial and ethnic minorities in American film from the Depression to the civil rights movement. It examines the genres, stereotypes, and gender formations associated with film images of Native Americans, Asian Americans, and African Americans. Open to first-year students. Normally offered every year.  

THEA 227. Seventies and Eighties Avant-Garde Theater and Performance Art. This course is a hands-on poetic exploration of the binary territories of "language as object" and "subject as language" as they have been articulated in the work of contemporary performance-theater artists from Robert Wilson, Richard Foreman, and Fluxus to Holly Hughes, Karen Finley, and Jim Neu. Some background in performance is recommended. Open to first-year students. Enrollment limited to 12. Instructor permission is required. Normally offered every year.

THEA 231. Scene Design. This course presents in-depth study of the creative and practical tools used by set designers to visually enrich and shape the theatrical experience. Students study a history of theatrical architecture and design, focusing on how they have shaped the uses of stage space and the vocabulary of modern scene design. The course builds on aesthetic fundamentals developed in Theater 130, and examines in greater depth the relationship between set designers and theatrical texts. Practically, students learn fundamentals of theatrical drafting, perspective and scale drawing, and model making. This course is recommended for students with an interest in the visual and emotional impact of effective scene design on drama and performance. Prerequisite(s): Theater 130, or an individual portfolio review. Open to first-year students. Enrollment limited to 14. Instructor permission is required.

THEA 232 Lighting Design
This course examines the processes and tools that designers use to illuminate live performance on stage. Starting with an introduction to some of the physical properties of light, the class will develop a vocabulary for articulating ideas about lighting by studying its effects in the natural world, its descriptions in literature, and its controlled manipulation in art and film to direct our attention or enhance an emotion. The student will learn how to identify and safely operate standard lighting equipment typically found in contemporary, western theaters, and explore how theater artists use that equipment to execute their design ideas. The class will then implement that knowledge by collaborating with student choreographers from DANC 251 on the creation of new dance pieces for the spring concert. This is a hands-on class. Students will participate in lighting production work for several department projects. Prerequisite(s) or corequisite(s): THEA101 and THEA 130 or THEA132, or instructor permission. Enrollment strictly limited to 14. Normally offered every other year.

THEA 233. Costume Design. In theater, as in life, clothes often "make the man." This course focuses on the myriad aspects of personality, position, and state of mind created and enhanced for stage characters by the art of costume design. Emphasis is placed on analyzing play texts and bringing characters to life. The course builds on aesthetic fundamentals developed in Theater 130, and offers further instruction in costume research, figure drawing, and sketching and painting skills used to present costume design information. This course is recommended for students with an interest in visual and emotional impact of effective design on drama and performance. Prerequisite(s): Theater 130 or an individual portfolio review. Open to first-year students. Enrollment limited to 14.

THEA 235. Dress and Adornment in Western Culture. Dress means more than just fashion. The history of dress and human adornment reveals political, sexual, economic, and cultural conditions, often entwined in subtle or ephemeral ways with the aesthetics of what we perceive as fashion. This course begins with early Greek culture and continues through the Roman and Byzantine empires, the Middle Ages, the Renaissance and Restoration, the eighteenth and nineteenth centuries and into the current era. Students examine not only physical appearance, but also the other factors that have driven the myriad changes in the history of fashion in Western culture. Enrollment limited to 20.
THEA 236. Pattern Drafting and Draping. This course is designed to introduce students to the skills of pattern drafting, draping, fitting garments, as well as some advanced costume construction skills and increased familiarity with the properties of different textiles. The course is structured as a series of lectures, demonstrations, and the completion of several hands-on projects by students. Recommended background: basic sewing skills. Enrollment limited to 12. Offered with varying frequency.  

C. McDowell

DANC 240. Technique: A Kinesthetic Approach. This modern dance technique course focuses on the physicality of movement and developing an understanding of the use of the physical body in dance. Topics include a basic study of anatomy; the mechanics of movement; and the use of time, space, and energy for efficient and effective dance. Recommended background: previous dance training. Enrollment limited to 15. Offered with varying frequency.  

R. Boggia

THEA 240. Playwriting. After reviewing the fundamentals of dramatic structure and characterization, students write one full-length or two one-act plays. Recommended background: two courses in theater or in dramatic literature. Open to first-year students. Enrollment limited to 15. Instructor permission is required. Normally offered every year.

G. Burg

DANC 241. Technique: Art and Expression. A course in the study and practice of modern dance movement focusing on its artistry and expressive potential, and on the individual artistic expression of the dancer. Recommended background: previous dance training. Open to first-year students. Enrollment limited to 15. Instructor permission is required. Offered with varying frequency.

C. Dilley

SP/TH 241. Spanish Theater of the Golden Age. This course focuses on the study of Spanish classical drama of the sixteenth and seventeenth centuries. Reading and critical analysis of selected dramatic works by Lope de Vega, Tirso de Molina, Calderón de la Barca, Miguel de Cervantes, Ana Caro, María de Zayas, and Sor Juana Inés de la Cruz, among others, offer an insight into the totality of the dramatic spectacle of Spanish society during its imperial century. Conducted in Spanish. Prerequisite(s) or corequisite(s): Spanish 211, 215, or 216. Open to first-year students. Enrollment limited to 20. Normally offered every other year.

C. Dilley

THEA 242. Screenwriting. This course presents the fundamentals of screenwriting: plot, act structure, character development, conflict, dialogue, and format. Lectures, writing exercises, and analyses of contemporary films, such as Happiness, American Beauty, and Sleepless in Seattle, provide the student with the tools to create a short screenplay. Prerequisite(s): Theater 240. Open to first-year students. Enrollment limited to 12. Instructor permission is required. Normally offered every year.

Staff

DANC 250. Early Modern Dance History. At the turn of the twentieth century modern dance emerged as an exciting new art form. From Isadora Duncan to the collaborations of Cage and Cunningham, modern dance has been deeply rooted in innovative exploration. This course focuses on the early dance pioneers, the ideas and conditions that informed their work, and their subsequent influences on the art world. Open to first-year students. Normally offered every other year.

R. Boggia


R. Boggia

AA/DN 252. Contemporary Issues in Dance. This course focuses on current dance works and some of the issues that inform dance practices today. Discussions include the ways in which choreographers, performers, and societies confront matters of political climate, cultural diversity, entertainment, globalization, and the politicized human body in dance. Open to first-year students. Normally offered every other year.

C. Dilley

DANC 253A. Dance Repertory Performance I. Students experience a variety of approaches to making and performing dance through intensive choreographic residencies with professional guest choreographers. The course culminates in a concert of the accumulated pieces at the end of the semester. Recommended background: previous dance experience. Open to first-year students. Enrollment limited to 12. Instructor permission is required. Normally offered every other year.

R Boggia and Guest artists
DANC 253B. Dance Repertory Performance II. An exploration of the many different ways of approaching choreography. Through working with a number of artists, students experience a variety of pieces that expose them to a unique combination of ideas and practices. Prerequisite(s): Dance 253A. Instructor permission is required. Normally offered every other year.  

R. Boggia and Guest artists

THEA 261. Beginning Acting. This course introduces the student to the physiological processes involved in creative acting. The student learns the Stanislavski approach to the analysis of realistic and naturalistic drama. Exercises leading to relaxation, concentration, and imagination are included in an improvisational context. Studies in motivation, sense perception, and emotion-memory recall lead the student to beginning work on scene performance. Not open to senior majors in theater. Open to first-year students. Enrollment limited to 16. Normally offered every other semester.  

P. Kuritz

THEA 263. Voice and Speech. Students examine the nature and working of the human voice. Students explore ways to develop the voice's potential for expressive communication with exercises and the analysis of breathing, vocal relaxation, pitch, resonance, articulation, audibility, dialect, and text performance. Recommended background: one course in acting, performance, or public speaking. Open to first-year students. Enrollment limited to 20. Normally offered every year.  

K. Vecsey

TH/WS 264. Voice and Gender. This course focuses on the gender-related differences in voice from the beginning of language acquisition through learning and development of a human voice. A variety of interdisciplinary perspectives is examined according to the different determinants of voice production—physiological, psychological, social interactional, and cultural. Students explore how race, ethnicity, class, sexual orientation, and age affect vocal expression. Students also analyze "famous" and "attractive" human voices and discuss what makes them so. Recommended background: Theater 263 and/or Women and Gender Studies 100. Open to first-year students. Normally offered every other year.  

K. Vecsey

DN/ED 265. Teaching Through the Arts. This course provides students an opportunity to explore teaching in and through the arts. The class addresses education theory and policy, practical aspects of using the arts as teaching practice, and considers career options. Class sessions include large and small group work, participatory experiences, lectures, group discussions, and student-led activities and presentations. Through 30 hours of required filed experience in community schools, students experience the challenges and delights of using the arts in teaching. New course beginning Fall 2008. Enrollment limited to 18. Offered with varying frequency.  

B. Dale

DN/TH 269. Movement for Actors. A practical study of movement for actors. Making use of the principles of Laban Movement Analysis and the techniques of contact improvisation, students explore and develop ways to create character through movement in theatrical performance. Work with masks and character-related gesture encourages students to expand their movement vocabularies. The goal of the course is to test and experience a variety of methods through which the actor can achieve full physical expressiveness on stage. Enrollment limited to 16. Instructor permission is required. Offered with varying frequency.  

Staff

DANC 270. Studio Dance. This series of studio courses provides repeatable lessons in a variety of dance practices. Students register for Dance 270A, 270B, 270C, or 270D, and the actual sequential course number (271-278) is recorded in the student’s registration. Each course counts as one-half credit. Open to first-year students. Enrollment limited to 25.  

Applied Dance Faculty and Artists-in-Residence

DANC 270A. Studio Dance: Modern. In this modern technique course, students address problems of performance, practice, style, and form in order to build strong technique as well as to enhance artistry and understanding. One credit is granted on completion of every two courses in the Dance 270 series. A maximum of four course credits may be earned in Dance 270. Students register for Dance 270 and the actual sequential course number (271-278) is recorded in the student's registration. Recommended background: experience in dance. Open to first-year students. Enrollment limited to 25. Normally offered every semester.  

Staff

DANC 270B. Studio Dance: Ballet. In this ballet technique course, students build strong technique and enhance artistry and understanding through work on practice, style, vocabulary and form. One credit is granted on completion of every two courses in the Dance 270 series. A maximum of four course credits may be earned in Dance 270. Students register for Dance 270 and the actual sequential course number (271-278) is recorded in the student's registration. Recommended background: experience in dance. Open to first-year students. Enrollment limited to 25. Normally offered every semester.  

R. Gantaume Richards
**DANC 270C. Studio Dance: Modern Partnering.** Contemporary partnering techniques, including contact improvisations skills, weight sharing, spatial and physical relationships, and personal responsibility, are combined with modern dance technique. One credit is granted on completion of every two courses in the Dance 270 series. A maximum of four course credits may be earned in Dance 270. Students register for Dance 270 and the actual sequential course number (271-278) is recorded in the student's registration. Recommended background: experience in dance. Open to first-year students. Enrollment limited to 25. Offered with varying frequency.

- **Staff**

**DANC 270D. Studio Dance: Repertory Styles.** This modern technique course explores a variety of approaches to modern dance training and practice as experienced with different guest teachers throughout the semester. One credit is granted on completion of every two courses in the Dance 270 series. A maximum of four course credits may be earned in Dance 270. Students register for Dance 270 and the actual sequential course number (271-278) is recorded in the student's registration. Recommended background: sufficient experience in dance. Open to first-year students. Enrollment limited to 25. Normally offered every semester.

- **R. Boggia and Guest artists**

**DANC 270E. Studio Dance: Jazz.** In this technique course, students address problems of jazz dance performance, practice, style, and form in order to build strong technique as well as to enhance artistry and understanding. Recommended background: experience in dance. Open to first-year students. Enrollment limited to 25. Normally offered every semester.

- **D. Irons**

**DANC 270F. Studio Dance: Advanced Jazz Repertory.** This jazz technique course explores a variety of approaches to creating dance repertory in a jazz style. It is for advanced dancers and leads to performance at the end of the semester. The instructor approves enrollment based on the level of experience of the student. Open to first-year students. Enrollment limited to 25.

- **D. Irons**

**DANC 270G. Studio Dance: Dance Ensemble.** This intermediate course focuses on modern technique, clarity of intention, and general performance skills, in order to maintain a strong technique and develop one's personal contribution to ensemble dancing. Recommended background: intermediate experience in dance and some modern training. Open to first-year students. Enrollment limited to 25. Normally offered every semester.

- **R. Boggia**

**DANC 270T. Studio Dance: Movement for Theater.** Movement skills for performers focusing on body conditioning (mechanics, strength, flexibility), dance steps commonly used in theater and musical theater, and character development through movement and stance. This course is valuable for actors, dancers, and musicians. Open to first-year students. Enrollment limited to 25. Offered with varying frequency.

- **N. Salmon**

**DN/PL 290. Aesthetics and Dance.** This course approaches issues of aesthetic theory in terms of dance and human performance. Using some of the pivotal texts that have advanced aesthetic understanding through time, students draw dance into the ongoing dialogue of the arts and their cultural significance, investigating the experience of art, the making of meaning, aesthetic perception, and the curse of beauty. Open to first-year students. Enrollment limited to 12. Not open to students who have received credit for Dance 290. Offered with varying frequency.

- **C. Dilley**

**DN/MU 337. Atelier.** The atelier offers composers, performers, choreographers, and other artists the opportunity to collaborate using new technologies. Meeting in the Olin Computer Music Studio, students work together with interactive music and video software to create performances. Work in progress is shown weekly, then performed in public on and off campus. Recommended background for music majors: Music 222 and either 235 or 237. Enrollment limited to 16. Instructor permission is required. Normally offered every other year.

- **R. Boggia**

**DANC 351. Advanced Composition Seminar.** A further investigation of the compositional tools used in creating dance and the continued development of a better understanding of the intention behind the movement. The course emphasizes the personal exploration of creative process, craft, artistic intention, and integrity in dance making. Prerequisite(s): Dance 251. Offered with varying frequency.

- **R. Boggia**
DANC 360. Independent Study. Students, in consultation with a faculty advisor, individually design and plan a course of study or research not offered in the curriculum. Course work includes a reflective component, evaluation, and completion of an agreed-upon product. Sponsorship by a faculty member in the program/department, a course prospectus, and permission of the chair are required. Students may register for no more than one independent study per semester. Normally offered every semester.  

THEA 360. Independent Study. Students, in consultation with a faculty advisor, individually design and plan a course of study or research not offered in the curriculum. Course work includes a reflective component, evaluation, and completion of an agreed-upon product. Sponsorship by a faculty member in the program/department, a course prospectus, and permission of the chair are required. Students may register for no more than one independent study per semester. Normally offered every semester.  

THEA 362. Advanced Acting. Students extend their technique to explore two unique performance challenges--the classical dramas of the world's stages and the peculiar nature of comic performance. Prerequisite(s): Theater 261. Not open to students who have received credit for Theater 262. Enrollment limited to 16. Normally offered every other year.  

THEA 364. Advanced Voice and Speech. A study of vocal and physical techniques for the exploration of theatrical texts. Specialized topics for the vocal professional include: characterization as it relates to voice and speech; cold readings; assessing and preparing for the vocal demands of a role; working with the vocal coach. Recommended for students intending to focus on acting or performance art in the senior thesis. Enrollment limited to 12. Instructor permission is required. Normally offered every other year.  

THEA 365. Special Topics. Offered occasionally in selected subjects.  

THEA 370. Directing. An introduction to the art of directing, with an emphasis on creative and aesthetic problems and their solutions. Included is an examination of the director's relationship to the text, the design staff, and the actor. The approach is both theoretical and practical, involving readings, rehearsal observation, and the directing of scenes and short plays. Prerequisite(s) or corequisite(s): Theater 261. Open to first-year students. Instructor permission is required. Normally offered every year.  

THEA 371. Acting and Directing for the Camera. The camera demands different techniques and skills from actors and directors than does the stage. This course introduces experienced actors and directors to topics such as staging for the camera, shot planning, rehearsing, directing actors, performing in a frame, and basic editing. Prerequisite(s): Theater 261, 262 or 370. Enrollment limited to 12. Normally offered every other year.  


THEA 457, 458. Senior Thesis. By departmental invitation only. Students undertake a substantial academic or artistic project. Students register for Theater 457 in the fall semester and for Theater 458 in the winter semester. Majors writing an honors thesis register for both Theater 457 and 458. Normally offered every year.  

Cast from Theater at Bates' production of "You Can't Take it With You." takes bows at conclusion of performance in Schaeffer Theatre.
Short Term Units

**THEA s22. Contemporary Performance Poetry.** An investigation of poetry as a performance medium. Included is a historical overview comparing the European traditions of Dadaism, Futurism, and their proponents in America to the Afro-American tradition exemplified by Shange, Baraka, and present-day hip-hop rappers. The approach is theoretical and practical, utilizing readings, discussion, film, recordings, and texts created and performed by students. Enrollment limited to 15. Instructor permission is required. Offered with varying frequency.  

*Staff*

**DANC s25. Ballroom Dance: Past to Present.** From 1875 through the turn of the twentieth century, social dancers in America rebelled against proper dance and the court dances of Northern Europe and Great Britain. This gave a new look to dance, introducing exotic, playful music and a new attitude of what social dance in America could be. In this unit, students learn the movements and study the cultures and histories of dances that were inspired by this new music. This unit begins with dances from the early 1900s and continues through ragtime, the Swing Era, the Latin invasion, jitterbug, and disco, to today's dancesport. The unit culminates with student performances based on dances studied during the Short Term. Open to first-year students. Enrollment limited to 30. Normally offered every year.  

*L. Miller*

**THEA s26. Theater Production Workshop I.** Working under faculty supervision and with visiting professional artists, student actors, directors, designers, and technicians undertake the tasks necessary to produce a play. Readings and discussions explore various ways of understanding and producing a text. Instructor permission is required. To be offered in 2010.  

*Staff*

**THEA s27. Scenic Painting.** Scene painting, a long-practiced art form, relies on visual illusion to create realistic effects. Crucial to scene painting is mastering the challenge of producing paintings on a large scale that will be seen at great distances, as Michelangelo did in giving life to the Sistine Chapel. This unit focuses on mastering a broad array of tools and techniques that allow scenic painters to accomplish both realistic effects and visually interesting art. Projects include marbling, wood graining, trompe l'oeil, and painting on a large scale. The course is hands-on and project-based. Projects are cumulative, building skills that can be incorporated into individually chosen final projects. Recommended background: Some painting or drawing experience. Enrollment limited to 10. Offered with varying frequency.  

*C.McDowell*

**DN/ED s29A. Tour, Teach, Perform.** This unit uses the diverse collective skills of the students in the class as base material for the creation of a theater/dance piece that tours to elementary schools. The first two weeks are spent working intensively with a guest artist to create the performance piece. The remaining weeks are spent sharing that piece, along with age-appropriate movement workshops, with thousands of elementary school students throughout southern Maine. Open to dancers and non-dancers. Open to first-year students. Enrollment limited to 20. Normally offered every year.  

*Staff*

**DN/ED s29B. Tour, Teach, Perform.** Continued study of the integration of dance and other arts for the purpose of producing a performance piece for elementary school children. Students participate in all aspects of creating the performance, encompassing a wide variety of topics and movement-based performance styles, and developing a creative movement workshop to be taught in the classrooms. Open to dancers and non-dancers. Prerequisite (s): Dance s29A. Enrollment limited to 6. Normally offered every year.  

*Staff*

**DN/ED s29C. Tour, Teach, Perform.** Further study of the integration of dance and other arts for the purpose of producing a performance piece for elementary school children. Students participate in all aspects of creating the performance, encompassing a wide variety of topics and movement-based performance styles, and developing a creative movement workshop to be taught in the classrooms. The performance piece and creative workshops are then taken to primary schools throughout southern Maine. Open to dancers and non-dancers. Prerequisite(s): Dance s29B. Enrollment limited to 4. Normally offered every year.  

*Staff*
DANC s30D. Bates Dance Festival 2009. This unit provides Bates dance students with the opportunity to participate in the Bates Dance Festival Professional Training Program. Full participation in the festival requires four daily courses including a technique course, a composition/creative process course or repertory course, an improvisation course, and an elective from among the festival's offerings in anatomy, martial arts, business for dancers, music, film for dance, yoga, Pilates, somatic studies, issues in art, and criticism. Festival courses are taught by leading scholars, artists, and practitioners in their field. Students attend concerts, informal showings, discussions, and video presentations in addition to their courses. Enrollment limited to 10. Instructor permission is required. Normally offered every year. 

N. Salmon

THEA s30. Theater Production Workshop II. Experienced students, working under faculty supervision and occasionally with visiting professional artists, produce a play under strict time, financial, and material constraints. Readings and discussions explore various ways of understanding and producing a play. Prerequisite(s): Theater s26. Instructor permission is required. Offered with varying frequency.

THEA s32. Theater Production Workshop III. The most experienced theater students work under faculty supervision and in leadership positions with other students in the production of a play. Readings and discussions challenge students' notions about acting, directing, and design for the theater. Prerequisite(s): Theater s26 and s30. Instructor permission is required. Offered with varying frequency.

THEA s33. Central European Theater and Film. A study of Hungarian, Polish, and Czech theater and film focusing on the impact on these arts of the social and political changes of the last fifty years, from the Polish and Hungarian uprisings of 1956 to the rebuilding of culture in the region following the collapse of the Soviet Bloc in 1989. While in Budapest, students view films at the Hungarian National Film Archive and attend performances of central European theater at the International Contemporary Drama Festival and the Hungarian National Theater. Visits to theater and film centers in Prague are also included. Prerequisite(s): Some background in one of the following: theater; film; modern European history. Enrollment limited to 18. Instructor permission is required. Offered with varying frequency.

M. Andrucki, K. Vecsey

THEA s36. Work-Study Internship in Theater. Qualified students participate in the artistic and educational programs of professional theater companies. Each intern is supervised by a staff member. By specific arrangement and departmental approval only. Recommended background: two courses in acting, directing, design, or playwriting; participation in departmental productions. Open to first-year students. Instructor permission is required. Offered with varying frequency.

RH/TH s40. Digital Video Production. A hands-on, immersion course at Maine Media Workshops in Rockport, Maine, in the art of storytelling through digital video production, including both narrative fiction and documentary genres. Students learn cinematic language, storytelling, storyboarding, drafting a shooting script, location scouting, casting talent, rehearsing, blocking, and directing actors and crew. They also consider the roles of filmmakers, from producers and directors to camera and sound specialists and editors. Students are introduced to Final Cut Pro and the post-production process. During the unit students are expected to research, write, shoot, and edit a number of finished works. Enrollment limited to 8. Normally offered alternate years.

P. Kuritz

DANC s50. Independent Study. Students, in consultation with a faculty advisor, individually design and plan a course of study or research not offered in the curriculum. Course work includes a reflective component, evaluation, and completion of an agreed-upon product. Sponsorship by a faculty member in the program/department, a course prospectus, and permission of the chair are required. Students may register for no more than one independent study during a Short Term. Normally offered every year.

THEA s50. Independent Study. Students, in consultation with a faculty advisor, individually design and plan a course of study or research not offered in the curriculum. Course work includes a reflective component, evaluation, and completion of an agreed-upon product. Sponsorship by a faculty member in the program/department, a course prospectus, and permission of the chair are required. Students may register for no more than one independent study during a Short Term. Normally offered every year.

Staff
4. DEGREE PROGRAMS IN THEATER

4.1 Mission Statement
The Faculty will teach and create theater as a liberal art in the context of a traditional liberal arts institution. This means that students will learn how to think critically and creatively about an important body of material, and how to give those thoughts scholarly and artistic expression. Instruction in theater will be both theoretical and practical; it will combine knowledge and skill. Students will be required to test theory in creative practice and to demonstrate skill in imaginative performance. Courses in theater will provide a comprehensive introductory training in all areas of theater, giving equal emphasis to artistic training and the study of the literature and history of the world stage. Training will be augmented by departmental productions of the most demanding and challenging works of both classical and contemporary artists.

4.2 Theater Major
The Theater major is required to complete the following:

1) a) THEA 101: An Introduction to Drama: Theater and Film
THEA 130: Introduction to Design
THEA 200: The Classical Stage
THEA 261: Beginning Acting

b) One course required from among:
THEA 231: Scene Design
THEA 232: Lighting Design: The Aesthetics of Light
THEA 233: Costume Design

c) One course required from among:
DANC 251: Dance Composition
THEA 227: Seventies and Eighties Avant-garde Theater and Performance Art Theater
THEA 370: Directing
THEA 371: Acting and Directing for the Camera

d) Two additional courses in Theater

e) Total of two courses drawn from two of the following programs: Art and Visual Culture, Music, Dance. At least one of these courses must be in the history of the field.

f) Majors not invited to do a thesis should consult the The Theater Department section of the College Catalog for alternatives for fulfilling the W-III requirement

2) A comprehensive examination in the senior year, except for those majors invited by the Department to enroll in THEA 457 or 458.

In addition, the theater major must enroll in one semester of dance, or in a Physical Education movement semester approved by the Department of Theater and Rhetoric.

Minors are available in both Theater and Dance.

Production Credits: Beginning with the class of 2011, production credits are no longer required of majors or minors in Theater or Dance. Members of earlier classes may consider their production credit requirements fulfilled by those credits completed as of June 2007.

Stage Management: Please note: Theater majors may earn one general education course credit in the Theater Arts GEC by stage managing one faculty-directed production. Majors concentrating on directing / design are required to do so.
4.3 Thesis

A. Requirements for Performance/Production/Playwriting Theses

GENERAL REMINDER: Thesis work in these areas is by invitation of the departmental faculty only. Meeting the following requirements does not guarantee invitation. They are the minimum expectations that must be fulfilled to be eligible for a thesis in these fields.

Students who are invited to work on a thesis in acting, directing, or design will be invited to complete a specific project designated by the department. For example, a student will not be invited to do an “acting thesis.” Instead, the student will be asked to play a specific role in a specific production. For directing, a student will be invited to direct a specific play. For design, the student will be invited to accomplish the design for a specific production. Students who decline these specific invitations may be ineligible to complete a thesis in these fields.

Acting Thesis Requirements:
Course work: THEA 261 plus one additional course in acting or performance; THEA 263
Production work: One major role in a faculty-directed production at Bates.

Design Thesis Requirements:
Course work: THEA 130 plus one additional course in design.
Production work: Major production design responsibility for one faculty-directed production at Bates; stage management of one faculty-directed production.

Directing Thesis Requirements:
Course work: THEA 370
Production work: One production directed at Bates for independent study credit (THEA 360) after successfully completing THEA 370; stage management of one faculty-directed production at Bates.

Playwriting Thesis Requirements:
Course work: THEA 240 plus one additional course in playwriting.
Additional work: One completed script.

Performance Art Thesis Requirements:
Course work: THEA 227, one THEA 360 in performance art, and one of the following: THEA 261, THEA 370, THEA 240.

Dance Thesis Requirements:
Course work: DANC 250 or 252, DANC 251, DANC 253, and DANC s29 or s30 plus a minimum of three years of dance technique and performance.
Additional work: Choreograph, a minimum of one piece for performance after successful completion of DANC 251.

History, Literature, Criticism Thesis Requirements:
Course work: THEA 101, THEA 200, two additional courses in Dramatic Literature or Theory.
Production work: To be determined in consultation with thesis advisor and department chair.

Narrative Film Thesis Requirements:
Course Work: At least two of the following: THEA 242; THEA 371; one JYA or ST program in film production, such as THEA s40
Prior Production work: Two complete narrative films, one in the continuity style, one of a minimum length of 15 minutes; stage-management of one faculty-directed production at Bates.
B. **Honors Theses**

Honors requires a two semester project through Theater 457 and 458, and an oral examination by faculty members and an outside evaluator. Participation in the honors program is by invitation of the theater faculty. The fact that a student meets minimum standards is no guarantee that he or she will be invited to pursue honors. The faculty reserves the right to exercise its judgment in each case. The following are minimum objective criteria for such an invitation.

**Minimum GPA for Honors—Overall: 3.30; Average in Major: 3.50**

**For Honors in Acting:**
Major roles in at least two Bates productions (exclusive of directing-class shows), at least one of which must have been faculty-directed; distinguished work in at least one acting course beyond Beginning Acting.

**For Honors in Directing:**
Distinguished work in THEA 370, and at least one additional production directed under departmental auspices.

**For Honors in Design:**
Distinguished work in the relevant design courses, and design work on at least two productions at Bates, at least one of which must have been faculty-directed.

**For Honors in History, Literature, And Criticism:**
Distinguished work in the relevant courses at Bates, including a demonstrated ability to write vivid, coherent English.

**For Honors in Playwriting:**
Successful completion of at least two one-act plays, or one full-length play before senior year.

**For Honors in Performance Art:**
Distinguished work in THEA 227, at least one additional production directed under departmental auspices, and a substantial document on the work created.

**For Honors in Narrative Film:**
Distinguished work in the courses and films required to qualify for the thesis.
For All Honors Theses:

Guidelines for The Written Portion of Performance Theses

1. Every performance thesis (in acting, directing, design, dance, stage management, performance art) will have a written component.

2. The thesis project comprises the written portion and the performance.

3. The written component will comprise, as appropriate, some or all of the following: script analysis, character analysis, process analysis, journal entries tracking the progress of the project, research placing the project in historical and theoretical context.

4. For honors theses in acting, directing, and design one of the two semesters should be given over to script and character analysis.

5. For honors theses in design, the first semester should also include appropriate visual research and development, including sketches.

6. For honors theses, the written portion will count for 25% of the thesis project.

7. The Bates College honors guidelines state that the thesis counts for 60% of the honors award, while the oral examination counts for 40%. Thus, the written portion of the honors thesis counts for 25% of 60%—i.e. 15% overall.

8. The length of the written portion will vary, with 25 pages as a minimum.

9. For honors theses in which the performance is in the second semester, the writing completed in the first semester-together with second semester revisions and additions-is to be submitted in time to be read by the members of the honors panel-i.e., about 10 days before the first performance.

10. For honors theses in which the performance is in the first semester, the written portion is to be submitted in the second semester by the deadline determined by the honors committee.

11. All production/performance theses will include a retrospective discussion of the project written after the production process has concluded.
4.4 Minor in Theater
Students interested in a Theater minor should get the appropriate forms from the Registrar.

A Minor in Theater consists of at least six courses drawn from the following:

1. THEA 101: Introduction to Drama: Theater and Film

2. Two or three of the following:
   - THEA 130: Introduction to Design
   - THEA 132: Theater Technology (formerly Stagecraft)
   - THEA 227: Seventies and Eighties Avant-garde Theater and Performance Art
   - THEA 231: Scene Design
   - THEA 232: Lighting Design
   - DANC 251: Dance Composition
   - THEA 261: Beginning Acting
   - THEA 262: Acting for the Classical Repertory
   - THEA 263: Voice and Speech
   - THEA 360: Stage Management
   - THEA 363: Playing Comedy
   - THEA 364: Advanced Voice and Speech
   - THEA 370: Directing
   - THEA 322: Contemporary Performance Poetry
   - THEA 327: Scene Painting
   - THEA s26, s30, s32: Theater Production Workshop I, II, III
   - THEA s40: Digital Video Production

3. Two or three of the following:
   - FYS 150: Hamlet
   - THEA 200: The Classical Stage
   - THEA 205: Shakespeare on Film
   - THEA 220: The Modern Stage
   - AA/TH 225: The Grain of the Black Image
   - AA/TH 226: Minority Images in Hollywood Film
   - SP/TH 241: Spanish Theater of the Golden Age
   - THEA s33: Central European Theater and Film

Bash: Medea Rudux - Winter 2010
You Can’t Take it With You—Winter 2010
4.5 General Education Concentrations (GECS) in Theater and Dance

The following General Education Concentrations (GECS) are offered under the sponsorship of members of the faculty in Theater and Dance. Members of the Class of 2011 and after must complete TWO GECS of four courses each in order to graduate. See the College Catalog for more details. But please note the following from the Catalog: “Students may only double-dip once between their concentrations [GECS] and their majors (i.e., only one of the eight courses . . . they choose to fulfill their two concentrations [GECS] may also be counted toward their major.)”

Theater Arts C028
This concentration serves as an introduction to the study and making of theater. Requirements:
Four courses/units in theater, one of which must be THEA 101.
Courses:
- Any Bates Theater course or unit.
- Any Bates course or unit cross-listed in Theater.
- THEA 101. An Introduction to Drama: Theater and Film.

Dance C011
Focusing on dance as a performing art form, the concentration considers the practice of the art, its production, and an understanding of its cultural context. C. Dilley.
Requirements:
Four courses/units, one of which must concentrate on dance theory (DANC 250, AA/DN 252, or DN/PL 290) and one of which must focus studio dance (DANC 240, 241, 340, 341, or two courses in the DANC 270 series).
Courses
- Any Bates Dance course or unit.
- Any Bates course or unit cross-listed in Dance.
- THEA 130. Introduction to Design.
- THEA 233. Costume Design.
- THEA 236. Pattern Drafting and Draping.

Co-curricular Activities
Dance Performance
Performance in five dance pieces within Dance program productions, for which no academic credit is granted. Supervised by Director of Dance.

Dance Participation in GECS

The below courses apply toward various GEC’s across the curriculum. Please look on line for specific details: http://abacus.bates.edu/catalog/?s=378&a=renderDept&d=THRH#DANC250

- DANC 240. Technique: A Kinesthetic Approach
- DANC 241. Technique: Art and Expression
- DANC 250. Early Modern Dance History
- DANC 251. Dance Composition
- AA/DN 252. Contemporary Issues in Dance
- DANC 253A. Dance Repertory Performance I
- DANC 253B. Dance Repertory Performance II
DN/ED 265. Teaching through the Arts
DN/TH 269. Movement for Actors
DANC 270. Studio Dance
DANC 270A. Studio Dance: Modern
DANC 270B. Studio Dance: Ballet
DANC 270C. Studio Dance: Modern Partnering
DANC 270D. Studio Dance: Repertory Styles
DANC 270E. Studio Dance: Jazz
DN/PL 290. Aesthetics and Dance
DN/MU 337. Atelier
DANC 340. Technique: The Body in Motion
DANC 341. Technique for Art's Sake
DANC 351. Advanced Composition Seminar
DN/WS 352. The Cultural Performative Body
DANC 360. Independent Study
DANC 457,458. Senior Thesis

General Education C074: Shakespearean Acting
Contact person: Paul Kuritz
Proposers: Paul Kuritz
       Martin Andrucki
       Katalin Vecsey

Concentration Description:
Students study the techniques for playing the plays of William Shakespeare in the playwright-actor’s historic context - London.

Requirements for the Concentration:
Successful Participation abroad in the British American Drama Academy Program or the London Drama Academy Program and two of the following: Theater 101, 261, 263, 264, 269, 362, and 371. Students should recognize that completion of this concentration requires approval to study abroad by Bates and admission by the program/university abroad. Declaring this concentration in no way guarantees such approval by Bates or such admission by the program in question.

General Education C075: Filmmaking in Cultural Context
Contact person: Paul Kuritz
Proposers: Paul Kuritz
       Martin Andrucki
       Michael Reidy

Concentration Description:
Students study filmmaking as a manifestation of a specific culture

Requirements for the Concentration:
Completion of two film production courses at the Queen Mary (London) or Prague film study abroad program, and completion of two of the following: Theater 101, 205, 232, 242, 371 or RH/TH s40. Students should recognize that completion of this concentration requires approval to study abroad by Bates and admission by the program/university abroad. Declaring this concentration in no way guarantees such approval by Bates or such admission by the program in question.
5. DEGREE PROGRAMS IN DANCE

5.1 Minor in Dance
The Dance minor is dance rooted in the tradition of dance as an art form. Integrating both the theory and practice of dance within the framework of a liberal arts education, the Bates dance program emphasizes an inclusive approach to dance studies that develops a deep understanding of humanity, art and culture. Original work by the students is encouraged, with many opportunities to participate in the various performance venues on campus. In addition to the minor, students can also incorporate dance into an interdisciplinary studies program with other departments and programs on campus. Many of our courses count toward GECs (General Education Concentration), both within the department and across the curriculum.

There are three streams of courses in the Bates Dance Program. For course descriptions see pp. 3-10.

Theory and Understanding
The Theory and understanding of the art form within American culture are investigated through the study of dance history and current issues in dance such as political climate, gender, meaning in art, cultural diversity, entertainment, globalization, and the politicized human body in dance.

Creative Process
Creative courses deepen the understanding and appreciation of the craft of making dance though the development of composition and performance skills and the investigation of creative processes.

Technique
Modern dance is the central focus of our program, supported by complementary practices and methodologies from ballet to yoga. There are also a variety of PE classes offered including ballroom, hip hop, tap, jazz, and yoga, as well as occasional course in various ethnic forms such as African, capoeria, hula, salsa.

The following courses or an equivalent are required for a minor in dance:
1. a) DANC 251: Dance Composition
   DANC 253: Dance Repertory Performance (or 4 guest artists and a student piece)
   b) Two full credits from the following technique classes:
      DANC 240, 241, 340, 341 (each earns 1 credit);
      DANC 270 (there are several sections, each earning one-half credit)
   c) One of the following theory courses:
      DANC 250: Early Modern Dance History
      DANC 252: Contemporary Issues in Dance
      DN/PL 290: Aesthetics and Dance
      DN/WS 352: The Cultural Performatve Body
      DN/ED 265: Teaching Through The Arts
   d) One additional course in dance (including short terms), Theater, Music, or Art and Visual Culture

2. Production Credits: Beginning with the Class of 2011, production credits are no longer required of majors or minors in Theater or Dance. Members of earlier classes may consider their production credit requirements fulfilled by those credits completed as of June 2007.
Pass/Fail grading Option. The Pass/Fail option may not be taken within the minor in dance except with written permission of the Director of Dance.

General Education Information for the Classes of 2008, 2009, 2010: any one short term unit in Dance may serve as an option for the fifth humanities course.

5.2 Bates Modern Dance Company
The Bates College Modern Dance Company is open to all students interested in commitment to dance performance. No audition required.

5.3 The Bates Dance Festival
The Bates Dance Festival is one of the most respected dance festivals in the nation. It offers a unique mixture of art-making, education and analysis in a non-competitive environment of investigation and self-discovery. Classes are taught by some of today's most interesting teachers and choreographers and there are performances by students, faculty and the resident artists at the festival. Bates students are strongly encouraged to participate in the Bates Dance Festival and festival courses may be considered as degree equivalents by program director. The Festival also counts as a short-term credit if desired or can be taken as a paying participant for no credit.

6. INTERDISCIPLINARY MAJOR

6.1 Theater
An Interdisciplinary major may be pursued by a student who has discovered “a well-defined intellectual interest that crosses one or more of the boundaries of the established fields of concentration. ...Such a major involves at least two departments, but only one senior thesis and/or one comprehensive examination.”

It is the student’s responsibility to generate the proposal in consultation with the advisor. The interested student should begin by obtaining Guidelines for the Interdisciplinary Major and other relevant documents at the Registrar’s Office.

Interdisciplinary majors involving the Department of Theater must include:
   a) THEA 227: Seventies and Eighties Avant-garde Theater and Performance, or
      THEA 251: Dance Composition, or
      THEA 370: Directing, or
      THEA 371: Acting and Direction for the Camera
   b) THEA 261: Beginning Acting
   c) THEA 130: Introduction to Design, or
      THEA 132: Theater Technology (formerly Stagecraft)
   D) Two of the following courses:
      THEA 101: Introduction to Drama
      THEA 200: The Classical Stage
      THEA 220: The Modern Stage
      THEA 225: The Grain of the Black Image
6.2 Dance

An Interdisciplinary major may be established by a student who has discovered “a well-defined intellectual interest that crosses one or more of the boundaries of the established fields of concentration. ...Such a major involves at least two departments, but only one senior thesis and/or one comprehensive examination.” It is the student’s responsibility to generate the proposal in consultation with the advisor. The interested student should begin by obtaining Guidelines for the Interdisciplinary Major and other relevant documents at the Registrar’s Office.

Interdisciplinary majors in Dance must include a minimum one of each of the following:

Theory and Understanding or equivalent
DANC 250: Early Modern Dance History
DANC 252: Contemporary Issues in Dance
DANC 290: Aesthetics and Dance

Creative Process or equivalent
DANC 251: Dance Composition
DANC 253: Dance Repertory Performance I & II
DANC s29: Tour Teach Perform
DANC s30: Bates Dance Festival

Technique or equivalent
DANC 240: Technique: A Kinesthetic Approach
DANC 241: Technique: Art and Expression
DANC 270: Studio Dance
DANC 340: Technique
DANC 341: Technique for Art’s Sake

The following courses or an equivalent are required for a minor in dance:

1. a) DANC 251: Dance Composition
DANC 253: Dance Repertory Performance (or 4 guest artists and a student piece)

b) Two full credits from the following technique classes:
DANC 240, 241, 340, 341 (each earns 1 credit);
DANC 270 (there are several sections, each earning one-half credit)

c) One of the following theory courses:
DANC 250: Early Modern Dance History
DANC 252: Contemporary Issues in Dance
DN/PL 290: Aesthetics and Dance
DN/WS 352: The Cultural Performatve Body
DN/ED 265: Teaching Through The Arts

d) One additional course in dance (including short terms), Theater, Music, or Art and Visual Culture

The remaining requirements will be decided with the Director of Dance and student according to focus of the Interdisciplinary area of interest.
Dance Productions
2009 – 2010 Season
7. PERFORMANCE AND PRODUCTION

7.1 Goals
To create a laboratory for students and faculty to test theories, skills, and insights derived from the department's academic curriculum and current work in the field.

To enhance the cultural and social life of Bates and Lewiston/Auburn by presenting theater and dance performances which address issues of common concern and reinforce a sense of both community and wonder.

To provide theater and dance students, during the course of four years, with practical experience in a wide range of dramatic and choreographic literatures from a diversity of historical periods, cultural traditions, theatrical forms, and dramatic artists and choreographers.

To encourage and produce new plays, performance events, and dance pieces.

To maintain and rejuvenate the repertoire of classical plays by exploring fresh and experimental means of producing traditional works.

To produce plays and dance in a multiplicity of formats – fully-mounted, minimally-mounted, workshop, and staged reading.

To bring guest artists to our stages and rehearsal halls.

7.2 Independent Student Productions
Any member of the Bates community may propose a production. Interested students must acquire a faculty advisor who will aid the student in formulating a proposal, serve as liaison to the faculty, and attend all production meetings. The faculty advisor will also be available to attend rehearsals as needed.

The proposal must be submitted to the Chair of the Theatre Department. A proposal outline may aid in the formulation of the proposal. Proposals will be considered by the faculty and staff of the theater. See Technical Director for Proposed Guidelines.

Rehearsals may be scheduled through blue slipping with the Technical Director. Space is on a first-come, first-served basis. Spaces outside the theater department’s control are available on campus, and producers are encouraged to utilize them, because time in departmental spaces is severely limited.

Producers must vacate their space promptly at the end of their scheduled time, leaving the room in good order, i.e. clean, with any rehearsal furniture and props in appropriate prop cabinets or off to the side of the room. The director is responsible for keeping exits clear and accessible and other safety matters such as smoking rules, etc. The director is responsible for the return of all pulled or borrowed stock items at the end of the production. All items must be returned to the location from which they were originally pulled.

All the World’s a Grave– Fall 2009
7.3 Student Director Guidelines

The Student Director seeks the approval of the Advisor on choice of play, and also at that time informs the chairman of the department of the intended production. The chairman then notifies the department faculty and staff of the proposal. The student must obtain both the approval of the advisor and of the faculty of the department for the production to be scheduled. If time permits, the faculty will discuss and vote on the proposal at the next departmental meeting. If that is not feasible, the chairman will call a meeting for the Tuesday following the submission of the production proposal. The production must be approved by a majority of voting faculty, as well as by the advisor before it will be officially scheduled. Meanwhile, at the time the Advisor is informed, the proposing student will also consult with the Technical director on performance venues for the production.

Students intending to complete a THEA 360 Independent Study in Directing or THEA 457 or 458 in Directing must complete the Production Proposal Checklist on pages 25 and 26. Significant benchmarks on that checklist are as follows:

1. Eight to twelve weeks before the proposed opening of the production, the Student Director seeks the approval of Advisor on choice of play and consults with Technical Director on availability of performance venues

2. Upon approval of project, Student Director assembles a production team in consultation with the Advisor, Faculty Designer (C. McDowell), and Technical Director (M. Reidy) as needed. Production personnel include the following:
   - **Student Stage Manager**: required before auditions.
   - **Student Designers**: determined before auditions. Size of design staff depends on the scale and needs of the production. Preferably one person to do set/light and another to do costumes; or one person doing set/costume and another doing lights. One person may also be needed for sound

3. Prior to auditions, Student Director consults with Faculty as follows:
   - **With Faculty Directing Advisor**: 1. Discuss conceptual approach to the project and any acting, directing, or casting challenges that may be present; 2. Confirm with advisor the specifics of the rehearsal schedule and establish periodic attendance of advisor at rehearsals.
   - **With Technical Director** (M. Reidy) 1. Secure performance venue and establish a rehearsal and performance calendar including load-in and tech schedule; 2. Discuss any design or production challenges that might arise; 3. Confirm student stage manager and lighting designers; 4. Make sure box office has necessary info for advertising and ticket sales; 4. Discuss available funding; 5. Analyze projected needs for run-crew.
   - **With faculty designer** (C. McDowell): 1. Confirm set and costume designer[s]; 2. Discuss the production’s requirements for access to the costume shop and staff; 3. Discuss solutions to production challenges in costuming and scene design.

4. Student Directors are required to schedule a Faculty and Designer run-through at least one week prior to opening and to be available for feedback on this event.

5. Student Directors and their casts and crews are responsible for scenery strike and clean-up. This is to be complete within 24 hours after the final performance. Assistance can be arranged for with the technical director.

6. Production proposals not involving academic credit, but requesting the use of departmental spaces and funding must be submitted to the department chair and approved by the faculty and Technical Director. They must also follow the guidelines stated in Paragraphs 1-5.
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<thead>
<tr>
<th>Day/Week before show</th>
<th>Task</th>
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<tbody>
<tr>
<td>8-12 weeks, or by end of preceding semester</td>
<td>Student director approved</td>
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<td>Space confirmed</td>
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<td>Meeting with advisor for final play choice</td>
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<td>Play choice finalized</td>
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<td>8-12 weeks before opening</td>
<td>Designer(s) secured</td>
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<td>8-12 weeks before</td>
<td>Stage Manager secured</td>
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<td>8 weeks before</td>
<td>Casting Notices Published</td>
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<td>7 weeks before</td>
<td>Auditions/Casting</td>
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<td>First read-through</td>
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<td>Budget solidified/ money available</td>
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<td>Actors off-book</td>
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<td>3 weeks before</td>
<td>All design decisions final</td>
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<td>2 ½ weeks before</td>
<td>Final costumes added</td>
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<td>Program copy finished</td>
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<td>Tech with Actors</td>
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<td>First Dress</td>
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<td>1 Day Before</td>
<td>Final Dress</td>
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<td>Strike</td>
</tr>
</tbody>
</table>

You Can’t Take it With You– Winter 2010
Bates College Department of Theater Production Worksheet

Name of Production: __________________________________________________________

Performance Schedule: ______________________________________________________

Venue: _________________________________________________________________

Director: _______________________________________________________________

Contact email: ____________________________ Phone: _______________________

Faculty Advisor/Contact Person: __________________________________________

<table>
<thead>
<tr>
<th>Production Team</th>
<th>Name</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage Manager</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costume Designer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Set Designer</td>
<td></td>
<td></td>
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<tr>
<td>Lighting Designer</td>
<td></td>
<td></td>
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<tr>
<td>Sound Designer</td>
<td></td>
<td></td>
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<tr>
<td>Prop Master</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Publicity/Poster</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Additional Personnel/ Jobs</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Bates College Department of Theater Production Worksheet

This Countdown Checklist for Production has been created as a tool to help you organize your production calendars:

<table>
<thead>
<tr>
<th>Schedule</th>
<th>Task</th>
<th>Date</th>
<th>Additional reminders</th>
</tr>
</thead>
<tbody>
<tr>
<td>8-12 weeks, or by end of preceding semester</td>
<td>Student director approved</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Space confirmed</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Calendar confirmed</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Meeting with advisor for final play choice</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Play choice finalized</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Royalties/Permissions secured</td>
<td></td>
<td>Contact Agency:</td>
</tr>
<tr>
<td>8-12 weeks before opening</td>
<td>Designer(s) secured</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8-12 weeks before</td>
<td>Stage Manager secured</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 weeks before</td>
<td>Casting Notices distributed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 weeks before</td>
<td>Auditions/Casting</td>
<td></td>
<td>Space secured for auditions?</td>
</tr>
<tr>
<td>6 weeks before</td>
<td>First read0through</td>
<td></td>
<td>Contact sheets distributed to all parties?</td>
</tr>
<tr>
<td>5 weeks before</td>
<td>Budget solidified/money available</td>
<td></td>
<td>Contact: Michael Reidy or Kati Vecsey</td>
</tr>
<tr>
<td>3 weeks before</td>
<td>Actors off-book</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 weeks before</td>
<td>All design decisions finalized</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Music permissions, etc. received</td>
<td></td>
<td>Contact info:</td>
</tr>
<tr>
<td>2 weeks before</td>
<td>Final costumes added</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Final props added</td>
<td></td>
<td></td>
</tr>
<tr>
<td>One week before</td>
<td>Program copy finished</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Load-in</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5-6 days before</td>
<td>Dry tech</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4-5 days before</td>
<td>Tech with Actors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2-3 days before</td>
<td>First Dress</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 day Before</td>
<td>Final Dress</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opening Day</td>
<td>Opening</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Photo Shoot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Post last performance</td>
<td>Strike</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
7.4 Theater Casting Policy
The directors of all productions using departmental resources in a given semester are urged to attend auditions for that semester’s Type 1: Mainstage Production, which will occur as early in the semester as possible.

Each director or stage manager is invited to distribute the following information to all auditioning students:
- a precis of the play
- the dates of production
- a cast breakdown
- the probable rehearsal schedule.

Those auditioning are invited to express any preference they may have to be considered for a particular upcoming production.

Following auditions and callbacks, student directors are invited to express their interest in particular actors to the director of the mainstage production, who will take this information into consideration in making casting decisions. Student directors are free to hold auditions for their own productions, but they may not prohibit students whom they cast from auditioning for other productions.

The Department welcomes all members of the Bates community—students, faculty, and staff, —as well as our neighbors in the wider community, to audition for our productions. We view auditions as an opportunity to meet the people who are interested in participating in our program, to discover their talents, and to gauge the contributions they are likely to make to our work on stage.

PLEASE NOTE: We assume that those who audition for a departmental production are making a tacit, good-faith declaration that they are honestly interested in participating in that production. At the time the cast list is posted, actors are free to refuse a role they have been assigned, but they must make that refusal known immediately to both the stage manager and the director, stating the reason for their refusal. Those who have mental reservations at the time of the audition (i.e. “I’m only going to accept the lead,” or, “I won’t take a small part,” or “I really shouldn’t be doing this because I’m so busy this semester”) are expected to notify the director of any such reservations. Actors who turn down casting assignments in violation of these terms will reduce their likelihood of being cast in future productions.

7.5 Participation in Dance Performances
There are many ways to participate in dance performances at Bates though usually performances are cast through participation in the various dance courses. Dance Composition is a prerequisite for presenting choreography in the main stage concerts. Participating in student choreography projects is an excellent performing opportunity. Dance Repertory Performance leads directly to a concert of works of invited guest artists. Short Term s25, s29, and s30 also have a performance component. Student choreography is encouraged and supported both by the Department and the College. Technical assistance is available for any work being made as part of a thesis project and will be offered whenever possible for non-thesis performances.

7.6 Box-office Procedures
Ticketing for performances in theater and dance will be routed through a centralized, online box-office system that handles all major Bates College public events. The address of this system is [www.batestickets.edu](http://www.batestickets.edu). The box-office telephone, and all our publicity materials, will direct anyone wishing to reserve a ticket—including Bates students—to this address. The box-office will continue to be staffed during performances and at other times as necessary.
7.7 Theater Resource Lending Policy

The Bates College Department of Theater maintains a stock of costumes, furniture, and props for use by other departments, approved members of the college community, and neighbor institutions. Costumes from Bates College stock are loaned under the following conditions:

- Appointments must be made to sign out costumes through the Costume Stockpersons. You may contact the Costume Shop at x6190 to find out available appointment times.
- Costumes may NOT be cut or altered without permission (e.g. do not cut excess off of pants hems!). Minor alterations can be arranged with the Costume Shop Manager.
- Costumes may NOT be painted, dyed or permanently altered in any way.
- Costumes must be returned by the date agreed to on the form the borrower signs at the time the costumes loaned.
- If costumes are not returned by this date, or if any of the above conditions is violated, future borrowing privileges will be adversely affected.

Props and furniture are borrowed through the Department of Theater Prop master, who can be contacted via Michael Reidy at x6188. Props and furniture will be signed out with a specific return deadline. Late returns and damage to loaned items will adversely affect borrowing privileges in the future.
7.8 Theater Production Types

**TYPE 1: FULLY MOUNTED MAINSTAGE PRODUCTION**  
Past Examples: *A Lie of the Mind; Alcestis*

Venue: Schaeffer, Gannett, or other as per TD  
Script Selection: Director  
Budget: Large  
Rights: Paid from production budget (arranged by director and TD)

**Staffing**

Director: Faculty/Staff or Visiting Artist  
Scenic Design: Faculty Designer or Visiting Artist or student as 360 project  
Costume Design: Faculty Designer or Visiting Artist or student as 360 project  
Lighting Design: Faculty Designer or Visiting Artist or student as 360 project  
Sound Design: Faculty/Staff or Visiting Artist or student as prod. Credit  
Technical Director: Faculty/Staff Resident Technical Director

**Technical Parameters:**

Setting: Build with new materials, pull from stock with major modifications as per TD.  
Costumes: Build and/or rent all costumes and pull from stock with major modifications as per Costume Shop Supervisor.  
Lighting: Full access to equipment inventory and limited rental budget as per TD. Purchase new color and templates.  
Sound: Full access to equipment inventory. Limited equipment rental as per TD. Budget available to purchase new sound recordings. Copyright releases must be secured in writing by Sound Designer and/or Director/Artistic Director and submitted to the TD or chair prior to the opening performance.  
Technical Direction: Full access to work-study staff and design/stagecraft class students with top shop priority.

**House Management:**

Ticketing: The event will be fully ticketed by the Schaeffer Theatre Box Office and reservations will be accepted as per standard box office operating procedures.  
Ticket Prices: $6/$3/Free  
Publicity: Poster design will be done by the Office of College Relations and distributed by the box office staff. Additional publicity must be arranged through the Office of College Relations and the House Manager must be notified. The House Manager will also place notices in the Bates Daily two weeks prior to the opening performance.  
Programs: Program material will be collected by the Stage Manager according to the production staff deadlines. All program copy must be approved by the director and TD. Finished programs will be picked up by box office personnel. Ushers will distribute programs at each performance.  
FOH Support: Full Box Office policy applies to this tier. Please review policy regarding photo calls, talk-backs, and complimentary tickets.
**TYPE 2: THEA 360 PRODUCTIONS**
Past Examples: *KYOGEN*

**Venue:** Gannett Theater, Black box Theater, or other as per TD

**Script Selection:** Director and Faculty Advisor

**Budget:** Minimal

**Rights:** Paid from production budget (arranged by faculty advisor)

**Staffing:**
- **Director:** Faculty advised student
- **Scenic Design:** Faculty Designer supervised student
- **Costume Design:** Faculty Designer supervised student
- **Lighting Design:** TD supervised student
- **Sound Design:** TD supervised student
- **Technical Director:** TD supervised student

**Technical Parameters:**
- **Setting:** Pull from stock with minor modifications as per TD. Limited access to paint and props and no new construction.
- **Costumes:** Pull from stock with minor modifications as per Costume Shop Supervisor. Very limited costume construction as per Costume Shop Supervisor based on complexity, available shop time, and available budget.
- **Lighting:** Limited access to equipment inventory. All color and templates must pull from stock.
- **Sound:** Limited access to equipment inventory and subject to availability. No budget for new recordings. Copyright releases must be secured in writing by sound Designer and/or Director/Artistic Director and submitted to the TD or chair prior to the opening performance.
- **Technical Direction:** Limited access to work-study staff and design/stagecraft class as per TD.

**House Management:**
- **Ticketing:** The event may be ticketed by the Schaeffer Theatre Box Office and reservations may be accepted as per standard box office operating procedures. Prior approval of TD required for use of Box Office resources.
- **Ticket Prices:** Free and open to the public.
- **Publicity:** Poster design will be done by the Office of College Relations and distributed by the director and production staff.
- **Programs:** Program material will be collected by the Stage Manager according to the production staff deadlines. All program copy must be approved by the director and TD.
- **FOH Support:** Limited support for FOH duties. The director is responsible for coordination all FOH activities unless prior arrangements have been made with the TD.
TYPE 3: SENIOR THESIS PRODUCTION
Past Example: Private Eyes

Venue: Gannett Theater, Black Box Theater, or other as per TD.
Script Selection: Director
Budget: Modest
Rights: Paid from production budget (arranged by director)

Staffing:
Director: Faculty advised senior thesis student
Scenic Design: Faculty Designer supervised student
Costume Design: Faculty Designer supervised student
Lighting Design: Faculty/Staff Designer supervised student
Sound Design: TD supervised student
Technical Director: TD supervised student

Technical Parameters:
Setting: Pull from stock with major modifications as per TD. Limited access to paint and props and limited new construction as per TD.
Costumes: Pull from stock with minor modifications as per Costume Shop Supervisor. Limited costume construction as per Costume Shop Supervisor based on complexity, available shop time, and available budget.
Lighting: Limited access to equipment inventory and purchase limited new color and templates as per TD.
Sound: Full access to equipment inventory subject to availability. No budget for new recordings. Copyright releases must be secured in writing by Sound Designer and/or Director/Artistic Director and submitted to the TD prior to the opening performance.

Technical Direction: Limited access to work-study staff and design/stagecraft class as per TD.

House Management:
Ticketing: The event will be fully ticketed by the Schaeffer Theatre Box Office and reservations will be accepted as per standard box office operating procedures.
Ticket Prices: $6/$3/Free
Publicity: Poster design will be done by the Office of College Relations and distributed by the box office staff. Additional publicity must be arranged through the Office of College Relations and the House Manager must be notified. The House Manager will also place notices in the Bates Daily two weeks prior to the opening performance.

Programs: Program material will be collected by the Stage Manager according to the production staff deadlines. All program copy must be approved by the director and TD. Finished programs will be picked up by box office personnel. Ushers will distribute programs at each performance.

FOH Support: Full Box Office policy applies to this tier. Please review policy regarding photo calls, talk-backs, and complimentary tickets.
TYPE 4: DEPARTMENT CLASS PRESENTATION/STAGED READING

Past Example: *Closer*

Venue: Gannett Theater or Black Box Theater (subject to availability) or other as per director
Script Selection: Instructor or Instructor advised student
Budget: None
Rights: All rights must be fully secured prior to performance. This item must be approved by the Department Chair.

Staffing:
Director: Instructor or Instructor advised student
Scenic Design: None
Costume Design: None
Lighting Design: None
Sound Design: None
Technical Director: None

Technical Parameters:
Setting: None
Costumes: Very limited access stock costumes with approval of Costume Shop Supervisor. No alterations and no new construction.
Lighting: None
Sound: None
Technical Direction: None

House Management:
Ticketing: These events will not be ticketed and nor reservations will be accepted for the performances.
Ticket Prices: Free and open to the public.
Publicity: Arranged by Instructor.
Programs: Arranged by Instructor.
FOH Support: None. Instructor assumes all responsibilities and liabilities.
7.9 Copyrights, Permissions, and Royalties

Permission to use music, visual images, or text currently protected by U.S. copyright law must be secured in writing from the copyright holder or the holder's agent and placed in the hands of either the Department Chair or Technical Director before any public dramatic performance utilizing the copyrighted material may occur in a College space under the supervision of the Department of Theater and Rhetoric.

Rationale: by Eugene Wiemers, Vice President for ILS & Library, Ladd Library

What is controlled under current law? For practical purposes, any music, image or text published or edited after 1922 is currently governed by U.S. copyright law. All sound recordings, no matter what the date of the original recording, are protected until 2067. Unpublished material, no matter what the date of its original creation, may also be protected.

Printed music or texts published or edited before 1923 are in the public domain and are not currently governed by U.S. Copyright law. Live performances of such material do not require prior permission. See: http://librarycopyright.net/digitalslider/

When you rent a script published after 1922, performance rights should come with it. However, rights to tape the performance may not, and may need to be negotiated separately. Also, if the script requires the performance of a particular piece of music (either live or recorded), the right to perform that music may need to be negotiated separately from the right to perform the play.

Why is “dramatic” added? Our ASCAP and BMI licenses cover ‘non-dramatic’ performances, for which we have campus-wide permission. So a straight musical performance under the supervision of the Department of Theater and Rhetoric is already covered. What is not covered is a “dramatic performance.” Here is what ASCAP says is a “dramatic performance”:

For purposes of this agreement, a dramatic performance shall include, but not be limited to, the following:
(i) performance of a “dramatico-musical work” (as hereinafter defined) in its entirety;
(ii) performance of one or more musical compositions from a “dramatico-musical work (as hereinafter defined) accompanied by dialogue, pantomime, dance, stage action, or visual representation of the work from which the music is taken;
(iii) performance of one or more musical compositions as part of a story or plot, whether accompanied or unaccompanied by dialogue, pantomime, dance, stage action, or visual representation;
(iv) performance of a concert version of a “dramatico-musical work” (as hereinafter defined).

The term “dramatico-musical work” as used in this Agreement, shall include, but not be limited to, a musical comedy, opera, play with music, revue, or ballet.

The cover letter to the BMI contract says: “You are not required to send programs for “grand rights” or dramatic performances (plays, operas, ballets, modern dance concerts, musical theater productions) since these are not controlled by BMI but are licensed directly to the user by the copyright holder of the music (usually the composer or publisher).”

And why “public”? If the performance is part of the class, performed for the class or to an audience limited to those related to the class, it is covered by fair use exemption for classroom use. I believe that performances like the afternoon presentations at the Mt. David Summit, where participation in the event is part of the class, also come under fair use. What is not included is any performance in which the public (meaning the rest of the campus, the general public, etc.) is invited, whether for a fee or not. If you put up a poster or send out a general e-mail announcement of a performance, it’s a public performance.
Dragon’s Daughter– Short Term 2010

Bash: A Gaggle of Saints– Winter 2010
8. 2010-2011 SEASON

Bates College Modern Dance Company
12 noon, Saturday Oct 9
12 noon, Sunday Oct 10
Parents Weekend Concert featuring work by Bates Faculty and students
Schaeffer Theater
Free, no reservations

**Fuddy Meers** by David Lindsay-Abaire
7:30pm, Friday and Saturday Oct 15, 16
2pm Sunday Oct 17
An Independent Study directed by Michelle Schloss ’12
The story of an amnesiac who awakens each morning as a blank slate on which her husband and teenage son must re-imprint the facts of her life, but this morning turns out to be different for the family.
Black Box Theater
Free, no reservations

**Hotel Universe** by Philip Barry
7:30pm Friday – Saturday Nov 5, 6
2pm Saturday and Sunday Nov 6, 7
7:30pm Monday Nov 8
Directed by Professor Paul Kuritz
Gannett Theater
$6 General Admission, $3 for Bates faculty, staff, senior citizens and non-Bates students; Free for Bates students

Bates College Modern Dance Company
5pm, Saturday Nov 13
2pm, Sunday Nov 14
7:30pm, Monday Nov 15
Works by Monica Bill Barns, Niles Ford and visiting faculty Rachel Boggia, performed by DANC 251 Dance Repertory Performance, and choreography by Debi Irons performed by DANC 270F Advanced Jazz Rep. For more information on choreographers please visit [www.bates.edu/DANC.xml](http://www.bates.edu/DANC.xml)
Schaeffer Theater

**Voice and Speech Performance**
7:30pm, Wednesday Dec 8
Students in Katalin Vecsey’s voice and speech course perform final project.
Gannett Theater
Free, no reservations

**Directing Class Projects**
7:30pm Thursday Nov 18
Gannett Theater
7:30pm Thursday Dec 9
Schaeffer Theater
Directing Class Projects—con’t
Plays from THE FUSION THEATER COMPANY of Albuquerque, New Mexico, “the most polished theater in town”, founded by Bates alumni Dennis Gromelski,’88. Directed by student in Professor Paul Kuritz’s directing class
Free, no reservations

Learned Ladies by Molière
7:30pm Friday – Saturday March 11, 12, 18, 19
2pm Sunday March 13, 20
A girl wants to wed her dashing young suitor, but mama is determined to marry her off to an ugly bore—because he’s a poet. That’s after Mama fires the cook for making grammatical errors. In this hilarious satire on cerebral silliness, Moliere stages a rousing face-off between intellectual folly and sturdy common-sense. Marking the 50th anniversary of Schaeffer Theatre—which opened with Moliere in 1960-61—this rollicking comedy continues the long Bates tradition of staging the classics.
Schaeffer Theater
$6 General Admission, $3 for Bates faculty, staff, senior citizens and non-Bates students; Free for Bates students

Bates College Modern Dance Company
7:30, Friday April 1
5pm, Sat April 2
2pm, Sun April 3
7:30, Mon April 4
Featuring new choreographic works by student choreographers from DANC 251 Dance Composition and DANC 351 Advanced Composition Seminar in collaboration with MUS 237 Computer Music and the Arts, and THEA 232 Lighting Design.
Schaeffer Theater
$6 General Admission, $3 for Bates faculty, staff, senior citizens and non-Bates students; Free for Bates students

Voice and Speech Performance
7:30pm, Wednesday April 6
Students in Katalin Vecsey’s voice and speech course perform final project.
Gannett Theater
Free, no reservations

THEATER PRODUCTION WORKSHOP
7:30 pm, Thursday – Saturday May 19 – 21
2 pm, Sunday May 22
Students and faculty collaborate on an evening of theater. Show title and further information will be announced later.
Gannett Theater
$6 General Admission, $3 for Bates faculty, staff, senior citizens and non-Bates students; Free for Bates students

SHORT TERM DANCE VARIETY SHOW
5 pm, Wed May 25
This student produced concert offers a wide variety of genres, from Bollywood to contemporary choreographic projects reflecting the cultural diversity of the dancing population at Bates College.
Schaeffer Theater
Free, no reservations
9. OFF-CAMPUS STUDY

9.1 Internships While at Bates
Internships allow students to work in a professional theater in a variety of capacities. Internships may be for a semester or for a year. Information about internships is available outside the theater offices in Schaeffer Theatre and in the Office of career Services.

The Public Theatre, an Equity theatre located in Lewiston, offers several internships.

- **Stage Management** — Work as Assistant Stage manager for a production with the Equity Stage manager on pre-production, rehearsal, and performance.
- **Acting/Stage Management** — Serve as Assistant Stage Manager and act.
- **Theatre Management & Administration** — Work with the Development Director and Associate Artistic Director on all aspects of marketing and administration.
- **Create Your Own Internship** — The theatre is own to all suggestions.
  For more information call (207) 782-2211

WCBB-TV, a public television station located in Lewiston, has offered internships in the past.

9.2 Performance Study in USA and JYA Programs
Theatre students have found off-campus study programs valuable to their education. Students are responsible for planning their degree requirements with the department chair before participating in any off-campus study program.

Although drama groups are common abroad, acting and other performance-oriented theater courses are rarely offered within the curriculum of foreign colleges and universities. As a result, most academic opportunities abroad are in programs provided by U.S. colleges or by specialized drama companies. More informal exposure to theater is available on an extracurricular basis through work with productions on campus, particularly at British universities.

Some additional opportunities for theater study within the USA and JYA programs are listed below. Students should see Dean Sawyer for additional information on these programs and the USA and JYA program in general consideration. In addition, the theatre bulletin board near the Schaeffer Theatre offices and the Off-Campus Study box on the shelves by the round table contain the latest information of some theatre programs.

**CZECH REPUBLIC**
A course on Czech theater with theater visits and meetings with prominent members of the theater community is included in the curriculum of the CIEE program in Prague.

Prague Film Production
THE FOLLOWING PROGRAMS MAY ALSO BE CONSIDERED:

GREAT BRITAIN

**University of Manchester** has courses in drama history, theory, and literature with supplementary courses in performance offered through nearby Manchester Metropolitan University.

**Marymount College London Drama Program** is a program for American students sponsored by Marymount College, an American school. Courses in acting, Shakespeare in Acting, Shakespeare texts, Voice and Speech Production, Movement, Action, Armed Stage Combat, Unarmed Stage Combat and Acrobatics, and Alexander Technique.

**Middlesex University** teaches drama at its Ivy House campus. American students apply through Butler University, a U.S. school, which provides the housing.

**Royal Scottish Academy of Music and Drama** is associated with the University of Glasgow. Application is made through Butler University.

**Sarah Lawrence College Theater Program** is a program for American students offered by Sarah Lawrence College, and taught in association with the British American Drama Academy (BADA) in London. Courses in Scene Study: Shakespeare; Scene Study: Style; Scene Study: Modern Drama; Acting in Performance, Voice, Movement, Stage Fighting, Theatre History, and Dramatic Criticism.

**University of Warwick** has a large theater center near Stratford-on-Avon.

**London Theatre Design Program:** Offered jointly by the British American Drama Academy and Bennington College. Visitation of museums, theatre workshops, art galleries, places of architectural interest; classes in rendering, model making, cutting, tailoring and drawing by faculty of the Motley Design School; practice design meetings with directors from the Royal Shakespeare Company, The national Theatre and the Almeida Theatre.

**Lancaster University.** The theatre program investigates performance, theatre and drama of the twentieth century from an international perspective, with particular emphasis on the avant-garde and radical performance.

**University of Bristol.** Sponsored by Duke University, the program offers students a full load of courses in the Drama department.

**Queen’s University, Film Production**

**HUNGARY**

From time to time Bates Theater Productions travel to Budapest for performances in professional theaters.

**RUSSIA**

The National Theater Company provides a semester program in Moscow for students with Russian language skills and for theater students.
UNITED STATES

Trinity/LaMaMa New York City Performing Arts Program: Interdisciplinary program in dance, theater, music, writing, or design featuring performance workshops and seminar on contemporary theater and dance taught at the LaMaMa Experimental Theatre Club, individually designed internships, specialized classes with leading teachers in acting, voice, movement, dance, and performance, and weekly attendance at performances followed by informal discussions with directors, choreographers and performing artists.

Trinity/LaMaMa/ New York City Performing Arts program
532 LaGuardia Place #574
New York, NY 10012

The Eugene O’Neill Theater Center in Connecticut offers study in all aspects of the theater taught by some of America’s finest artists and critics.

Contact: Jane H. Percy, National Theatre Institute,
305 Great Neck Road,
Waterford, CT 06385-3825

10. AFTER BATES COLLEGE
At the end of a college career, a student may ask “Now what do I do?” Theater study at Bates gives graduates the skills to excel in almost any career. During their four years, theater students have developed an exceptional ability to communicate orally, physically, imagistically, and in writing. They have acquired a love of verbal and nonverbal language and their effective use. Theater students have trained their minds and bodies in logical reasoning and analysis and have learned how to arrive at supportable conclusions. Theater students have experienced, individually and collectively, the process of striving for and appreciating excellence. Finally, theater students have begun to exercise their powers of creative imagination when confronting both the great works of the past and the elusive visions of the present. In summary, Bates theater graduates have had experiences and training that can serve them for a lifetime in whatever professions they choose, be it lawyer, doctor, business leader, or performing artist.

Some theater majors continue their interest and talent for the theater in graduate school. Some teach and some move right into the professional theater. Some seniors who majored in other subjects, but who spent a lot of time in the theater, decide to pursue graduate studies in theater. For both groups of students, the Office of Career Services and the material posted on theater department bulletin boards can be of assistance.

The Office of Career Services has a variety of services, materials, and programs to assist theater majors and alumni as they evaluate, explore, locate, and apply for internships, entry level, and advanced positions and graduate programs in theater. Please review these select materials and contact the OCS for an appointment:

10.1 Career Service Offerings
The Office of Career Services offers a great number of programs and resources for theater majors to assist you with your transition from Bates to the professional world, as well as with your career exploration during your graduate years. Please take advantage of as many of our services as you think are necessary for clarifying your goals and realizing your eventual employment possibilities.

a. Reference Registration Service: We can establish a confidential file of references for you from past or present professors, employers, or internship sponsors. Reference packets can be sent to future employers, intern sponsors, or graduate schools in support of your candidacy.

b. Individual, Confidential Career Counseling: You can meet with one of our professionally trained staff to help you clarify, define, and assess appropriate and realistic career, graduate school, or job-hunting options and strategies.
c. **Computerized Career Testing:** Career interest testing is available through the counseling process. Standard evaluating instruments can assist in focusing career options, choice of major, exploring employment possibilities, making employment decisions, and helping to understand job satisfaction.

d. **Recruiting Programs:** Individual job screening interviews with potential employers. In 1994-1995 approximately 1700 employers were made available for interviews with Bates students through on-campus, college consortia throughout the Northeast, or commercial job fairs.

e. **Resume Referral Service:** Seniors and alumni may register their occupational interests for matching with OCS received job postings, and requests by employers for suitable candidates. If your background and job criteria match the job description, the OCS will forward your resume to the employer.

f. **Job Listing Service:** The Office of Career Services receives hundreds of full-time, part-time, and summer job listings and internship opportunities. A sampling of these listings is highlighted in our weekly newsletter and indexed in our job binders.

g. **Internship Programs:** In addition to the internships available through outside organizations, the Office of Career Service administers several major internship programs with alumni and friends of the College (CDIP, Ladd, Venture I and II). These work experiences, paid and volunteer, can help you obtain valuable, transferable, and marketable skills.

h. **Weekly Newsletter:** During the Fall and Spring terms the weekly newsletter contains interviews with alumni in various careers; summer, intern, and full-time job listings; workshops and presentations; recruiting information; and a question and answer column.

i. **Career Directory Assistance:** Our Career Resource Library contains valuable career information on management training programs and career information in many individual career fields.

j. **Internet Server:** The OCS provides employment, fellowship, career, and job listing links from around the planet on the Bates Gopher server and home page on the World Wide Web. Students can access this information source from any networked computer.

k. **Alumni Contact File:** Thousands of alumni and parent volunteer career advisors are listed by major, employer, graduate program, career field, and local. These alumni have volunteered to talk with you and discuss their insights on their professions and make suggestions to you on the job search.

l. **Training on Career and Employment Processes:** Interactive, conveniently scheduled training sessions that allow you to learn the basics of certain job-hunting skills and processes.

m. **Video Taped Interview Training:** We can help you sharpen your self-presentation and negotiation skills, and help you build your self-confidence in employment or graduate school interviews.

### 10.2 Resources for Theater Majors

The following list contains selected resources from the OCS Career Resource Library that may be of interest to theater majors. Some of these books will provide you with information on theater-related employment and internship options. Some of these items are directories of graduate programs, summer and full-time employers. Meet with a counselor to tailor these materials to meet your needs or to locate other resources not listed below. Ask the Receptionist for the location of the items mentioned. Carefully review the indices of these books for specific theater, acting, or related listings.
Financial Aid For Study/Travel

Every year the OCS requests and receives application materials and descriptive brochures from funding agencies, foundations, and programs for theatre, arts and related activities. We maintain these materials as a supplement to the financial aid directories in the OCS library. Below is a sample of the categories and listings available for theatre and related expressive arts.

a. Arts

Academy of Art College - Summer Scholarships Information
Alabama State Council on the Arts - Guide to Programs for Individual Artists
American Oriental Society - Fellowships for the Study of Chinese Art
Arena Stage - Allen Lee Hughes Fellows Program
Arrowmont School of Arts and Crafts - Spring and Summer Assistance Programs
Florida Arts Council - Arts in Education Program
Florida Arts Council - Guide to Programs for Individual Artists
Indiana Arts Commission - Information on Grant Programs and Other Opportunities
John Guggenheim Memorial Foundation - Fellowship Information
Louisiana, State of, Department of Culture, Recreation and Tourism - Grant Information
Manhattan Community Arts Fund - Regrant Program Guidelines
Maryland Institute, College of Art, The - Coca-Cola National Fellows Program
Metropolitan Museum of Art, The - Information on Various Fellowships
Minnesota State Arts Board, Resources and Counseling for the Arts - Grant Information
Nassau Community Grant Program for the Arts - Various Grant Information
National Endowment for the Arts Administration Fellows Program
New England Foundation for the Arts - Regional Fellowships for Visual Artists
New York Foundation for the Arts - Information on Fellowships
The Playwright’s Center - Information on Jerome Fellowships
Point Loma Nazarene College, Music Department - Music Scholarship Information
Smithsonian Institution Conservation Analytic Laboratory - Postgraduate Fellowships
Smithsonian Institution, The Office of Museum Programs - Scholarship Information
Smithsonian Institution - Information on Fellowships
Theatre Communication Group, Inc. - Designer Fellows Program
Ucross Foundation - Residency Program
University of Illinois - The Kate Neal Kinley Memorial Fellowship
Vermont Studio Center - Information on Fellowship Program
Winterthur Fellowships - Research Fellowships Program

b. Communications

Aperture - Information on Work-Scholar Program
Boston Film-Video Foundation - New England Film/Video Fellowship Program
Elie Wiesel Foundation for Humanity, The Elie Wiesel Prize in Ethics
KCPQ(TV) - Scholarship Information
Nation Institute, The Nation/I.F. Stone Award for Student Journalism
United States Department of Education - Library Education and Human Resource Fellowships
WCVB-TV - The Hearst Broadcast News Fellowship
WCVB-TV - The Leo L. Beranek Fellowship for Newsreport

10.4 Internships

An internship or summer job is an effective way to learn about the world of work in professional theatre and related areas. Below are listed the organizations that have sent the OCS their summer or internship listings in response to our mailed request. We have arranged these listings into categories with location indicated for quick reference. Some of these positions are for the summer, a full term or year, or for post-graduation. Additional internship and summer job listings can be located in the directories referred to above. Finally, have an OCS counselor review with you the internships available through the Venture Program, paid positions for the students from the seven Venture schools, and Barter Base, jobs developed by a consortium of 25 colleges.

a. Film/Audio/Video

Name of Organization/Location

American Cinematheque, Hollywood, CA
Bay Area Video Coalition (BAVC), San Francisco, CA
Beach Associates, Falls Church, VA
Boston Film/Video Foundation, Inc., Boston, MA
Clockers, Brooklyn, NY
The Colleton Company, Burbank, CA
Dee Gee Productions, New York & Chicago
Friends of Photography, San Francisco, CA
Global Village - Video Resource Center, New York, NY
Jazbo, Beverly Hills, CA
Michael Phillips Productions, Beverly Hills, CA
Producers' Group, Cambridge, MA
b. Magazine/Book/Publishing

Name of Organization/Location

American Society of Magazine Editors, New York, NY
Aperture, New York, NY
Art Papers, Atlanta, GA
The Association of American University, New York, NY
Better Day Ventures, Lewiston, ME
Biblical Archaeology Society, Washington, DC
Bob Adams, Inc., Holbrook, MA
Bomb-Newton Art Publications, Inc., New York, NY
The Boston Review, Boston, MA
The Bureau of National Affairs, Inc., Washington, DC
The Business Press Educational Foundation, New York, NY
Calyx, Inc., Corvallis, OR
Cape Cod Life, Cataumet, MA
Charlesbridge Publishing, Watertown, MA
The Chronicle of the Horse, Middleburg, VA
Columbia Journalism Review, New York, NY
Community Careers Resource Center, Washington, DC
Crown Publishers Inc., New York, NY
David R. Godine, Publisher, Inc., Boston, MA
Dollars & Sense Magazine, Somerville, MA
E Magazine - The Environmental Magazine, Norwalk, CT
Faber and Faber, Winchester, MA
Fantagraphics Books, Seattle, WA
Farrar, Straus & Giroux, Inc., New York, NY
Foreign Policy, Washington, DC
Harper's Magazine, New York, NY
Heresies, New York, NY
Humanics Publishing Group, Atlanta, GA
Inc. Magazine, Boston, MA
Individual Investor Magazine, New York, NY
Inside Edge, Cambridge, MA
Magazine Publishers of America, New York, NY
Media Network, New York, NY
Michigan Living Magazine, Dearborn, MI
National Geographic Society, Washington, DC
National Journalism Center, Washington, DC
The New Republic, Washington, DC
Parent's Choice, Waban, MA
PWS Publishing, Boston, MA
Scholastic Inc., New York, NY
Service News Magazine, Yarmouth, ME
Smithsonian Institution Press, Washington, DC
Sun, The - A Magazine of Ideas, Chapel Hill, NC
Tikkun Magazine, New York, NY
Tilbury House, Publishers, Gardiner, ME
The Washingtonian, Washington, DC
Women's Institute for Freedom of the Press, Washington, DC
c. Newspaper/Journalism

Name of Organization/Location

Bates College - Office of Career Services, Lewiston, ME
Bulletin, The Bend OR
Center for Investigative Reporting, Inc., San Francisco, CA
Committee to Protect Journalists, New York, NY
Detroit Free Press, Detroit, MI
Dow Jones Newspaper Fund, Inc., Princeton, NJ
The Gazette, Cedar Rapids, IA
Golf Course News, Yarmouth, ME
Journal Star, Peoria, IL
Maine Proofreading Services, Lewiston, ME
National Security News Service, Washington, DC
News and Review, Sacramento, CA
Phoenix Newspapers, Inc., Phoenix, AZ
Pioneer Press, St. Paul, MN
Poets House, New York, NY
The Reporter, Fond du Lac, WI
The Reporters Committee for Freedom of the Press, Washington, DC
The San Francisco Bay Guardian, San Francisco, CA
The Seattle Times, Seattle, WA
The Washington Post, Washington, DC
Winston-Salem Journal, Winston-Salem, NC
The Writers Room, Inc., New York, NY

d. Radio/Television

Name of Organization/Location

Academy of Television Arts & Sciences, North Hollywood, CA
Broadcast Centre, The (KEUN, KJJB, CHANNEL 11), Eunice, LA
Cable News Network (CNN), Washington, DC
CBS News, Washington, DC
City of West Hollywood - City Channel 10, West Hollywood, CA
Continental Cablevision, Northampton, MA
K-BIG, Los Angeles, CA
KFTY Broadcasting/Channel 50, Santa Rosa, CA
KIDSNET, Washington, DC
KQED, Inc., San Francisco, CA
KNBC, Los Angeles, CA
KYW-TV/KYW-AM/WMNR-FM, Philadelphia, PA
Late Show with David Letterman, New York, NY
The MacNeil/Lehrer Newshour, New York, NY
Maine Public Television, Lewiston, ME
Montgomery Community Television, Inc., Rockville, MD
National Association of College Broadcasters, Providence, RI
Radio West, Universal City, CA
WBZ Radio and Television, Boston, MA
WCAU-TV, Philadelphia, PA
WCIU-TV, Chicago, IL
WCSC-TV, Charleston, SC
WCSH-TV, Portland, ME
WCVB-TV, Boston, MA
WDCA-TV, Washington, DC
WEWS-TV, Cleveland, OH
WGAL, Lancaster, PA
WHYY, Philadelphia, PA
WGBK-TV, Southfield, MI
WKZS, Lewiston, ME
WLRN, Miami, FL
WMAR-TV, Baltimore, MD
WPVI-TV, Philadelphia, PA
WSKG Public Broadcasting, Binghamton, NY
WTTW, Chicago, IL
WXPN, Philadelphia, PA

e. Music/Dance

Name of Organization/Location

American Dance Festival, Durham, NC
Ballet Met, Columbus, OH
Bates College Dance Festival, Lewiston, ME
Brooklyn Academy of Music, Brooklyn, NY
Central City Opera, Denver, CO
Chamber Music PLUS, Hartford, CT
The Choral Arts Society of Washington, Washington, DC
Dance Place, Washington, DC
Dance Theater Workshop, New York, NY
Dance/USA, Washington, DC
Des Moines Metro Opera, Indianapolis, IA
Disney Musician Auditions, Anaheim, CA
Ethnic Folk Arts Center, New York, NY
Glacier Park Inc., East Glacier Park, MT
Handel & Haydn Society, Boston, MA
Hubbard Street Dance, Chicago, IL
Isadora Duncan Dance Center, San Francisco, CA
Jacob's Pillow, Lee, MA
Joe Goode Performance Group, San Francisco, CA
Minnesota Composers Forum, St. Paul, MN
Missouri Symphony Society, Columbia, MS
Movement Research, New York, NY
National Gallery of Art - Music Department, Washington, DC
New Hampshire Symphony Orchestra, Manchester, NH
New Jersey Symphony Orchestra, Newark, NJ
New York City Opera New, York, NY
St. Francis Music Center, Little Falls, MN
San Fernando Valley Community Concert Association, Westlake, Village, CA
Several Dancers Core, Decatur, GA
f. Theater

Name of Organization/Location

A Contemporary, Theater Seattle, WA
Acting Company, New York, NY
Actors Theatre of, Louisville, KY
Alice B. Theatre, Seattle, WA
Alley Theatre, Houston, TX
Alliance Theater Company, Atlanta, GA
American Place Theatre, New York, NY
American Repertory Theatre, Cambridge, MA
Arden Theatre Company, Philadelphia, PA
Arena Stage - Living Stage Theatre Company, Washington, DC
Bathhouse Theatre The, Seattle, WA
Berkeley Repertory Theatre, Berkeley, CA
California Shakespeare Festival, Berkeley, CA
Center Stage, Baltimore, MD
Center Theater, Chicago, IL
Children’s Theatre Company The, Minneapolis, MN
Cincinnati Playhouse in the Park The, Cincinnati, OH
City Theatre Company, Inc., Pittsburgh, PA
Classic Stage Company, New York, NY
Cleveland Play House The, Cleveland, OH
College Light Opera, Falmouth, MA
Court Theatre, Chicago, IL
Creede Repertory Theatre, Creede, CO
Crossroads Theatre, New Brunswick, NJ
Dorset Theatre Festival, Dorset, VT
Drama League of New York, Inc. The, New York, NY
Eden Theatrical Workshop, Denver, CO
Ensemble Studio Theatre, The New York, NY
Flat Rock Playhouse, Flat Rock, NC
Florida Grand Opera, Miami, FL
Foothills Theatre Company, Worcester, MA
Glimmerglass Opera, Cooperstown, NY
Go Management, New York, NY
Goodman Theatre The, Chicago, IL
Goodspeed Opera House The, East Haddam, CT
Guild Hall, East Hampton, NY
Guthrie Theatre The, Minneapolis, MN
Hartford Stage Company, Hartford, CT
Hippodrome State Theatre The, Gainesville, FL
Hudson Guild The, New York, NY
Juilliard School The, New York, NY
Kitchen The, New York, NY
Limelight Productions, Inc., Lee, MA
Mabou Mines, New York, NY
Maine State Music Theatre Brunswick ME
Manhattan Theatre Club, New York, NY
Marquis Studios, New York, NY
Michigan Public Theatre, Lansing, MI
Milwaukee Repertory Theatre, Milwaukee, WI
New Dramatists, New York, NY
New England Theatre Conference, Inc. The, Boston, MA
New Jersey Shakespeare Festival, Madison, NJ
New Stage Theatre, Jackson, MS
Northlight Theatre, Evanston, IL
North Shore Music Theatre, Beverly, MA
Pacific Conservatory of the Performing Arts, The, Santa Maria, CA
Pan Asian Repertory Theatre The, New York, NY
Pearl Theatre Company, Inc. The, New York, NY
Philadelphia Drama Guild, Philadelphia, PA
Pittsburgh Children’s Festival, Pittsburgh, PA
Playhouse, Memphis, TN
Portland Stage Company, Portland, ME
Primary Stages, New York, NY
Roundabout Theater Company, New York, NY
Roy A. Somlyo Productions, New York, NY
Santa Fe Opera The, Santa Fe, NM
Seattle Repertory Theatre, Seattle, WA
Shadow Box Theatre, New York, NY
Source Theatre Company, Washington, DC
South Coast Repertory, Costa Mesa, CA
Spoleto Festival USA, Charleston, SC
Stage One - The Louisville Children’s Theatre, Louisville, KY
Steppenwolf Theatre Company, Chicago, IL
Stuart Pimsler Dance & Theater, Columbus, OH
Studio Theatre, Washington, DC
Syracuse Stage, Syracuse, NY
TADA! New, York, NY
Theatre at Monmouth The, Monmouth, ME
Theatre de la Jeune Lune, Minneapolis, MN
Theatre Development Fund, New York, NY
Theatre Three, Inc., Dallas, TX
Theatre Virginia, Richmond, VA
Theatre Works, Palo Alto, CA
Trinity Repertory Company, Providence, RI
United States Institute for Theatre Technology, New York, NY
Victory Gardens Theater, Chicago, IL
Westport Country Playhouse, Westport, CT
Williamstown Theatre Festival, Williamstown, MA
Williston Northampton School The, Easthampton, MA
Wolf Trap Foundation for the Performing Arts, Vienna, VA
Women’s Projects & Productions, New York, NY
Young Playwrights Inc,*-. New York, NY

10.5 Additional Information
Aside from the directories, fellowship and scholarship, internship and job listings that the OCS annually, we also collect general program and professional association literature. This information can present the job seeker with a rich variety of insights on topics related to the theater major. These materials are in binders in the OCS library. Again, we have topically arranged this information for your convenience.

a. Arts - General Information
Accounting For Your Art - General Information
American Craft Council - Various Information
The American Institute for Conservation of Historic and Artistic Works - General Information
Art Biz - General Information
Asian American Arts Centre - Various Information
Metropolitan Regional Arts Council - “Art Town”
Resources and Counseling for the Arts - “Art Work - Opportunities in Arts Administration”
Resources and Counseling for the Arts - “Handbook for Minnesota Artists”
Wisconsin Arts Board - Various Information

b. **Arts - Special Summer Programs**
Art Awareness, Inc. - Information on Summer Residencies
Art Biz - Various Information
Bates Dance Festival
California Arts Council - Guide to Programs
Center for Book Arts - Schedule of Programs
Circle in the Square Theatre - Educational and Workshop Information
Common Ground - Information on the New York State Arts Conference
Dance Place - Various Program Information
Dance Theater Workshop/Manchester Dance - Workshop Information
Dell’Arte - Various Program Information
Great Lakes Colleges Association (GLCA) New York Arts Program - Various Information
Joe Goode Performance Group - Workshop Information
New England Foundation for the Arts - Artists’ Projects
New York University - Tisch School of the Arts
Norfolk Chamber Music Festival, Yale Summer School of Music - Various Information
North Carolina State University College of Textiles - Various Program Information
Old Sturbridge Village Field School in Historical Archaeology - Various Information
Peters Valley Craft Center - Various Information
Smithsonian Institution, National Museum of African Art - Educational Program Information
The Washington Center - Seminar Information
White Mountain Summer Dance Festival - Various Information
Williams College - Events at the Museum of Art

c. **Arts - Theater/Entertainment**
American Film Institute - Center for Advanced Film and Television Studies
Eugene O’Neill Theatre Center/National Theatre Institute - Various Information
Harvard University - American Repertory Theatre
Oregon Shakespeare Festival - Ashland Festival
Theatre Design & Technology
The University of North Carolina at Chapel Hill - Various Information
University/Resident Theatre Association - Theatre Directory
Up with People - Various Information

d. **Music**
American Composers Alliance - General Information
Young Concert Artists - Various Information

e. **Dance**
Jacob’s Pillow - Various Information
National Dance Association - Various Organization Information
National Performance Network - “NPN”
10.6 Newsletters and Calendars of Events

Many professional arts and theater companies and organizations send the OCS their newsletters and calendars. These materials can provide a wealth of information on new and exciting programs. A careful reading of this literature can provide internship and full-time job leads and contacts.

American Association of Museums - "AAM Network News"
American Council For The Arts - "Update"
Anderson Ranch Arts Center - Workshops/Newsletter
Arrowmont School of Arts and Crafts - Various Information
Art in Public Places - "News From A.P.P...Metro-Dade Art in Public Places"
Baltimore Museum of Industry - "Nuts and Bolts"
Battery Dance Company - Various Information
Brooklyn Academy of Music/Dance Theatre of Harlem - Various Information
Bushnell, The - "Ovation"
Dance Theater Workshop - Newsletter
Dell’Arte - "State of Dell’Arte"
Dieu Donne Papermill Inc. - "Dieu Donne Pulp Newsletter"
Hartford Stage - "On the Scene"
Heritage Plantation of Sandwich - "View From the Cupola"
J. Arc & Company Studios - "Several Dancers Core"
Joyce Theater, The - "Windows on Dance"
Massachusetts Historical Commission - "Preservation Advocate"
"Mobius"
National Association of Artists’ Organizations, The - "NAAO Bulletin"
New Arts Program - Calendar of Events
New York Foundation for the Arts - Newsletter and Calendar
North Carolina Arts - Various Information
Performance Space 122 - General Information
Playwright’s Center News and Events - Calendar of Events
Pretangle Council on the Arts - Various Information
Prince George’s County Arts Community - "Arts & Business Quarterly"
San Francisco Art Commission Gallery - Schedule of Events
Santa Fe Chamber Music Festival - "Overtunes" Newsletter
Severin Wunderman Museum - "Cocteau Chronicle"
Smithsonian Institution, National Museum of African Art - Calendar
Utah Arts Council - "Community View"
Utah Arts Council - "Visual Arts Bulletin"

10.7 Special Position Listings

The OCS subscribes to several monthly employment and internship newsletters that should be carefully reviewed by theatre majors.

ArtSEARCH. The National Employment Bulletin for the Arts.
Published by the Theatre Communications Group, Inc., New York, NY, this monthly newsletter contains theatre listings arranged into the following categories: Administration, Artistic, Production, Career Development, and Education. In each category job title, position description, salary, application deadline, qualifications, and contact address for mailing are presented for every job listed. The Career Development area has a great variety of theatre craft internships - technical, costume, acting, management, PR, and graduate assistantship/scholarships - apprenticeships, and training opportunities.
ARTJOB. A Publication of the Western States Arts Federation, Santa Fe, NM.
This monthly newsletter contains position listings, articles, publications notices, conference announcements and a useful book review section. Categories included are: Academic, Agencies, Artistic Performance, International, Internships, Presenting Organizations, Producing Organizations, and Info/Hotlines. All openings are fully described. In all, an excellent resource for the theater major.

AVISIO. The Monthly Newsletter of the American Association of Museums, Washington, DC.
The information and listings in this newsletter deal primarily with internships and full-time positions in museum, archive, and historic sites. Theater majors may find the listings useful for art management and related performance or historic reconstruction/acting. Topical listing areas include: Conservation, Curators, Development/Membership, Directors/Administrators, Education, Exhibitions, Internship/Fellowships, Registrars, Publications, Public Relations/Marketing, and Miscellaneous. AVISO also contains useful articles on arts management as well as conference notices.

ENTERTAINMENT EMPLOYMENT JOURNAL. Hollywood, CA
This monthly publication is the only national magazine focusing exclusively on careers in the creative, professional, production, and technical fields within the entertainment industry - cable and broadcast television, motion pictures, radio, etc. Aside from editorials, calendars of events, and profiles of leading industry organizations, this newsletter contains position listings from entry to professional levels in the following areas: Accounting/Finance, Advertising/Publicity, Agency, Animation, Assistants/Secretarial, Computers/IS, Graphics/Art Design, Human Resources, Legal, Management, Marketing, News, Operations, Post Production, Production, Programming, Sales, Internships, and Personal Services.