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 Spofford 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 with Theater and Dance. In 2011 the department was renamed again as the Department of Theater and Dance with addition of a major in 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, townsperson), or previous experience.
2. FACULTY AND STAFF

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2.1 Mission Statement

The Faculty will teach and create theater and dance 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 is both theoretical and practical; it will combine knowledge with skill. Students are required to test theory in creative practice and to demonstrate skill in imaginative performance. Our courses in theater and dance provide a comprehensive introductory training in all areas of performance making, 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.

2.2 Theater Curriculum

The major in theater combines the study of dramatic literature from the Greeks to the present with work in acting, directing, dance, design, and film. Students thus acquire skills in production and performance while learning the history and literature of one of the world's major forms of artistic expression.

Majors are prepared for graduate work in the humanities or for further professional training in theater, dance, or film. The theater major is also a valuable asset for a wide variety of careers — such as business, law, or teaching — requiring collaborative effort, public poise, imagination, and a broad background in the liberal arts. In addition to its academic work, the department annually produces more than a dozen plays, films, dance concerts, and other performance events in its three theaters. These require the participation of large numbers of students, both majors and non-majors.

The department invites all members of the campus community to join in the creation of these events. Majors in theater who are interested in secondary school teaching should consult the Department of Education about requirements for teacher certification. Majors in theater interested in acting should consider junior year study at the British American Drama Academy or the London Drama Academy. Majors in theater interested in narrative film production should consider junior year study at the Queen's University (London) Film Production Program or the Prague Film and Television School of the Academy of Performing Arts.
3. COURSE DESCRIPTIONS

THEATER:

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-scene, 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 are useful in everyday life. This is a hands-on course; all students participate in preparing theater department productions. Enrollment limited to 14. 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 remarkable times and places. Authors may include Aeschylus, Sophocles, Euripides, Aristophanes, Plato, Aristotle, Plautus, Terence, Horace, Marlowe, Shakespeare, Jonson, Webster, Corneille, Racine, Moliere, and the neoclassical theorists of France and Italy. The viewing of filmed versions of several of the plays on the syllabus reveals the continuing vigor of these classical works in performance. Open to first-year students. M. Andrucki.

THEA 205. Shakespeare on Film. A study of the film versions of several plays by William Shakespeare. These may include Hamlet, King Lear, Macbeth, Richard III, Henry V, Romeo and Juliet, Much Ado about Nothing, Titus Andronicus, and A Midsummer Night's Dream. Film directors may include Reinhardt, Olivier, Kurosawa, Kozintsev, Branagh, and Taymor. Readings in film analysis and criticism supplement the close study of the texts of the plays and careful viewing of the films. Open to first-year students. [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 versions of several of the plays on the syllabus help to reveal their power in performance. Open to first-year students. M. Andrucki.

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. Staff.
Cl/TH 230. Drama and Theater of China. Nothing is impossible in Chinese theater. On stage, we see a wronged soul lamenting his tragic death, a young lady being brought back to life by true love years after passing away, and a series of misunderstandings and coincidences twisting a funeral into a comedy. Chinese people celebrate happiness, joy, crisis, dilemma, desperation, and pain through theater. In this course, students experience breathtaking performance practices, apprehend inspiring theatrical aesthetics, and examine Chinese theatrical performances from ancient shamanistic rituals to contemporary intercultural collaborations. Open to first-year students. Enrollment limited to 40.

X. Fan.

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.

C. McDowell.

THEA 232. Lighting Design: This course provides an introduction to the unique aesthetic and technical decisions a lighting designer must make. Students examine the modern lighting aesthetic by studying popular culture and learning to translate these images to the stage. Students also are required to serve on a lighting crew for one of the department's productions and design part of the spring dance concert. Prerequisite(s) or corequisite(s): one of the following: Theater 101, 130, or 132. Open to first-year students. Enrollment limited to 14. Instructor permission is required.

M. Reidy.

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.

M. Reidy.

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.

C. McDowell.

THEA 236. Pattern Drafting and Draping. This course introduces students to the skills of pattern drafting, draping, and 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.

C. McDowell.

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.

W. Beach
THEA 242. Screenwriting. This course presents the fundamentals of screenwriting: concept, plot, structure, character development, conflict, dialogue, visual storytelling and format. Lectures, writing exercises, and analyses of films such as The Social Network, Chinatown, and Rushmore 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. W. Beach

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. Open to first-year students. Enrollment limited to 16. Normally offered every 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. K. Vecsey.

THEA 265. Acting for the Camera. This course introduces students to the different techniques and skills required of an actor by the camera. Topics include the preparation, frame, reactions and business, sound and vocal level, and rehearsal techniques. Prerequisite(s): Theater 261 or Theater 265. Open to first-year students. Enrollment limited to 16. P. Kuritz.

DN/TH 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.

THEA 271. 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. Not open to students who have received credit for Theater 265, 371, or 372. Not open to students who have received credit for Theater 371. Enrollment limited to 12. P. Kuritz.

DN/TH 290. Performance. Working under faculty direction, students perform major roles in departmental productions as actors, designers, or technicians. Two semesters of Dance/Theater 290 constitute one course credit. No more than one course credit may be earned through Dance/Theater 290. Department chair permission is required. Additional reflective material may be required. P. Kuritz.

THEA 360. Independent Study. Students in this course, 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. Staff.
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. P. Kuritz.

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. K. Vecsey.

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

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 or Theater 265. Open to first-year students. Instructor permission is required. Normally offered every year. P. Kuritz.

THEA 372. Directing for the Camera. An introduction to the art of directing a narrative film in the continuity style. Students are introduced to storyboarding, working with actors, shot selection, coverage, basic cinematography, and editing. Prerequisite(s) or corequisite(s): Theater 261, 265, 370, or 371. Enrollment limited to 14. P. Kuritz.

THEA 457, 458: Senior Thesis. This class is offered by departmental invitation only. Major not invited to take this class must instead complete a comprehensive examination during their senior year and should consult the college catalog for alternatives to fulfilling the W-III requirements.

Short Term Courses

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 African 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. Staff.

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. Staff.

THEA s26C. An Introduction to Puppet Design and Construction. Working with Bates faculty and a visiting artist from Figures of Speech Theatre, students explore various materials and methods for building articulated puppet figures with a focus on the process of creating an object intended expressly for performance. An overview of the history of puppet design and the current state of the art accompanies practical work in puppet making. The course concludes with a showing of student work. Recommended background: Theater 101 and 130. New course beginning Short Term 2011. Enrollment limited to 12. M. Reidy.

THEA s27. Scenic Painting. Scene painting, a long-practiced art form, relies on visual illusion to create realistic effects. Crucial to scene painting is meeting 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 course 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. C. McDowell.
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.

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.

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, or modern European history. Enrollment limited to 18. Instructor permission is required.

M. Andrucki, K. Vecsey.

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 postproduction process. During the course students are expected to research, write, shoot, and edit a number of finished works. Enrollment limited to 8. Normally offered every year. P. Kuritz.

THEA s41. 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. Normally offered every year. Staff.

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.

DANCE

DANC 230. Dance Improvisation. Improvisation is a vital skill for any performer. In this course students explore contemporary approaches to improvisational dance composition and partnering. Enrollment limited to 20. One-time offering. R. Boggia.

DANC 240. Technique: A Kinesthetic Approach. This modern dance technique course develops 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 movement. Recommended background: previous dance training. Open to first-year students. Enrollment limited to 15. C. Dilley.

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. R. Boggia.

AA/DN 252. Contemporary Issues in Dance. This course focuses on current dance works and some of the issues that inform contemporary dance practices. 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. [W2] 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. R. Boggia.

DANC 253B. Dance Repertory Performance II. An exploration of the many different ways to approach 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. R. Boggia.

INDS 256. Rites of Spring. Le Sacre du printemps—The Rite of Spring—began as a ballet, with music by Igor Stravinsky, choreography by Vaslav Nijinsky, and sets and costumes by Nicholas Roerich. Premiered in 1913 to riots in Paris, The Rite of Spring has lived on to become one of the most important pieces of music in the Western canon and the zenith of stature and daring for choreographers. This course examines where it came from and how it has evolved over time through dance works, music, and cultural context. Cross-listed in dance, music, and Russian. [W2] C. Dilley.

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 a thirty-hour field placement in community schools, students experience the challenges and delights of using the arts in teaching. Open to first-year students. Enrollment limited to 18. B. Sale.

DANC 270. Studio Dance. This series of studio courses provides instruction in a variety of dance practices. Dance 270 may be repeated. One-half credit is earned for each course completed. Students register for Dance 270A, 270B, 270C, or 270D, or 270E; the appropriate sequential course number (271–278) is recorded on the student's transcript. Open to first-year students. Enrollment limited to 25. Staff

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 and enhanced artistry and understanding. 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 develop strong technique and enhance artistry through work on the traditional practice, style, vocabulary, and form of classical ballet. Recommended background: experience in dance. Open to first-year students. Enrollment limited to 25. Normally offered every semester. Staff.

DANC 270C. Studio Dance: Modern Partnering. Contemporary partnering techniques, including contact improvisation skills, weight sharing, spatial and physical relationships, and personal responsibility, are combined with modern dance technique. Recommended background: sufficient experience in dance. Open to first-year students. Enrollment limited to 25. 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. Recommended background: sufficient experience in dance. Open to first-year students. Enrollment limited to 25. Staff.
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. Staff.

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. Normally offered every semester. Staff.

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. Instructor permission is required. Normally offered every semester. R. Boggia.

DANC 270H. Studio Dance: Intermediate/Advanced Ballet. In this ballet technique course, students strengthen their technique and enhance their artistry through the practice of classical ballet. This level is appropriate for intermediate or advanced ballet dancers who are already at ease with the ballet vocabulary. Recommended background: a solid experience in ballet technique. Open to first-year students. Enrollment limited to 25. Normally offered every semester. Staff.

DANC 270I. Studio Dance: Improvisation. Improvisation is a vital skill for any performer. Students explore various contemporary approaches to improvisational dance composition and partnering. Some familiarity with any form of dance is helpful. Open to first-year students. R. Boggia.

DN/MU 337. Atelier. The atelier offers composers, performers, choreographers, and other artists the opportunity to collaborate using new technologies. Meeting in the Bates 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. R. Boggia.

DANC 340. Technique: The Body in Motion. Continued study and practice of modern dance technique, focusing on the physicality of movement and the structure of the human body. Prerequisite(s): Dance 240. C. Dilley

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. 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. R. Boggia.


Short Term Courses

DN/ED s29A. Tour, Teach, Perform I. This course 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 touring that piece, along with age-appropriate movement workshops, to elementary schools throughout the region. This course open to performers and would-be performers of all kinds. Open to first-year students. Enrollment limited to 20. Normally offered every year. Staff.

DN/ED s29B. Tour, Teach, Perform II. 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. This course is open to performers and would-be performers of all kinds. Prerequisite(s): Dance s29A. Enrollment limited to 6. Normally offered every year. Staff.

DN/ED s29C. Tour, Teach, Perform III. 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. This course is open to performers and would-be performers of all kinds. Prerequisite(s): Dance s29B. Enrollment limited to 4. Normally offered every year. Staff.

DANC s30H. Bates Dance Festival 2012. This course 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 complementary studies. Festival courses are taught by leading scholars, artists, and practitioners in their fields. Students attend concerts, informal showings, discussions, and video presentations in addition to their courses. Enrollment limited to 10. Instructor permission is required. N. Salmon.

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. Staff.
4. DEGREE PROGRAMS IN THEATER

4.1 Theater Major

**Option 1.** Theater majors in the classes of 2012, 2013, and 2014 have the option of completing either the following requirements or those listed below in Option 2.

1) a) All of the following:
   - THEA 101. An Introduction to Drama: Theater and Film.
   - THEA 130. Introduction to Design.
   - THEA 261. Beginning Acting.

   b) One of the following:
   - THEA 132. Theater Technology.
   - THEA 231. Scene Design.
   - THEA 233. Costume Design.

   c) One of the following:
   - DANC 251. Dance Composition.
   - THEA 370. Directing.
   - THEA 371. Acting and Directing for the Camera.

   d) Two additional courses in theater which may include TH/DN 290

2) Two courses from two of the following: art and visual culture, music, and dance. At least one of these courses must be in the history of the field.

3) A comprehensive examination in the senior year, except for those majors invited by the department to enroll in Theater 457 or 458. Majors not completing a thesis may fulfill their [W3] requirement by completing a [W2] course in art and visual culture, dance, English, a foreign language, music, or rhetoric. Students pursuing this option must consult with their advisors before selecting the [W2] course, which may not be taken pass/fail.

Theater majors must enroll in one semester of dance or in a physical education activity course approved by the Department of Theater and Dance.

**Option 2.** Requirements for the theater major beginning with the Class of 2015.

The theater major comprises two tracks, each requiring ten courses. Track A, Drama on Stage, focuses on the study and production of live theater. Track B, Narrative Film and Video, combines work in digital video production with the study of film as a dramatic medium. Upper-class students may elect to complete the requirements for either of these tracks.
Required Courses for Track A: ten courses as follows:
1) All of the following:
   THEA 101. An Introduction to Drama: Theater and Film.
   THEA 130. Introduction to Design.
   THEA 200. The Classical Stage.
   THEA 220. The Modern Stage.
   THEA 261. Beginning Acting.

2) One of the following:
   THEA 132. Theater Technology.
   THEA 231. Scene Design.
   THEA 233. Costume Design.

3) One of the following:
   DANC 251. Dance Composition.
   THEA 370. Directing.

4) Two additional courses in theater, which may include one course credit for THEA 290 performance.

5) THEA 457 or 458, the senior thesis, is offered by departmental invitation only. Major not invited to take this class must instead complete a comprehensive examination during their senior year and should consult the college catalog for alternatives to fulfilling the W-III requirements.

Required courses for Track B: ten courses as follows:
1) All of the following:
   THEA 101. An Introduction to Drama: Theater and Film.
   THEA 130. Introduction to Design.
   THEA 242. Screenwriting.
   THEA 265. Acting for the Camera.
   THEA 271. Acting and Directing for the Camera.
   THEA 372. Directing for the Camera.

2) Two additional courses in film theory or history chosen from the Bates curriculum in consultation with the major advisor.

3) THEA 457 or 458. Senior Thesis.

Courses completed in off-campus or study-abroad programs in film may substitute for one or more of these requirements.

Pass/Fail Grading Option
There are no restrictions on the use of the pass/fail option within the major, except for a [W2] course taken in lieu of the [W3] requirement (see above).
4.2 Thesis in Theater

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: Core courses for the major plus THEA 263 and one additional course in acting or performance;
Production work: One major role in a faculty-directed production at Bates.

Design Thesis Requirements:
Course work: Core courses for the major plus THEA 130 and 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: Core courses for the major, including 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: Core courses for the major plus THEA 240 and one additional course in dramatic writing, such as THEA 242 or THEA 360
Additional work: One completed script.

Performance Art Thesis Requirements:
Course work: Core courses for the major, plus additional courses to be determined in consultation with the Department Chair.

History, Literature, Criticism Thesis Requirements:
Course work: Core courses for the major plus THEA 101, THEA 200, and 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: Core courses for the major plus at least two of the following: THEA 242; THEA 371; one JYA or ST program in film production, such at 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 Thesis
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: 3.7

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 Theater 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.
4.3 Minor in Theater

The minor in theater consists of six courses drawn from the following:

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

2) Two or three of the following:
   DANC 251. Dance Composition.
   THEA 130. Introduction to Design.
   THEA 132. Theater Technology.
   THEA 231. Scene Design.
   THEA 261. Beginning Acting.
   THEA 262. Acting for the Classical Repertory.
   THEA 263. Voice and Speech.
   THEA 363. Playing Comedy.
   THEA 370. Directing.
   THEA 271. Acting and Directing for the Camera.
   THEA 372. Directing for the Camera.
   THEA s22. Contemporary Performance Poetry.
   THEA s26. Theater Production Workshop I.
   RH/TH s40. Digital Video Production.

3) Two or three of the following:
   AA/RH 162. White Redemption: Cinema and the Co-optation of African American History
   CI/TH 230. Theater of China
   ENG 213. Shakespeare
   ENG 214. Shakespeare
   ENG 215. Shakespeare: Race and Gender
   THEA 200. The Classical Stage.
   THEA 220. The Modern Stage.
   THEA 240. Playwriting.
   THEA 242. Screenwriting.
   THEA s33. Central European Theater and Film.

Pass/Fail Grading Option

There are no restrictions on the use of the pass/fail option with the minor in theater.
5. DEGREE PROGRAMS IN DANCE

Requirements for the Dance Major Beginning with the Class of 2012.

The Dance Program 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 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.

There are three streams of studies in the Dance Program.

**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, bollywood, and yoga.

5.1 Major in Dance

a) Two courses in creative process from the following:
   - DANC 251. Dance Composition.
   - DANC 351. Advanced Composition Seminar.
   - DN/ED s29. Tour, Teach, Perform.

b) Two courses in dance theory and context from the following:
   - FYS 399. Reading Dancing, Writing Dance.
   - INDS 256. Rites of Spring.

c) Three full credits in dance technique from the following:
   - DANC 340. Technique: Bodies in Motion.
   - Any combination of DANC 270 studio dance courses.

d) One course in theater production or design from the following:
   - THEA 130. Introduction to Design.
   - THEA 132. Theater Technology.
   - THEA 233. Costume Design.
   - THEA 236. Pattern Drafting and Draping.
e) One additional course in dance, or one course in theater, music, or art and visual culture.

f) At least one Bates Dance Festival Short Term course.

g) DANC 457 or 458. Senior Thesis

h) Demonstration of performance participation in a minimum of four department-produced dance pieces at the College.

**Pass/Fail Grading Option**
The use of the pass/fail option is restricted to one course within the major.

5.2 Thesis in Dance

**Requirement for Dance Thesis:**

*Note: There is no Honors Thesis option in Dance*

Some language from the Bates website about senior thesis in general:

"The traditional senior thesis involves one or two semesters of original research and writing, culminating in a substantial paper on a research topic of the student's design. Such an effort requires that the student possess an excellent understanding of the subject area, its theoretical underpinnings, and its research methodology. The student must also be able to think critically and comprehensively about the topic, and must be able to advance a well-formulated argument. Conducting a senior thesis not only draws on a student's past academic experience, it also requires considerable independent thinking and creativity, self-discipline, and effective time management."

“Some departments and programs offer or require thesis work that includes theatrical or musical performance, video production, curriculum development, or studio art work and exhibition.”

**Thesis Option 1: Original Creative Project and Paper**

The creative project option allows students to delve deeply into creative research in the field of choreography by creating a substantive, original dance work to be performed in either the Fall or Spring Dance concerts or alternate venue agreed upon by advisor and department. Supporting this core content, the thesis also includes a substantive paper examining the theoretical basis, implications, and the process and product of the creative research. The choreographic process and written portion of the thesis represents the students' independent original research based in understanding of contemporary and/or historical dance practice, its theoretical underpinnings, and its research methodology. Research is understood to have both a creative and scholarly component. Suggested lengths: 15-30 minutes of original choreography and 20-30 pages of polished academic writing.

This thesis should have the following components:

Proposal: 1-2 page proposal due Spring of Junior Year stating:

- a central research question (topic)
- methodologies for creative work (the tools you are using in your choreographic research)
- methodologies for written work (the tools you will use for your written research)
- a projected timeline for research, writing and rehearsal and performance
- performance details such as projected cast size and special production needs
- a bibliography of scholarship, video examples from relevant artists
Choreographic Piece: During Fall and/or Spring of Senior Year you will to create and present from 15-30 minutes of original choreography as determined in conversation with adviser. This is core content of the thesis. Video documentation services will be provided by the department, however thesis students are responsible for processing video into the appropriate format for distribution (ie making a DVD or posting to the internet).

Written Paper: The paper should have the following components in MLA style:

- Title
- Introduction, which introduces the research question and situates creative work in aesthetic and historical context
- Methodology, (how the creative and contextual material are explored)
- Body, which develops themes introduced in the introduction and methods section
- Conclusion, which draws together ideas and makes suggestions for further development of the research
- Bibliography of all works cited including videos and performances

Final package: performance and written paper formally presented as a single thesis following all protocols of thesis presentation. Video documentation of the performance must be turned in with the final thesis paper.

**Thesis Option 2:** A substantial theoretical, historical, or reflective research paper and accompanying portfolio of creative work.

The student who wishes to concentrate more on historical or theoretical research may choose to propose a topic or project involving original scholarly research and culminating in a substantial written paper. Also required is a portfolio that demonstrates evidence of previous creative accomplishments during the four years of Bates study.

This thesis should have the following components:

- Proposal: 1-2 page proposal due Spring of Junior Year stating a central research question and methodology as well as projected timeline for research and writing. A bibliography of scholarship and video examples from other artists must be included.

Written Paper: The paper should have the following components in MLA style:

- Title
- Introduction, which introduces the research question in theoretical and historical context
- Methodology (how the research question will be explored)
- Body, which develops themes introduced in the introduction and methods section
- Conclusion, which draws together ideas and makes suggestions for further development of the research
- Bibliography of all works cited

Evidence of creative accomplishments: Students must also submit a DVD of existing creative work created or performed at Bates that demonstrates experience with creative processes and protocols of performance (though not necessarily related directly to thesis topic). Accompanying this DVD is a 1-2 page artist/scholar statement contextualizing that work.
5.3 Minor in Dance

1) a) Two courses in creative process from the following:
   DANC 251. Dance Composition.
   DANC 351. Advanced Composition Seminar.
   DANC 253. Dance Repertory Performance.
   DN/ED s29. Tour, Teach, Perform.

   b) One course in dance theory and context from the following:
   DANC 250. Early Modern Dance History.
   DANC 252. Contemporary Issues in Dance.
   FYS 399. Reading Dancing, Writing Dance.
   INDS 256. Rites of Spring.

   c) Two full credits in dance technique from the following:
   DANC 340. Technique: Bodies in Motion.
   Any combination of DANC 270 studio dance courses.

   d) One additional course in dance, or one course in theater, music, or art and visual culture.

   e) Demonstration of performance participation in a minimum of four department-produced dance pieces at the College.

   f) Participation in the three-week summer Bates Dance Festival (s30) is strongly recommended.

Pass/Fail Grading Option
The use of the pass/fail option is restricted to one course within the major or minor and may not be taken within the minor in dance except with written permission of the Director of Dance.

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

5.5 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:
1) 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

2) THEA 261: Beginning Acting

3) THEA 130: Introduction to Design, or
   THEA 132: Theater Technology (formerly Stagecraft)

4) Two of the following courses:
   THEA 101: Introduction to Drama
   THEA 200: The Classical Stage
   THEA 220: The Modern Stage

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 involving Dance must include a minimum one of each of the following:
   a) Theory and Understanding or equivalent
      DANC 250: Early Modern Dance History
      DANC 252: Contemporary Issues in Dance
      DANC 290: Aesthetics and Dance

   b) 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

   c) 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
      THEA 225: The Grain of the Black Image
The following courses or an equivalent are required for a minor in dance:

a) Two courses in creative process from the following:
   DANC 251. Dance Composition.
   DANC 351. Advanced Composition Seminar.
   DANC 253. Dance Repertory Performance.
   DN/ED s29. Tour, Teach, Perform.

b) Two courses in dance theory and context from the following:
   DANC 250. Early Modern Dance History.
   DANC 252. Contemporary Issues in Dance.
   FYS 399. Reading Dancing, Writing Dance.
   INDS 256. Rites of Spring.

c) Three full credits in dance technique from the following:
   DANC 340. Technique: Bodies in Motion.
   Any combination of DANC 270 studio dance courses.

d) One course in theater production or design from the following:
   THEA 130. Introduction to Design.
   THEA 132. Theater Technology.
   THEA 233. Costume Design.
   THEA 236. Pattern Drafting and Draping.

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

The additional 3 credits will be decided with the Director of Dance and student according to focus of the Interdisciplinary area of interest.

Requirements for Interdisciplinary Thesis in Dance: see 5.2

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.
7. 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. See the College Catalog for more details on GEC requirements.

**Theater Arts (C028)**
This concentration serves as an introduction to the study and making of theater. M. Andrucki.

**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.

**General Education (C074): Shakespearean Acting**

Students study the techniques for playing the plays of William Shakespeare in the playwright-actor's historic context - London. Paul Kuritz

**Requirements:** 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**

Students study filmmaking as a manifestation of a specific culture Paul Kuritz

**Requirements:** 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.

**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 in Dance, one of which must concentrate on dance theory (DANC 250, AA/DN 252, INDS 256) and one must focus studio dance technique (DANC 240, 340, or any two course .5 credit courses in the DANC 270 series).

**Courses**
- Any Bates Dance course or unit.
- Any Bates course or unit cross-listed in Dance.
- INDS 256. Rites of Spring.

Co-curricular Activities: Dance Performance (Performance in five dance pieces within Dance program productions, for which no academic credit was received. To be approved by the Director of Dance. Supervised by Carol Dilley)

**NOTE - ALL dance courses participate in GECs in Theater and Dance or across the wider Bates curriculum.**
8. PERFORMANCE AND PRODUCTION

8.1 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.

8.2 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.
8.3 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.
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>
</tr>
<tr>
<td>Lighting Designer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound Designer</td>
<td></td>
<td></td>
</tr>
<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>Space secured for auditions?</td>
</tr>
<tr>
<td>7 weeks before</td>
<td>Auditions/Casting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 weeks before</td>
<td>First readthrough</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></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>
8.4 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.

8.5 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.

8.6 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. 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.
8.7 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.
8.8 Theater Production Types

**TYPE 1: FULLY MOUNTED MAINSTAGE PRODUCTION/ THEATER**

Past Examples: *Hotel Universe*, *The Learned Ladies*

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 thesis project
Costume Design: Faculty Designer or Visiting Artist or student as thesis project
Lighting Design: Faculty Designer or Visiting Artist or student as thesis 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. Full access to paint and props.
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: SENIOR THESIS PRODUCTION/ THEATER
Past Example: *The Dumbwaiter*

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 or supervised student
Costume Design: Faculty Designer or supervised student
Lighting Design: Faculty/Staff Designer or 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 3: THEA 360 PRODUCTIONS
Past Examples: *Oleanna, Fuddy Meers, Bash*

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 supervised student
Costume Design: Faculty 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 4: DEPARTMENT CLASS PRESENTATION/STAGED READING/ THEATER
Past Example: Full Frontal Nudity

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: Assistant Technical Director
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.
8.9 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.
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 open to all suggestions. For more information call (207) 782-2211

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

THEA s33 – Theater and Film in Central Europe (see course descriptions) is offered in alternate years.

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.

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**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.
10.3 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
Theater and Dance at Bates

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
Sanborn Perillo and Company, New York, NY
Visual Studies Workshop, Rochester, NY

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-New 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/MMMR-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
WJNK-TV, Southfield, MI
WKZS, Lewiston, ME
WLRN, Miami, FL
WMAR-TV, Baltimore, MD
WPVI-TV, Philadelphia, PA
WSKG Public Broadcasting, Binghamton, NY
WTW, 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 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
### 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
Theater and Dance at Bates

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.