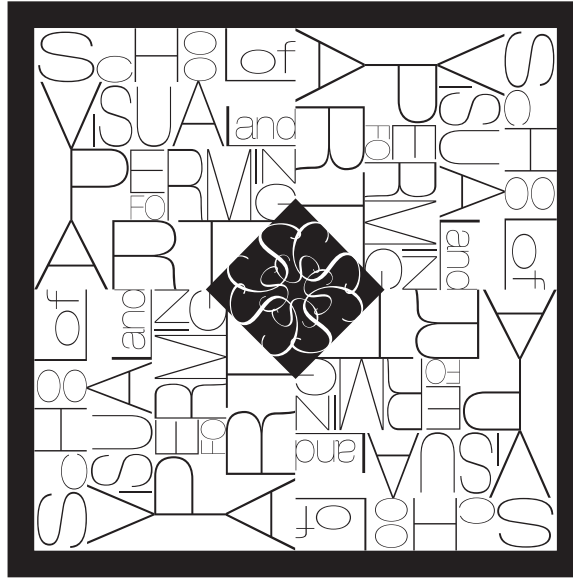


THEATRE FILM DANCE & ARTS MANAGEMENT

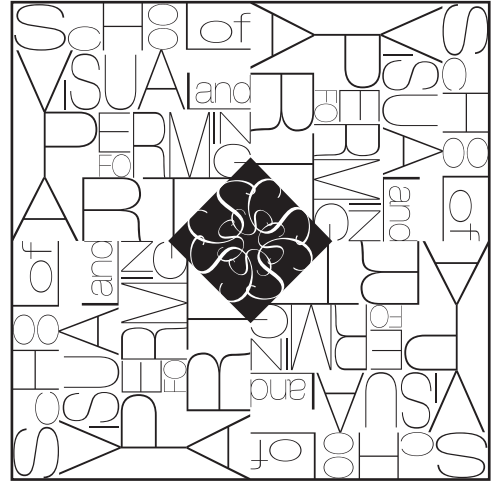


Introduction

The Department of Theatre, Film, Dance and Arts Management provides intense, demanding and rigorous training for dancers, actors, directors, playwrights, designers, technicians, managers and cinematographers. The degree programs include: a B.A. in Theatre, a B.F.A. in Theatre with concentrations in Acting, Directing, Playwriting, Music Theatre, Production and Design, a B.F.A. in Cinema, a B.F.A. in Arts Management with focus in Visual Art, Broadcasting, Dance, Music, Film or Theatre and a M.A. in Theatre.

The Theatre and Dance programs focus on new work, production application of classroom training with touring opportunities, intense physical training for performers and one-to-one mentorship for production and management students. Operating within a liberal arts university, the department stresses a broad-based education so the student develops an understanding of human achievement and competence in speaking, reading and writing. Students are encouraged to select general study offerings, which will equip them to function and interact with society as a whole, to adapt to changes and to serve as public advocates for the arts.

THEATRE FILM DANCE



Contents

B.F.A. in Dance Studies	74
B.A. in Theatre Arts	75
B.F.A. in Theatre Arts	76
Acting Concentration	77
Directing Concentration	78
Production and Design Concentration	79
B.F.A. in Film	80
B.F.A. in Arts Management	81
Scholarships and Awards	82
Call-board	82
Post Concert Dance Company	84
Post Theatre Company	85
Theatre Facilities – Safety and Protocol	88
Prop, Set and Costume Loan	88
Student Associations	88
Professional Tools	89
Organizations	89
Program Directors and Faculty	92

GENERAL REQUIREMENTS

All Theatre majors must maintain a 3.0 in Theatre courses and a 2.5 grade point average overall. Students who fail to maintain the required G.P.A. will be placed on departmental probation. Should a student fail to meet the requirements for more than two semesters, he/she will be terminated from the program.

Freshman Year (general probation): The freshman year prepares the student for admission into either the B.F.A. or the B.A. in Theatre. Although students may identify strongly with one area, their admission into a specific degree program depends on faculty review scheduled at the end of each semester.

Sophomore Year: This is the qualifying year in the student's declared major area and will determine qualifications for entering the upper division of the department as a degree candidate in the program. Students will be reviewed by the faculty at the end of the year and will be notified of their standing in the program. A student may indicate preference and elect to change preference at any time prior to admission to the upper division.

Upper Division (candidacy for degree): By the third year the student's focus is clear with responsibility primarily to faculty in the major area. It is anticipated that the students will be key contributing members to the Post Theatre Company.

THEATRE and DANCE

The study of theatre and dance combines, to some extent, the knowledge and skills required of a performer, creator, teacher, theorist and historian. It equips students to function in a variety of ways:

- Involvement in public performance
- Visual and aural perceptions related to performance
- Understanding of basic production processes in the areas of acting, directing, choreography, dancing, design and technical operations related to production
- Understanding and familiarity with a variety of performance and production techniques
- Familiarity and understanding of the historical and cultural dimensions of theatre and dance, including the works of leading playwrights, actors, directors, choreographers and designers
- Evaluation of contemporary thinking about theatre, dance and related arts
- Informed assessments of quality in performance work

This mission statement is in alliance with general standards for degrees in Theatre and Dance as developed by the National Association of Schools of Theatre (N.A.S.T.) and the National Association of Schools of Dance.

DEGREE PROGRAMS

B.F.A. in DANCE STUDIES

The study of dance combines two kinds of thinking, critical and creative, and requires the knowledge and skills required of a performer, creator, teacher, theorist and historian. It equips students to function in a variety of artistic roles, preparing students to:

- Be involved in public performance
- Develop visual and oral perceptions related to performance
- Understand basic, related production processes such as acting, directing, design, and basic technical operations related to production
- Become familiar with and develop competence in a number of styles and techniques
- Become familiar with the historical and cultural dimensions of dance, including the works of leading choreographers, performers and designers, both past and present
- Recognize the value of diversity in the context of the performing arts
- Understand and evaluate contemporary thinking about dance and related arts
- Make informed assessments of quality in works of dance

Requirements for B.F.A. in Dance Studies

Freshman Year	Credits	Junior Year	Credits
Introduction to Dance Studies	2	Kinesiology for Dancers	4
Laban Movement Analysis	3	Jazz	3
Ballet	6	Tap	3
Technical Theatre	6	Asian Dance Forms	3
Department Contracts (2)	0	Floor Barre	2
African Dance	3	Repertory	2
Repertory	2	Dance History	3
Eng 1, 2	6	Department Contracts (2)	0
Soc. Sci.	3	Hist./Phil.	6
Freshman Seminar	1	Language/Literature	6
Total	32	Electives	1
Sophomore Year		Senior Year	
Basic Acting	6	Professional Skills	3
Ballet	6	Current Dance in NY	3
Pointe	1	Repertory	2
Composition and Choreography	3	Department Contracts (2)	0
African	3	Dance Electives	5
Repertory	2	Music 88A	1
Modern	3	Repertory	1
Department Contracts (2)	0	Soc. Science	3
Pol.Sci/Eco.	6	Electives	6
Lab Science	4	Core	3
Total	34	Math	3
		Total	30

DEGREE PROGRAMS (continued)

B.A. in THEATRE ARTS

The B.A. is designed to place theatre within the wider context of humanistic studies. The B.A. in Theatre provides students with a liberal arts education, an understanding of the field of performance, training and experience in various aspects of theatre, and an opportunity to specialize in a specific area of theatre. Competencies achieved:

- An ability to apply conventional critical and analytical standards to representative plays from the major periods of theatre history, both traditional and non-traditional
- Knowledge of the physical theatres, production techniques and cultural milieus of major periods of theatre history
- An ability to perform and understand the basic tasks of the actor, including but not limited to: process and preparation, character analysis, application of makeup, and vocal and movement skills
- A basic understanding of the fundamental skills required by the director, including but not limited to: script analysis, audition procedures, rehearsal process, blocking and picturization, and communication with collaborative artists
- Demonstrate an understanding of the process involved in designing and production of stage costumes, makeup, lighting and stage setting
- The ability to handle basic technical theatre operations in the costume and scene shops

Requirements for B.A. in Theatre Arts

Freshman Year	Credits	Junior Year	Credits
Introduction to Drama	3	Shakespeare in Performance	3
Technical Theatre Practices	3	Department Contracts (2)	0
Survey of Technical Theatre	3	Production Laboratory	1
Department Contracts	0	Theatre/Dance/Cinema	3
Basic Acting	6	Lab Science	8
Prof. Skills/Suzuki	3	Pol.Sci./Eco.	6
Production Laboratory	1	Soc. Science	3
Eng 1, 2	6	Electives	9
Soc. Science	3	Total	33
Freshman Seminar	1		
Dance	3		
Total	32		
		Senior Year	
		Electives	30
Sophomore Year		Department Contracts (2)	0
Theatre Elective	6	THA/DAN/CIN Elective	3
Theatre History (Classical)	3	Total	33
Theatre History (Modern)	3		
Production Laboratory	1		
Department Contracts	0		
Language/Literature	3		
His./Phil.	9		
Math	3		
Elective	3		
Total	31		

DEGREE PROGRAMS (continued)

B.F.A. in THEATRE ARTS

Concentration Areas in Acting, Directing, Music Theatre, Playwriting, Production and Design

The Bachelor of Fine Arts in Theatre is a pre-professional degree that combines a general introduction to all aspects of theatre with an emphasis in a selected area of focus. The B.F.A. provides students with the artistic and intellectual groundwork necessary for a professional life in the theatre and for further specialization through graduate studies. The curriculum includes intensive training in the area of focus, study of theatre history and literature and a wide range of liberal arts courses. As this is a process-based and performance oriented degree, a key component of student education lies in the practical application of training through substantial participation in the work of the Post Theatre Company.

Acting Concentration

Competencies achieved:

- Demonstrated ability to act: to project one's self believably in word and action into imaginary circumstances, evoked improvisationally or through text
- Demonstrated ability to engage effectively in improvisations both by oneself and in an ensemble
- Demonstrated ability to characterize convincingly from plays drawn from different genres and styles in an ensemble relationship with other actors
- A developed technique for analyzing the specific tasks required in performing varied characters from written plays
- Understanding of the specific demands of acting in plays of each major period and genre of dramatic literature
- Clear and articulate speech with absence of regionalism together with demonstrated ability to use the IPA to learn and perform dialects; demonstrated ability to analyze and scan verse drama and to perform convincingly in verse plays
- Flexible, strong and controlled voice with trained breath support, appropriate vocal range and freedom from vocal and postural tension in rehearsal and performance; demonstrated ability to use the voice effectively as an instrument for characterization together with the ability to project the voice effectively in theatre spaces of varying size
- A flexible, relaxed and controlled body trained in basic stage movement disciplines, including mime and dance, demonstrated ability to use the body effectively on stage as an instrument for characterization and to be responsive to changing time/rhythm demands and spatial relationships
- Thorough command of makeup materials and of the ability to apply one's own makeup for a variety of characters; demonstrated ability to use hair, rubber or latex as effective aids for stage characterization
- Demonstrated comprehension of the basic business procedures of the actor's profession
- Opportunities for solo and ensemble performance experience in a variety of formal and informal settings shall be provided throughout the degree program

DEGREE PROGRAMS (continued)

Requirements for B.F.A. in Theatre Arts: Acting

Freshman Year		Credits	Junior Year		Credits
Technical Theatre Practices		3	Shakespeare in Performance		3
Survey of Technical Theatre		3	Advanced Acting		6
Basic Acting		6	Advanced Suzuki		3
Introduction to Drama		3	Music: Voice		1
Music: Voice		2	Production Laboratory		2
Department Contracts (2)		0	Theatre Electives		3
Prof. Skills/Suzuki		3	Department Contracts (2)		0
Production Laboratory		1	Dance		3
Eng 1, 2		6	Lab Science		4
Dance		3	Language/Literature		3
Freshman Seminar		1	Hist./Phil.		3
Hist./Phil.		3	Pol.Sci./Eco		3
Total		34	Total		34
Sophomore Year			Senior Year		
Intermediate Acting		6	Acting for Film & Television		3
Theatre History		6	Professional Skills		3
Voice and Speech		3	Dance		3
Make-up		3	Theatre Electives		7
Dance		3	Music: Voice		1
Department Contracts (2)		0	Department Contracts (2)		0
Production Laboratory		2	Electives		3
Language/Literature		3	Soc. Science		3
Soc. Science		3	Pol.Sci./Eco.		3
Math		3	Core		3
Total		32	Total		29

Playwriting and Directing Concentration

After successful completion of their sophomore year, students in the B.F.A. in Acting program may elect to apply to pursue a course of study in either Directing or Playwriting.

Transfer students who wish to apply for this option may be required to take additional preparatory coursework. Typically, a student would apply through the department office for these programs at the end of their sophomore year. An interview will be required for admission to either option.

Each program requires students to complete a senior thesis project. For Directing students, the thesis will involve directing a play; for Playwriting students, a full-length play will be written and receive either a staged reading or production. Directing and playwriting students may collaborate on their thesis project.

Music Theatre Concentration

The Music Theatre Concentration within the B.F.A. in Acting is for students with previous musical training. Students study voice and dance in addition to their required acting sequence.

DEGREE PROGRAMS (continued)

Requirements for B.F.A. in Theatre Arts: Directing

Freshman and Sophomore Year: See Required Courses for B.F.A. in Theatre Arts: Acting, listed above.

Junior Year	Credits	Senior Year	Credits
Design Concepts for Visual Artists	3	Current Theatre in New York	3
Stage Management	3	History of Style	3
Play Directing	6	Thesis	6
Playwriting	3	Composition & Choreography	3
Composition & Choreography	3	Scene, Lighting or Costume Design	3
Production Laboratory (2)	2	Production Laboratory (2)	2
Department Contract (2)	0	Department Contract (2)	0

Production and Design Concentration

Competencies achieved:

- Demonstrated ability to effectively articulate and visually communicate design concepts
- Demonstrated ability to engage effectively in collaboration with a director/choreographer and production team
- Demonstrated ability to work with plays drawn from different genres and styles
- A developed technique for script analysis
- Understanding of the specific demands of production of each major period and genre of dramatic literature. A strong ability to effectively communicate in a variety of artistic mediums
- Understanding and ability to use effectively all equipment in the particular area of design
- Demonstrated ability to realize design consistent with the concept in a timely manner
- Thorough command of materials and equipment needed to realize a theatrical design
- Demonstrated comprehension of the basic business procedures of the profession
- Opportunities for realized design and experience in a variety of formal and informal settings shall be provided throughout the degree program

DEGREE PROGRAMS (continued)

Requirements for B.F.A. in Production and Design

Freshman Year	Credits	Junior Year	Credits
Technical Theatre Practices	3	Stagecraft	3
Survey of Technical Theatre	3	Production Lab	2
Department Contracts (2)	0	History of Style	3
Drawing	3	Intermediate Design Seminar	6
Introduction to Drama	3	Art History	6
Design Concepts for Visual Artists	3	Directing	3
Scene, Lighting or Costume Design	3	Department Contracts (2)	0
Eng 1, 2	6	Language/Literature	6
Soc. Science	6	Hist./Phil.	3
Hist./Phil.	3	Total	32
Freshman Seminar	1	Senior Year	
Total	34	Current Theatre in New York	3
Sophomore Year		Production Lab	2
Drafting	3	Scenic Painting*	3
Scene, Lighting or Costume Design	6	Adv. Design Seminar	6
Classical Theatre Seminar	3	Department Contracts (2)	0
Modern Theatre Seminar	3	Math	3
Stage Management	3	Theatre Electives	6
Acting	3	Electives	6
Painting	3	Total	29
Department Contracts (2)	0		
Pol.Sci./Eco.	6		
Lab Science	4		
Total	34		

**Substitutions are available according to area of specialization*

Management Focus: Competencies achieved:

- Demonstrated ability to effectively manage as a stage, production or floor manager in theatre, dance, television or film
- Demonstrated ability to engage effectively in collaboration with a director/choreographer, talent and production teams
- Demonstrated ability to work with material drawn from different genres and styles
- Understanding of the specific demands of production of each major period and genre of dramatic literature
- Understanding of the legal and union issues of production in the United States
- A clear understanding of the basic principles and terminologies of design, music theory, dance and acting
- A developed individual technique for personnel management
- A strong ability to effectively communicate
- Understanding and ability to use effectively all materials and equipment in the particular area of production
- Demonstrated ability to manage personnel, budgets, materials and time
- Demonstrated comprehension of the basic business procedures of the profession
- Opportunities for work on production and experience in a variety of formal and informal settings shall be provided throughout the degree program.

DEGREE PROGRAMS (continued)

B.F.A. in FILM

As a film major at C.W. Post, you'll receive a solid grounding in the liberal arts, combined with challenging basic and advanced film courses and the chance to gain practical skills by working in our fully equipped film studio. You will study history, current trends and major figures in the world of movies, and you will master all the basics of film production. Three courses in the important area of 16mm motion picture production, plus specialized courses in sound, editing, camera and lighting technology give you a solid background in critical film skills. You also will be able to study screenwriting, and to try your hand at video production. Finally, you will make a film in a professional-style environment.

Requirements for B.F.A. in Film

Freshman Year	Credits	Junior Year	Credits
Art of the Film	6	Production Lab	12
16mm Motion Picture Prod.	6	Video Workshop	3
Directing and Acting for Film	3	Art of Documentary Film	3
Eng 1, 2	6	Major Forces in the Cinema	3
Language/Literature	6	Major Figures in the Cinema	3
Hist./Phil.	3	Hist./Phil.	3
Pol.Sci./Eco.	3	Pol.Sci./Eco.	3
Freshman Seminar	1	Soc. Science	3
Total	34	Total	33
Sophomore Year		Senior Year	
Major Forces in the Cinema	3	Thesis	8
Major Figures in the Cinema	3	Film Theory	6
Adv. 16mm Motion Picture Production	3	Cinema Electives	6
Screenwriting	6	Math	3
Cinotech-Sound	3	Electives	8
Cinotech-Editing	3	Total	31
Cinematography	3		
Lab Science	4		
Soc. Science	3		
Total	31		

DEGREE PROGRAMS (continued)

B.F.A. in ARTS MANAGEMENT

The B.F.A. in Arts Management combines competency in the fine or performing arts and a solid foundation in business methodologies. The program develops skills in critical thinking, leadership, management, finance and planning for the arts through courses specifically tailored to students studying to be arts manager. In addition, students establish a concentration in one art form (Visual Arts, Broadcasting, Music, Theatre, Film or Dance), taking courses in the technical, performative and theoretical aspects of that art form. Independent study options and thesis work are also available for advanced study in selected aspects of the major.

All Arts Management students complete at least one semester of work in one of the production units on campus, including the theatre and music departments, television and radio station, the Hillwood Art Museum or the Tilles Center. The arts management major culminates in a one-semester internship with a performing or visual arts organization in New York City or on Long Island, providing the student with experience and contacts in the professional arts and entertainment world. Recent students have had internship placements at: CBS-Paramount Casting; Koch Entertainment; The Big Apple Circus; New York Stage and Film; Surflight theatre; Rock Out Records; Heckscher Museum; ASCAP and Nassau Coliseum.

Requirements for B.F.A. in Arts Management

ARM 54 – Arts Management Practices I	ORC 1 – Public Speaking
ARM 55 – Arts Management Practices II	MGT 11 – Principles of Management
ARM 1A – One Semester Contract (Fr/Soph year)	MGT 12 – Organizational Behavior
ARM 57 – Development	One of:
ARM 58 – Accounting in the Arts	CMA 5 – Writing for Communication Arts
ARM 59 – Marketing in the Arts	PR 2 – Writing for PR
ARM 99 – Internship	MGT 16 – Business Communication
CPGH 16 – Intro to Computer Graphics	One of:
PR 1 – Intro to PR	CGPH 5 – Computer LAYOUT
	PR 30 – Using Computers in PR

One Management Course in Major Concentration Area:

Broadcasting:	BDST 58 TV Station Management
Visual Arts:	ARM 60 Anatomy of a Museum
Music:	ARM 62 Music Management
Theatre:	ARM 64 Theatre and Dance Management
Film:	BDST 58 TV Station Management
Dance:	ARM 64 Theatre and Dance Management

One Legal Aspect Course:

Broadcasting:	CMA 10 Media Law
Visual Arts:	ARM 61 Legal Aspects of Museum Management
Music:	ARM 68 Legal Aspects of Music Industry, or ARM 68 Legal Aspects of the Arts and Entertainment Industries
Theatre:	ARM 68 Legal Aspects of the Arts and Entertainment Industries
Film:	ARM 68 Legal Aspects of the Arts and Entertainment Industries
Dance:	ARM 68 Legal Aspects of the Arts and Entertainment Industries

Plus:	30 credits in the student's chosen art form of concentration
	9 credits in supplementary arts
	41 core credits
	3 credits free electives

TOTAL: 129

THEATRE DEPARTMENT MINORS

Theatre - The following courses are required for a Minor in Theatre:

- 6 credits in THA 1, 8
- 3 credits in THA 1D
- 3 credits in THA 4
- 3 credits in THA 5
- 6 credits in THA 41, 42

0 credits – all minors are required to complete three department contracts during their course of study. Students may advance in some courses if competency is demonstrated.

SCHOLARSHIPS AND AWARDS

Arts Management, Dance, Theatre and Film Program Scholarships: The University has designated a number of scholarships for these programs. Eligibility is based on service, academic excellence and artistic production.

All box office revenue is used for Post Theatre Company and Post Concert Dance Company scholarships. Scholarships are usually in the amount of \$1,000 or each semester awarded, although some awards may be less. The number of awards is based on the funds available and number of candidates. Award of scholarships is based on the following:

- Significant service above and beyond required contracted obligations to the Post Theatre Company
- Good standing in the department and university
- Academic excellence
- Financial need

Re-application must be completed annually. Students are evaluated each semester through audition and portfolio review and demonstration of successful completion of all production activity. Scholarship eligibility requires the maintenance of a 3.0 G.P.A. and by filing the F.A.F.S.A. Application forms are available through the department office and deadlines are posted on the call-board. All recipients must file a financial report with the Financial Assistance Office. Awards are made by the Chair in consultation with the Director of Dance, Director of Theatre and the General Manager of the Post Theatre Company.

Provost's Scholarship for Dance Studies: The Dance Studies program awards two \$2000 Provost's Scholarships to Dance Studio majors each year to eligible freshmen. These awards are based on SAT/ACT scores, GPA and may be renewed for three additional years.

Robin Senior Scholarship Award: Each year, the Scholarship Committee selects a recipient for the Robin Senior Scholarship Award for \$2,000. This award is given to a junior or senior who has demonstrated outstanding service to the Post Theatre Company, is in good standing with the department and university and has maintained an excellent G.P.A. (3.5 or higher).

SCHOLARSHIPS AND AWARDS (continued)

Honor's Day Awards: Each year, outstanding students are honored at the Honor's Day Ceremony that takes place the day prior to Spring Commencement. The Department has the opportunity to present the following awards:

- Dance Studies Award for Outstanding Senior
- Post Theatre Company Service Award
- Virgil Lee Award for Excellence in Theatre Studies
- P.T.C. Benefactors Award for Outstanding Senior
- Anne Brogan Maickel Award for Excellence in Theatrical Design
- Henry Scheidel Award for Excellence in Technical Theatre and Production
- Aloysium J. Maickel and John J. Bardolf Jr. Award for Excellence in Social Advocacy Writing
- Dolores Maickel Bardolf Award for Excellence in Choreography
- Doughty Granitz Memorial Award for Academic Excellence, Creativity and Service in Film

CALL-BOARD

Dance and theatre call-boards are located in the hall outside the Department's main office and are the department's official information center. All company announcements, rehearsals, crew calls and other items are posted on this board. All theatre and dance majors must check the call-board several times daily. Postings are subject to approval of the general manager and program directors. There is a virtual call-board at <http://webct.liu.edu-Select Theatre Work Schedule>.

POST CONCERT DANCE COMPANY

Mission Statement: Operating within a liberal arts university, the Dance Studies Program stresses a broad-based education so that students will develop an understanding of the diversity of human achievement and culture competencies in the communicative arts of speaking, reading and writing, be able to fulfill roles as public advocates for the arts and respect the integrity of the art itself. As the production component of the program, the Post Concert Dance Company supplies the venue for practical application of dance training. It seeks to provide all students in the degree program with accessible, challenging work and exposure to a broad variety of genres and styles. The study of dance combines two kinds of thinking, critical and creative, and requires the knowledge and skills required of a performer, creator, teacher, theorist and historian. It equips students to function in a variety of artistic roles, preparing students to be involved in public performance, develop visual and oral perceptions related to performance, understand basic, related productions processes; become familiar with and develop competence in a number of styles and techniques; understand the historical and cultural dimensions of dance; recognize the value of diversity in the context of the performing arts; understand and evaluate contemporary thinking about dance and related arts; and make informed assessments of quality in works of dance.

Contracts: Each member of the Post Concert Dance Company (P.C.D.C.) is required to fulfill a minimum of one contract per semester. Register for this course through your advisor. This job earns a non-credit grade and provides a record of your work in Theatre and Dance on your transcript. Students registered for Theatre 7 and 5 must sign Production Contracts. Upper-class students are eligible for other Dance Contracts. Incomplete work or grades below a “C” may jeopardize any scholarships and casting opportunities for the following semester. A variety of jobs are available. Job descriptions and assignments are discussed and designated at the beginning of each semester. The Contracts are assigned by the staff, although requests for specific contracts are encouraged and honored whenever possible. Contracts may be taken in the same job twice.

Production Hours: These are the times reserved for show construction and rehearsals. They are designated by the program and dancers should try to keep these hours free: for freshmen the hours are designated by the Theatre Program (see the Post Theatre Company section of this document). For upperclassmen, these hours are Monday-Thursday during an available class time (for Company Coach contracts) and 6:30 p.m.-1 a.m. (for rehearsals), Fridays 11 a.m.-6 p.m., Saturdays and Sundays as designated by your specific contract. Check specific hours required for your contract or performance position. Remember that this is not a 9 to 5 business. There are some weekends, some holidays, and some nights when you will be required to work and calls are subject to change. Your personal schedule should accommodate your school schedule. We cannot accommodate individual needs. Calls change – please check the Call-board daily!

Sign In: P.C.D.C. members are required to sign themselves into Company classes, rehearsal and performances. You will be considered absent or late (with appropriate consequences) unless you sign in a timely manner.

Absences: The only excuse for missing class, contract hours or rehearsal is a serious illness or death in the family. If injured, you are required to attend (on time) and observe class even if unable to participate. If you need assistance or an accommodation to attend class please contact the Department Office at (516) 299-2353. Always communicate with your professor or supervisor prior to the absence to explain. Do not leave a message on the phone or send a message through another student. Directly communicate with one of the company directors. Persons late to or absent from a posted call will be subject to a \$25 fine – due before the end of the semester. Unpaid fines are subject to bursar blocks. Individuals who are late twice, or miss any rehearsal without prior notification, will lose their role or part in addition to paying a fine.

Prop, Set and Costume Loan: Refer to the section found under the Post Theatre Company. The same policies apply.

Opening Nights: All are encouraged to support the theatre and dance productions by attending the opening night show and reception following. Formal attire is optional.

Complimentary Tickets: Refer to the section found under the Post Theatre Company. The same policies apply.

Choreography: Everyone who has completed DAN 11/12 (Choreography/Composition) is encouraged to apply to choreograph for the P.C.D.C. Please first register for DAN 89A, then submit the Choreographer's Application and “Inspiration Box” for approval. Every choreographer is limited to presenting one piece each semester. Upon approval, all choreographers will be assigned rehearsal time, dancers and a faculty mentor. Anyone and everyone may apply to choreograph for the Student Dance Organization (S.D.O.); see the P.C.D.C. representative for more information.

POST THEATRE COMPANY

Mission Statement: The Post Theatre Company was founded in 1955 as part of the theatre education program at the C.W. Post Campus of Long Island University. As the production component of the Theatre Program, the Post Theatre Company supplies the venue for practical application of theatre training. It seeks to provide all students in the degree programs in theatre at C.W. Post with accessible, challenging work and exposure to a broad variety of genres and styles. It is the intention of the company to provide a safe and supportive environment through the production teams' supervision and approach as well as through faculty/staff mentorship and coaching. The study of theatre combines, to some extent, the need for knowledge and skills as a performer, artist, teacher, theorist and historian. Production work seeks to equip students to function in a variety of such artistic roles. Through instruction and work on production, the company prepares students to be involved in public performance in the theatre; develop visual and aural perceptions related to theatre performance, understand basic production processes such as acting, directing, scenic, costume, lighting and sound design, and basic technical operations related to production; become familiar with and develop competency in a number of theatre techniques; become familiar with the historical and cultural dimension of theatre, including the works of leading playwrights, actors, directors and designers both past and present; understand and evaluate contemporary thinking about theatre and related arts and to make informed assessment of quality in works of theatre.

Contracts: All work on shows is completed through contractual arrangement with the students. Each student in the Department completes one contract (job) per semester. The contract requires a minimum of 45 hours of work on a show and is a recorded grade in the student's transcript. This is to be a distinct job, separate from work used for the Production Lab class, work-study, part-time work in the Department or graduate or academic assistantship work. The hours for set construction are generally Monday 2-5 p.m., Wednesday 2-5 and Friday 2-6 with additional special calls as needed. Running contracts are specific to a single show and begin two weeks prior to opening, generally evenings until 10:30 except Sunday and Monday. This is not a 9 a.m.-5 p.m. business and calls are subject to change when necessary to meet production deadlines. Job descriptions and hours are posted and given to each student at the beginning of each semester. Contracts are assigned by the staff in consultation with the student, and administered by the staff with the help of the director in areas such as stage management, dramaturgy, assistant directing and acting.

Production Laboratories: All students performing, stage-managing or designing for the P.T.C. must register for this course. It constitutes, along with the contract, a major educational component of the Post Theatre Company. This course is a three to seven semester sequence and is a cumulative learning process generally begun in the second semester of the first year. It is supported by faculty and staff mentorship on all levels. Open rehearsals offer the faculty and production team an opportunity to reinforce director and student work and provide practical support through coaching as appropriate. An initial meeting to discuss student goals is arranged prior to the rehearsal period with the faculty member supervising the Production Laboratory course. Each student is expected to bring a production lab form, available in the Department's Office, to this meeting. The time and date of this meeting is in the Company calendar and posted on the call-board. Directors are asked to note and sign off on the student's goals, provide feedback to the instructor and student and have input into the students' final grades.

Productions: Mainstage Productions are presented in the Little Theatre or Hillwood Lecture Hall and are relegated the greatest investment of time, personnel and financial resources. Professionals direct Mainstage productions. There are usually four or more such productions each year. Directors provide, through varied approaches to production, information and mentorship for student actors, designers and managers.

Thesis Productions are approved and given production time through the Season Committee. Proposal forms are available through the General Manager. Students must submit the appropriate proposal forms in consultation with an approved thesis advisor.

POST THEATRE COMPANY (continued)

Casting: Unified auditions are held at the end of each semester to cast the following semester's productions. Actors prepare a three-minute monologue, which is performed for the faculty and directors. Roles are cast to facilitate the educational growth of performers as well as to meet the demands of production. Callbacks are generally held following the auditions to provide the directors additional information and to give students additional experience. Casting is posted on the call-board and electronically following the academic review at the end of exam week. Students who are in a second semester of probation or who have failed to turn in a production lab are not eligible for casting. If necessary, supplemental auditions are held early in each semester to enable the directors to make necessary cast changes or additions. All students cast must register for a one-credit Production Lab Class or petition for exception to the Director of Theatre.

Rehearsals: Rehearsals are held during the following hours:

Tuesday	Wednesday	Thursday	Friday	Saturday
6:30-10:30 p.m.	6:30-10:30 p.m.	6:30-10:30 p.m.	2-5 p.m. & 6:30-10:30 p.m.	1-6 p.m.

These hours must be followed as students have significant academic and work commitments at other times. Directors will establish the extent to which these times are used for any one production and produce a more detailed rehearsal schedule with the stage manager.

Rehearsals are generally held in TF102 and in the performance space when available. In the week prior to technical rehearsal, focus calls usually make the performance space unavailable for rehearsal. Thesis and ESTA productions must sign up for rehearsal space within the office of the General Manager. The buildings close at 11 p.m. and all rehearsals must be completed by that time.

Post Theatre Company rehearsals are open to all members of the Company. Students, faculty or staff who wish to observe rehearsals are encouraged to do so. Requests must be made in advance through the stage manager who will check with the Director for approval. All persons attending rehearsals are expected to behave in a professional manner. Guests must enter and leave at breaks. It is expected that all in the room give focus to the work either actively or through maintaining a quiet presence.

Actors are required to record blocking, scoring and other notes in writing in their scripts and production journals. Actors are expected to arrive on time, ready for work. Stage managers arrive at least 10 minutes prior to the beginning of rehearsal to set up the space. All calls will be posted on the call-board with 24 hours notice. Changes after that time will be posted and calls made by the stage manager but are on an "as available" basis for actors. Persons late or missing a posted call, which includes rehearsals, fittings, performance, build and strike calls, without prior explanation or phone call to the Stage Manager or General Manager, will be required to make up these hours. Individuals who are late more than twice or miss any rehearsal without prior message or phone call risk the loss of their role. Stage managers and crew supervisors provide notice of lateness/absence at each occurrence to the student and to the General Manager/Company Manager. If a student is absent from a majors class, he/she is not permitted to attend rehearsal that evening.

Stage Management: Student stage managers are responsible for the total coordination of all aspects of production. They are responsible for calling the show, supervising strike, conducting technical rehearsals, supervising running crews, conducting rehearsals and constructing the show's production book. They are responsible for the security and maintenance of the rehearsal and performance spaces. They must be versed in correct theatre protocol and foster correct protocol in cast and crew. This is a learning experience for these students and requires some mentorship by the Director. The Director of Theatre and General Manager are responsible for the supervision of stage managers and any concerns should be directed to them.

Technical and Dress Rehearsal, Performances: Technical rehearsals for mainstage productions begin with a paper tech prior to the week of dress rehearsals. Thursday evening a dry tech is held followed by tech with actors Friday to Sunday. Tuesday, Wednesday and Thursday evenings dress rehearsals are held. Friday is opening night for the Department and friends. All theatre majors are expected to attend opening and are provided a complimentary ticket. There is a reception following the performance in the lobby.

POST THEATRE COMPANY (continued)

Strikes: All students involved in a production are required to participate in the strike of that production. Strike takes place following the final performance of the production and the following day. Students sign-in for at least two hours of work with the show's stage manager who will provide specific assignments.

Feedback Sessions: The Director, Department Chair, Director of Theatre, staff and faculty who have worked with the students on a production are requested to make themselves available for student response during the week following the close of the show. Times and dates are on the Company calendar and posted on the call-board. Each student involved in the production has a 10 to 15 minute conference to discuss their work and the show.

Meetings - Company Meetings: Combined Post Theatre Company, Post Concert Dance Company and Arts Management meetings are held the first and last Friday of each semester. The entire company meets to share information regarding activities and concerns. All Department faculty, staff and students attend it. Those working in the Department as guest artists are encouraged to attend as well. All Theatre majors are required to attend these meetings. A welcome reception is held following the first meeting each fall.

Production Meetings are scheduled Fridays at 1 p.m. in the Design studio and chaired by the Company Manager or General Manager. They include the Director of Design and Production, Costume Shop Supervisor, General Manager, Director of Theatre, as well as the designers, directors, choreographers, stage managers and other relevant personnel involved in the productions currently in rehearsal. Participants meet to exchange information, discuss issues and problems as they arise during rehearsals and construction and fine-tune scheduling for the production. The staff can be contacted at any time either in person, by message left on our doors, or in our mailboxes, by phone or by e-mail. Please do not hesitate to bring concerns regarding production to our attention.

Faculty/Staff Meetings are held one Friday a month, as per the season calendar, to discuss departmental issues.

Season Committee meetings are held one Friday a month, as per the season calendar, to discuss and select a season for the following year. Student representatives, selected by the faculty and staff, serve on the committee.

Front of House - Box Office: Box office hours are from 1 p.m. to 6 p.m. Monday through Friday and one hour prior to all performances. Only authorized personnel working under the supervision of the General Manager and Box Office Supervisor are to be in the box office.

House Manager: The House Manager is responsible for the safety and comfort of the audience, supervision of ushers and (in communication with the Stage Manager) opens the house, collects tickets, and arranges for the beginning of the show and intermission(s). The House Manager reports to the General Manager.

Complimentary Tickets: A total of two (2) tickets are available through the Box Office for anyone who has worked on the production. All Theatre, Dance and Arts Management (Dance and Theatre) majors, whether or not they have worked on the show, may reserve one complimentary ticket. All tickets are based on availability. The Class Dance Concert at Tilles Center has no complimentary availability.

PROFESSIONAL CONDUCT

Students in the pre-professional programs in Theatre and Dance are required to rehearse and perform. Professional behavior dictates attending scheduled rehearsals, performances and other meetings of the performing group. Being on time and prepared for all such activities is essential. Students who have unexcused tardiness or absences from scheduled meetings, rehearsals and performances are required to make up hours with service to the department. It is essential that students learn to respect and value other's time and recognize this as an inherent part of their role as a member of an ensemble. Failure to make up these hours may result in an academic block, delay of graduation and/or subject the student to dismissal from the pre-professional program.

THEATRE FACILITIES – SAFETY AND PROTOCOL

- No food, drink or smoking is permitted in the booth, lobby, backstage, costume shop, classrooms, studios or theatres unless it is called for as business during rehearsal and performance. This prevents damage to facilities and equipment and reflects a professional attitude.
- Use suitable safety shields and procedures in the shop. On electric and carpentry crews, wear closed toe shoes. Do not wear dangling earrings, jewelry or long nails.
- Parking in the loading dock is prohibited. Violators will be ticketed and towed.
- Maintenance of the Green Room is the responsibility of the students. Be considerate of your fellow students. This is your space. Keep it neat and clean.

PROP, SET AND COSTUME LOAN

Props, set pieces and costumes are available for Post Theatre/Dance Association productions, theses, dance concerts and class work. Loans are made through scheduled appointments during the loan hours posted on the theatre call-board. To obtain any available item, call at least one week in advance. (Set and Props: 516.299.2107; Costumes 516.299.4288). Equipment such as washers, dryers, sewing machines, saws, tools, computers and supplies in the Little Theatre are for use in production and class with the supervision of staff and are not available for personal use. Chairs and props may not be removed from TF102 or the Little Theatre without express permission of the theatre staff or faculty who are in charge of those spaces.

STUDENT ASSOCIATIONS

Emerging Student Theatre Artists: This is a student organization distinct from the Theatre Program and the Post Theatre Company. It holds regular meetings and is open to any students at C.W. Post who are interested in theatre. The organization produces plays that perform in the Rifle Range Theatre, and also offers enrichment experiences, workshops and theatre trips. Existing stock and equipment of the ESTA are available for ESTA productions subject to the approval of the Director of Production and Costume Shop Supervisor. Loans of materials must be made during regular loan hours and well ahead of dress rehearsals. A representative of ESTA and the stage managers and director of any show in rehearsal must attend the ESTA production meeting each Friday. The Rifle Range Theatre is available to ESTA for rehearsal, tech and a weekend of performances generally at least once each semester.

Student Dance Organization: This is a student organization distinct from the Dance Program and the Post Concert Dance Company. It holds regular meetings and is open to any students at C.W. Post who are interested in dance. The organization produces dance concerts and also offers enrichment experiences, workshops and dance trips. Existing stock and equipment of the PTC are available for SDO productions subject to the approval of the Director of Production and Costume Shop Supervisor. Loans of materials must be made during regular loan hours and well ahead of dress rehearsals.

PROFESSIONAL TOOLS

Résumé: A résumé is a basic tool of a theatre or dance professional and should be ready at a moment's notice. Actors and dancers should be ready to supply an 8x10 black and white glossy photograph. Designers and technicians should develop a portfolio. A portfolio is a visual collection of your creative endeavors. Keep a photographic record of any designs and special properties or costumes you construct. Pictures of a portion of the set may be included if you were the master carpenter or scenic painter. Other inclusions should be class projects – examples of drafting, painting and designs.

If you write to a theatre company for employment, remember that your potential employer will first judge you on the style and appearance of your correspondence. Usually a résumé will be requested. With your résumé, include a brief cover letter. The letter should be brief, to the point and clearly state the intent of the correspondence.

Auditioning: Auditioning is a talent that needs to be practiced and developed. Audition whenever you can to get as much experience as possible. Here are some guidelines:

- Dress professionally.
- Arrive early.
- When you enter the audition room, be honest, friendly, and appear professional in attitude as well as dress. The first impression is the most important.
- Give the name of the play and character. Do not give the author (unless asked) or any background information leading to the monologue.
- Except for a chair, do not use props or costumes.
- Be prepared. Thoroughly memorize, research and rehearse the material.
- Never do a monologue from a play you have not read or do not understand.
- Select material that is close to you in age and character.
- Select material that is unique. Avoid pieces that everyone else is doing.
- Do NOT apologize.
- For vocal auditions bring a prepared piano score for the accompanist and also be prepared to sing without an accompanist or bring a tape that is cued up.
- Keep your distance from the auditioners. If you need to, request to use them for eye contact.

ORGANIZATIONS

Theatre Organizations

Professional organizations may be of benefit to the serious theatre student. In time, they can help you find a job through their placement services and auditions.

Association for Theatre in Higher Education (ATHE) – The ATHE holds annual national conferences that bring theatre educators together for a series of workshops, performances and symposiums. Within this organization are numerous special interest groups that provide programs for their specific area (acting, directing, playwriting, etc.). The organization also provides an employment service, and membership includes a subscription to Theatre Journal.

United States Institute of Theatre Technology (USITT) – This organization, which focuses on technical and design aspects of the theatre, has annual meetings and a placement service. Members also receive copies of Theatre Technology, the USITT journal.

Regional Theatre Conferences: East Central Theatre Conference (ECTC), North East Theatre Conference (NETC), South Eastern Theatre Conference (SETC) – Regional theatre organizations hold yearly conventions at which theatre professionals in the region from all disciplines meet to exchange information, present workshops and panels, and view performances. Like ATHE, it is composed of numerous special interest groups.

ORGANIZATIONS (continued)

Kennedy Center American College Theatre Festival (KCACTF) – This is a national organization that seeks to encourage and celebrate the best of college theatre in America. The regional festival is held each January and hosts productions from the region selected through responses to all of the registered shows in the region, and conducts competitions and workshops in acting, design, dramaturgy, playwriting, directing, stage management and technical theatre. Festival winners in most areas compete and have workshop opportunities at the Kennedy Center's National Festival in the spring of each year. The PTC registers mainstage productions for review by outside respondents and to provide students the opportunity to qualify for the regional festival opportunities. All students are encouraged to attend the response session that follows each performance of a Department show. Date and time is posted on the call-board. Students are encouraged to attend the regional festival to see productions from other colleges, meet theatre students from around the region and participate in workshops.

Society of Stage Directors and Choreographers (SSDC) – The independent national labor union for stage directors and choreographers.

International Association for University Theatre – This is an international organization that holds tri-lingual conferences internationally every two years. This is an opportunity for faculty and students to present works in an international forum.

International Federation for Theatre Research – This is a scholarly organization that focuses on new work on an international level and offers its members the opportunity to share research, performance study and interdisciplinary activity.

Dance Organizations

American College Dance Festival Association (ACDF) – A national organization that provides the opportunity for dance students to attend regional festivals, present choreography for adjudication, participate in workshops, and meet nationally recognized dance experts.

Congress on Research in Dance (CORD) – Founded by dance scholars to encourage dance research, publication and discussion from all areas of dance.

Dance/U.S.A. – Dance/U.S.A. offers professional development and training, enhances image and visibility, increases research capabilities, explores and implements partnerships with other national performing arts service organizations and explores financial support for dance.

National Dance Association (NDA) – Promotes and supports creative, artistic and healthy lifestyles through quality service and programs in dance and dance education.

National Dance Education Organization (NDEO) – An organization of schools, conservatories, colleges and universities that helps establish national standards for undergraduate and graduate degree and credentials.

Society of Stage Directors and Choreographers (SSDC) – The independent national labor union for stage directors and choreographers.

Society for Dance History Scholars (SDHS) – An organization for scholars of dance history.

CODE OF ETHICS

Part of the great tradition of the theatre is a code of ethics that belongs to every worker on the legitimate stage. This code, while tacit, has been observed throughout the centuries and will continue long after us. It is neither superstition, nor dogma, nor a statute enforced by law. It is an attitude toward craftsmanship, a respect for associates, and a dedication toward the audience. This code outlines a self-discipline that, far from robbing one of individuality, increases personal esteem and dignity through cooperation and common purpose. The result is a perfection that encompasses all that is meant by “good theatre.”

- The show must go on! I will never miss a performance.
- I shall play every performance to the best of my ability, regardless of how small my role or large my personal problems.
- I will respect my audience regardless of size or station.
- I shall never miss an entrance or cause a curtain to be late by my failure to be ready.
- I shall forego all social activities that interfere with rehearsals and will always be on time.
- I shall never leave the theatre building or stage area until I have completed my performance.
- I shall remember that my aim is to create illusion, therefore, I will not destroy that illusion by appearing in costume and makeup off stage or outside the theatre.
- I will not allow the comments of friends, relatives or critics to change any phase of my work without proper authorization.
- I will not alter lines, business, lights, properties, setting, costumes or any phase of the production without consultation with and permission from the director.
- I shall accept the director’s advice in the spirit in which it is given for he/she sees the production as a whole and my role as a portion thereof.
- I shall look upon the production as a collective effort demanding my utmost cooperation, hence I will forego the gratification of ego for the demands of the play.
- I will be patient and avoid temperamental outbursts, for they create tension and serve no useful purpose.
- I shall respect the play and the playwright.
- I shall never blame my co-workers for my own failure.
- I will never engage in caustic criticism of another artist’s work from jealousy or an urge to increase my own prestige.
- I shall inspire the public to respect through graciousness in accepting both praise and constructive criticism.
- I will use stage properties and costumes with care, knowing they are tools of my craft and a vital part of the production.
- I will observe backstage courtesy and shall comport myself in strict compliance with rules of the theatre in which I work.
- I shall never lose my enthusiasm for the theatre because of disappointment or failure for they are the lessons by which I learn.
- I shall direct my efforts in such a manner that when I leave the theatre, it will stand as a greater institution for my having labored there.

FACULTY

THEATRE

- Dr. Joseph Daubenas
- Dr. Cara Gargano, Chair
- Prof. Jon Fraser
- Dr. David Gild
- Prof. Cheryl Halliburton-Beatty
- Prof. Bill Motyka, Director of Production
- Prof. Maria Porter
- Prof. Heather Drastal, General Manager,

POST THEATRE COMPANY

- Prof. David Zarko
- Prof. Daniel Capalbo

FILM

- Prof. John Mainente, Staff
- Prof. John Koschel, Director of Film
- Prof. Lucille Rhodes
- Prof. Susan Zeig

DANCE

- Prof. Nancy Brier
- Dr. Cara Gargano
- Prof. Cheryl Halliburton-Beatty
- Prof. Beth Trimm

ARTS MANAGEMENT

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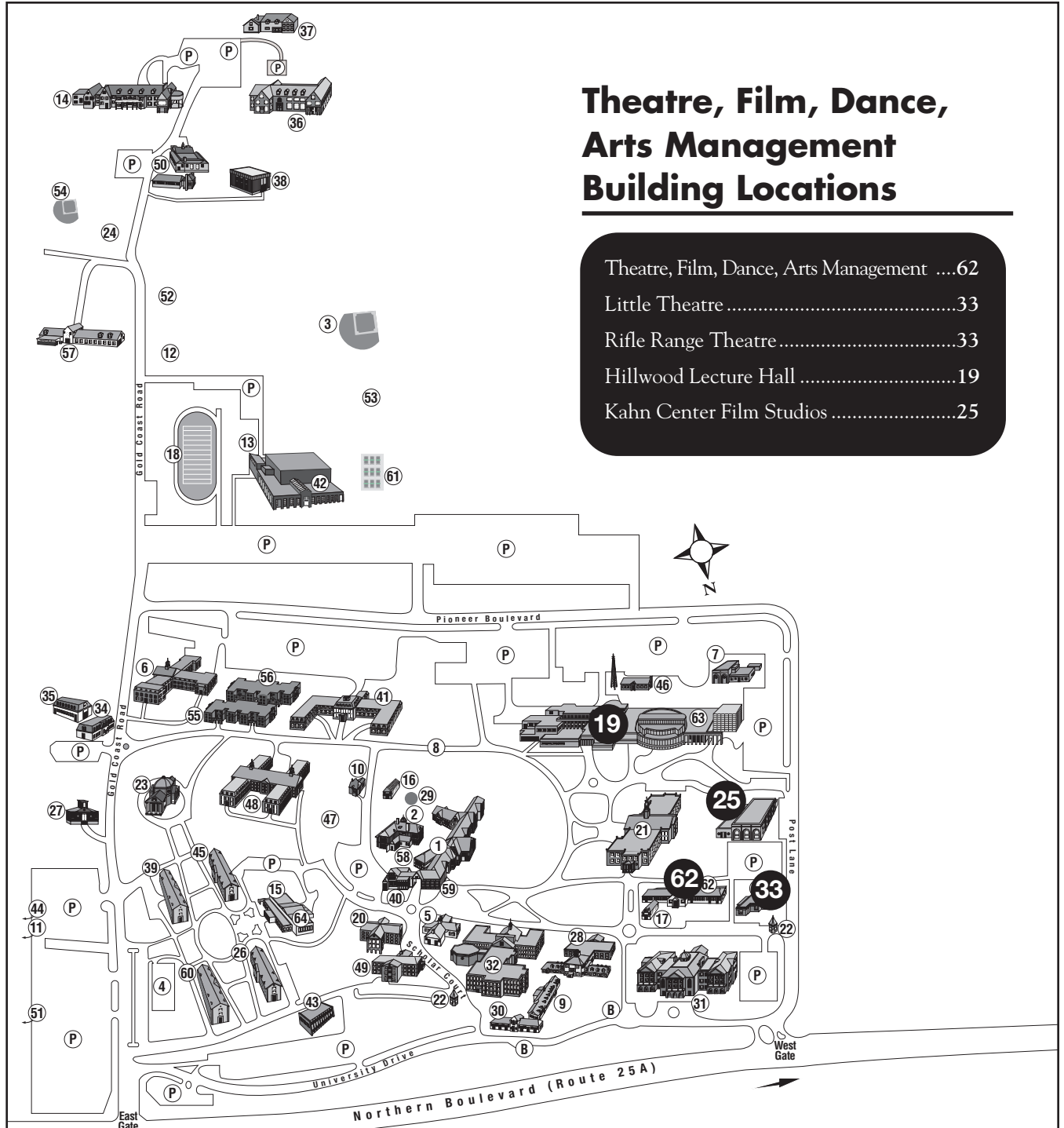
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B.P.S., Empire State College
M.S., The New School

Barry Stern
Adjunct Professor of Arts Management
B.F.A., Maryland Institute College of Art
M.F.A., Long Island University
Certificate, Smithsonian Institution Center
for Museum Studies

Theatre, Film, Dance, Arts Management Building Locations

Theatre, Film, Dance, Arts Management62
Little Theatre33
Rifle Range Theatre33
Hillwood Lecture Hall19
Kahn Center Film Studios25



LONG ISLAND UNIVERSITY

In its ninth decade of providing access to the American dream through excellence in higher education, Long Island University is a multicampus, diverse, doctoral institution of higher learning. One of the largest and most comprehensive private universities in the country, Long Island University offers over 550 undergraduate, graduate and doctoral degree programs and certificates, and educates over 24,000* credit-seeking and continuing education students in Brooklyn, Brookville (C.W. Post), Brentwood, Riverhead, Rockland, Westchester and Southampton. The Arnold & Marie Schwartz College of Pharmacy and Health Sciences prepares students for successful careers in the fields of pharmacy and health care. The University's Global College offers a wide range of study abroad options at overseas centers in China, Costa Rica, Japan and South Africa.

Long Island University's more than 650 full-time faculty members provide outstanding instruction, which is supplemented by internships and cooperative education opportunities. The accomplishments of nearly 167,000 living alumni are a testament to the success of its mission – providing the highest level of education to people from all walks of life. The University's NCAA Division I and II athletic teams, nationally renowned George Polk Awards in journalism, Tilles Center for the Performing Arts and Long Island University Public Radio Network (WLIU-FM and WCWP-FM) provide enrichment for students and the community.

*This number includes high school students enrolled in one or more degree-credit courses.

The C.W. Post Campus is distinguished by...

programs of excellence with small classes in business, education, computer science, public service, health professions and nursing, information studies, visual and performing arts, and liberal arts and sciences. The wooded suburban campus, only 20 miles from New York City, is home to the renowned Tilles Center for the Performing Arts, Hillwood Art Museum and WCWP-FM, a Long Island University Public Radio Network station. C.W. Post offers the Ph.D. in Information Studies and the Psy.D. in Clinical Psychology. The Campus also provides an array of health and fitness resources, including the ultra-modern Pratt Recreation Center.

C.W. POST CAMPUS



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