

Theater, Film, and Media Studies Majors Handbook 2019-2020

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INTRODUCTION

Welcome to the Department of Theater, Film, and Media Studies (TFMS) at St. Mary's College of Maryland. This handbook will serve as a guide to familiarize students with the procedures and policies of the department. It contains information that will be useful to majors, minors, prospective majors and minors, and others who wish to participate in the various curricula and activities of the department. Included in the following pages are an outline of the requirements of the TFMS majors in theater studies and in film and media studies and the TFMS minors in theater studies, film and media studies, and dance / movement; a description of opportunities available to all St. Mary's students who plan a course of study in the department; and an explanation of the responsibilities that accompany these requirements and opportunities.

Students majoring in theater studies or in film and media studies are responsible for knowing and understanding all department and College requirements for graduation and for following all procedures and regulations of TFMS as outlined in this handbook or on the department website (www.smcm.edu/tfms).

CURRENT FACULTY IN THEATER, FILM, AND MEDIA STUDIES

Following is a list of current faculty in TFMS, their educational backgrounds, areas of specialization, and the location of their offices. Film and media studies courses are taught across the College curriculum by faculty in anthropology, art and art history, English, international languages and cultures, history, and political science.

David Ellsworth, chair, associate professor of film and media studies. Film/video production, screenwriting, non-fiction film history and theory. B.A., University of Virginia; M.A., Appalachian State University; M.F.A., University of Iowa. **Office:** MH 179A; email: dellsworth@smcm.edu

Holly A. Blumner, associate professor of theater, film, and media studies (on leave, 2019-2020). Japanese theater and film, Asian theater, theater history and criticism, performance. B.A., University of California, Santa Cruz; M.A., PhD, University of Hawai'i at Manoa; email: hablumner@smcm.edu

Leah Mazur, assistant professor of scenography, resident designer. Scenic, costume, hair and makeup design, trauma as represented through design, additive and subtractive color theory, fabric manipulation, alternative fabric finishing techniques, feminism and theatre, theatre for social change. B.A., Cameron University; M.F.A., University of Kansas. **Office:** MH 179C; email: lcmazur@smcm.edu

Mark A. Rhoda, visiting associate professor of theater, film, and media studies. Film history, world cinema, horror film, introduction to film and media studies, silent film, performance studies, dramatic literature and criticism, theater history, stage directing. B.A., Middlebury College; M.A., PhD, University of California, Berkeley. **Office:** MH 179B; email: marhoda@smcm.edu

David M. Smith, resident lighting designer/technical director. Lighting design, scenic design, technical direction. B.A., St. Mary's College of Maryland; M.F.A., Mason Gross School of the Arts, Rutgers University. **Office:** MH 167, inside Scene Shop; email: dmcasm@gmail.com; dmsmith@smcm.edu

Amy Steiger, assistant professor of theater. Theater history, dramatic literature, theory, and criticism, acting, stage directing, community-based theater and performance. B.S., Macalester College; M.A., PhD, University of Texas at Austin. **Office:** MH 176, next to Box Office; email: alsteiger@smcm.edu

PROFESSOR EMERITI

Michael Ellis-Tolaydo, emeritus professor of theater, film, and media studies; email: mellistolaydo@smcm.edu

Joanne Klein (1949-2016), posthumous emerita professor of theater, film, and media studies

Merideth M. Taylor, emerita professor of theater and dance; email: mmtaylor@smcm.edu

THEATER, FILM, AND MEDIA STUDIES AND THE LIBERAL ARTS MISSION

The field of theater, film, and media combines studies in history, theory, and critical analysis with practical experiences in production techniques and creativity. Its scope includes diverse representations in dynamic time and space, whether on stage, in the dance studio, or on screen. Among its shared subjects are visual culture, performance studies, and techniques for directing, designing, writing, and performing for stage and screen media. Because visual culture plays an ever-increasing role in the production, distribution, and reception of knowledge, studies in theater, film, and media are integral to an undergraduate curriculum in the liberal arts.

Students may focus their studies in theater or in film and media. Both focuses are fundamentally collaborative and multidisciplinary; they thrive in a liberal arts context that promotes breadth and integration of learning. Majors will complete a core of regularly offered courses that exemplifies the diversity of subjects and cultures entailed in this field. The two focuses, theater studies and film and media studies, share some courses that are fundamental to both curricula, but each focus includes opportunities for advanced work in specialized areas of scholarship and artistry. Above all, majors will benefit from an array of course work that emphasizes the reciprocal enrichments of combining scholarship and creative activity. Visiting guests and special topics or experimental courses supplement the regular curriculum.

The curriculum in theater, film, and media studies encourages students to interrogate representations on stage and screen toward an understanding of their historical, cultural, and artistic significance. Additionally, we provide opportunities for students to produce their own works and to collaborate on projects with faculty members and other students. Majors will be prepared to undertake graduate work in related disciplines or careers in related professions.

A minor in theater studies, in film and media studies, and in dance/movement is available for those students who wish to pursue a concentrated course of study in these areas. TFMS majors may minor in any of these areas as long as the minor is not in the same focus area as their major. Students interested in fulfilling a minor in theater studies, in film and media studies, or in dance/movement should consult with a faculty member in TFMS.

The goals of the majors in theater, film, and media studies are as follows:

- To develop knowledge and skills in theater, film, and media scholarship and practice;
- To create works of theater, performance, and media that educate our students, enrich and draw from the diverse cultural life of our community, and sustain a regional and national reputation for excellence and innovation;
- To combine tradition and experimentation, old technologies and new, theory and practice;
- To nurture socially engaged scholars, artists, and audiences;
- To build bridges among disciplines, both within and outside our department;
- To foster a community of faculty and students that celebrates and reflects the diversity of world theater, cinema, and media;
- To provide opportunities for students and faculty to cultivate their individual talents and realize their unique visions;
- To prepare students for graduate study or careers in their chosen field and for lifelong achievement as global citizens and creative, critical thinkers

Of particular interest to this department is a continuing effort to promote cultural diversity in its courses, in its productions, and in the community. In keeping with this mission, its faculty practices affirmative action in all of its policies and operations, and invites suggestions for promoting cultural, racial, and gender inclusiveness in its various curricula and activities.

PRODUCTION POLICY AND OPPORTUNITIES

TFMS supplies the resources for a diverse range of production work on stage and screen. Live performance opportunities include stage productions and dance concerts directed by faculty members, guest artists, and students, performed in a variety of spaces, including the Bruce Davis Theater (main stage), the dance studio, and the White Room. Performance roles, design, and technical positions are open to all students, regardless of their majors, and auditions are regularly publicized on campus-wide bulletin boards and by social media. Theater production seasons are formulated to maximize opportunities for working on or attending productions that represent the diversity of theatrical activities across cultures and history.

In order to ensure the continued diversity and high quality of productions on the St. Mary's campus, students who wish to participate in the department's production activities must read and abide by the guidelines set forth in related sections of this handbook. The department is always receptive to suggestions for improving its production procedures, and welcomes each student's input.

Resources in film and media production provide students with access to a variety of video production and post-production technology. Production classes and St. Mary's Projects have access to Canon Vixia HF-S30 and Canon XA-10 HD cameras, Smith-Victor lighting kits, and Audio-Technica microphones, along with supporting production equipment. Post-production equipment is located in two Montgomery Hall labs: the Pro-Lab / Learning Lab and the TFMS Editing Room. The Montgomery Hall Pro-Lab includes 10 22" Intel iMacs w/Mac OS 10.5, Adobe CS3 Suite (Photoshop, Illustrator, Flash, Dreamweaver, Fireworks), Maya 2008 Complete, Quicktime Pro, and Final Cut Studio (Final Cut, Motion, DVD Studio Pro, Soundtrack, Compressor) with dedicated JVC SR-DVM600 3-in-1 MiniDV, 40GB hard disk drive, and DVD player/recorder combo decks. The adjacent Montgomery Hall Learning Lab is equipped with 20 17" Intel iMacs w/Mac OS 10.5, Adobe CS3 Suite (Photoshop, Illustrator, Flash, Dreamweaver, Fireworks), ProTools LE, and several flatbed scanners. The TFMS Editing Room (digital video lab) is a

full-featured editing lab that includes two G-5 editing stations w/Mac OS 10.5 and Final Cut Studio (Final Cut, Motion, DVD Studio Pro, Soundtrack, Compressor) as well as dedicated Mini-DV decks and NTSC output monitors.

IMPORTANT ANNOUNCEMENTS & POLICIES

- ***Declaration of Major:*** When students declare a major in TFMS, by the fall semester of their junior year, they must select a member of this department as their adviser. (Note: If a student has declared a double major and has selected a faculty advisor from his/her other major field of study, he/she need not select an adviser from TFMS, although we strongly recommend that the student consult a faculty member in TFMS about his/her course of study within the department.)
- ***Declaration of the Minor:*** When students declare a minor in theater studies, in film and media studies, or in dance/movement no later than the fall semester of their senior year, they should inform the department chair of their intent to do so. Faculty in TFMS encourage students interested in minoring in these areas to declare the minor before their senior year.
- ***Theater, Film, and Media Studies (TFMS) Open House:*** At the beginning of each fall semester, a fun-filled meeting of all declared majors and minors and interested students will be held in the Bruce Davis Theater. All who are interested in learning more about department activities for the coming year, about the majors and minors, and in meeting department faculty and students are welcome to attend. This meeting is mandatory for all declared TFMS majors. Munchies and libations will be provided.
- ***TFMS Night:*** Each May, TFMS sponsors TFMS Night to showcase student work in the performing arts and in film and media at St. Mary's College. Department faculty encourage the participation and attendance of all TFMS majors and minors.
- ***Bulletin Boards:*** Bulletin boards routinely used by TFMS for posting general announcements, audition notices, rehearsal schedules, crew calls, dance announcements, employment opportunities, graduate school brochures, etc. are located in the following areas in Montgomery Hall: outside the Box Office, inside rm. 172 (the Green Room), outside the dance studio (rm. 107), and on the scene shop door (rm. 166). Announcements for White Room activities are posted on its own bulletin board outside the Box Office. Students should check these bulletin boards daily for information.
- ***Audition Policy:*** Auditions for each main stage show are open to college and local St. Mary's communities. At least one week before auditions, announcements will be posted on MH and campus-wide bulletin boards, distributed electronically by email, and on social media. Sign-up sheets for auditions are posted on the bulletin board outside the Theater Box Office in Montgomery Hall. The first show of the season routinely auditions in early September; watch the bulletin board and your email for announcements.
- ***Alcohol and Drug Abuse Policy:*** TFMS strictly enforces the College policy concerning the consumption and/or distribution of alcoholic beverages and other controlled substances. Please refer to the full Campus Alcohol and Drug Abuse Policy as outlined in To the Point, copies of which may be obtained from the Dean of Students Office.
- ***TFMS Policy on the Use of Tobacco Products on Stage:*** The Maryland Clean Indoor Air Act is one of the most comprehensive anti-smoking statutes in the country . . . so comprehensive that the bill

even lists the five types of facilities that are not covered (private homes and vehicles; no more than 25% of the rooms in any hotel; research or educational labs where smoking studies are conducted; tobacco industry facilities; and retail tobacco establishments). TFMS is at risk of being sued, fined, and/or of simply losing audience who are bothered by either the physical effects of the smoke or of the illegality. As far as we know at this time, since the law specifies tobacco products, substitute products, such as herbal cigarettes, may be considered. Therefore, it is the policy of TFMS to prohibit smoking tobacco products on department stages, including in the student-run performance space, The White Room. Use of substitute products will be negotiated on a case-by-case basis with the department chair, director, and cast.

- ***Complimentary Ticket (Comp) Policy:*** The following are eligible to receive two complimentary tickets during the run of a main stage show: members of the cast, students in key production positions (e.g. stage managers, designers, assistant designers, assistant directors), scene shop assistants, departmental faculty, and select college administrators (e.g. president of the college, deans of the faculty). The faculty or student director of a main stage show is eligible for two complimentary tickets per performance during the run of a production.
- ***Policy for Use of the Bruce Davis Theater:*** The following must appear on all advertising for a non-TFMS event that takes place in the Bruce Davis Theater: “[title of event] is sponsored [or co-sponsored] by [name(s) of organization(s)].” For example, “The Burlesque Club’s performance of [insert name/title of performance] is sponsored by SGA.”

REQUIREMENTS FOR THE THEATER STUDIES MAJOR

In addition to satisfying the general College requirements, students majoring in theater studies must complete 48 credit hours of course work in the TFMS department with a grade of C- or above. Following is a list of required and elective courses that satisfy the theater studies major. Courses are four credit hours, unless otherwise noted; those courses marked with an asterisk should be completed by the end of the sophomore year.

Required courses

- *TFMS 170: Stagecraft
- *TFMS 171: Elements of Design
- *TFMS 200: Theater in History
- *TFMS 220: Introduction to Film and Media Studies or TFMS 221: Film and Media Production Modes
- *TFMS 230: Acting I
- *TFMS 250: Movement I
- TFMS 300: Modern Theater
- TFMS 371: Production Lab (one credit hour): Majors must complete a minimum of four credit hours

One course chosen from:

- TFMS 251: Introduction to Traditional African Dance
- TFMS 255: Modern Dance I
- TFMS 258: Dance in History
- TFMS 260: Topics in Dance/Movement
- TFMS 350: Movement II
- TFMS 355: Modern Dance II
- TFMS 360: Dance Improvisation and Composition
- TFMS 460: Advanced Topics in Dance/Movement

One course chosen from:

- TFMS 310: Shakespeare
- TFMS 315: Japanese Film
- TFMS 325: Documentary Practices
- TFMS 326: World Cinema
- TFMS 420: Mediated Bodies: Gender, Race, and Class on Stage and Screen
- Any topics or experimental course numbered 300 or higher and cross-listed in TFMS

One course chosen from:

- TFMS 340: Directing for the Stage
- TFMS 374: Lighting Design
- TFMS 375: Costume Design for Stage and Screen
- TFMS 376: Scenic Design for Stage and Screen

Senior Experience

This requirement may be satisfied in one of two ways:

- Four additional credit hours of course work taken from the 400-level course offerings in theater, film, and media studies, including any approved topics or experimental courses cross-listed in TFMS; or
- *TFMS 493/494: St. Mary's Project: With the approval of the department chair, this requirement may be satisfied by completing eight credit hours of the St. Mary's Project in any discipline or cross-disciplinary minor.

Theater productions

Satisfactory work on at least three major theater productions in a position of responsibility, including participation on at least one run crew. Theater studies majors must complete TFMS 370: Studio (zero credit; credit/no credit) at least three times in order to satisfy this requirement.

TFMS 371: Production Lab (Required Majors Shop Hours)

All declared theater studies majors must complete four credit hours of Production Lab. Each credit is equivalent to 30 hours, to be distributed in the following areas: a) Scenery & Paint; b) Costumes & Wardrobe; c) Lighting & Sound; d) Student's Choice. The technical director will assign students to an area each semester. Students will be graded for their work. Students must participate fully in all main stage light hang and focus sessions each semester before credit will be awarded.

****TFMS 493/494: St. Mary's Project (SMP)***

A St. Mary's Project (SMP) in theater studies is a two-semester, eight-credit independent, original course of study in theater arts. The project may be scholarly (e.g. a written thesis or research paper) or artistic (e.g. directing, acting, design, dance performance or choreography, playwriting, film/video making) in nature, but all projects must address reciprocity between theory and praxis and should encompass an appropriate range of liberal arts disciplines. Projects must receive the prior approval of a faculty member in TFMS. All projects will lead to some form of public presentation. Students undertaking an SMP in theater studies must submit a formal proposal that will fulfill the College and department guidelines for an SMP to their mentor no later than the eighth week of the semester preceding the academic year during which the work will begin. In other words, this deadline will occur during your junior year.

REQUIREMENTS FOR THE FILM AND MEDIA STUDIES MAJOR

In addition to satisfying the general College requirements, students majoring in film and media studies must complete 48 credit hours of course work in the TFMS department with a grade of C- or above. Following is a list of required and elective courses that satisfy the film and media studies major. Courses are four credit hours, unless otherwise noted; those courses marked with an asterisk should be completed by the end of the sophomore year.

Required courses

- *TFMS 130: Idea into Performance
- *TFMS 200: Theater in History or TFMS 300: Modern Theater
- *TFMS 220: Introduction to Film and Media Studies
- *TFMS 221: Film and Media Production Modes
- *TFMS 228: Media Production I
- TFMS 320: Film History

Two courses chosen from:

- ASIA 305: Chinese Cinema
- HIST 380: History of Russian and Soviet Cinema
- ILAS 350: Latin American Cinema
- POSC 373: Politics and Film in the Third World
- TFMS 315: Japanese Film
- TFMS 326: World Cinema
- TFMS 420: Mediated Bodies: Gender, Race, and Class on Stage and Screen
- Any topics or experimental course numbered 300 or higher and cross-listed in TFMS

Two courses chosen from:

- ART 212: Introduction to Photography
- ART 214: Introduction to Digital Media Art
- TFMS 328: Media Production II
- TFMS 340: Directing for the Stage
- TFMS 346: Screenwriting
- TFMS 374: Lighting Design

One course chosen from:

- ARTH 316: Modern Art, 1850-1970
- ARTH 317: Contemporary Art: 1970 to Present
- TFMS 325: Documentary Practices
- TFMS 422: Horror Film: Of Monsters and Monstrosities
- TFMS 425: Advanced Topics in Film and Media

Senior Experience

This requirement may be satisfied in one of two ways:

- Four additional credit hours of course work taken from the 400-level course offerings in theater, film, and media studies, including any approved topics or experimental courses cross-listed in TFMS; or
- *TFMS 493/494: St. Mary's Project: With the approval of the department chair, this requirement may be satisfied by completing eight credit hours of the St. Mary's Project in any discipline or cross-disciplinary minor.

Theater productions

Satisfactory work on at least one major theater production in a position of responsibility. Film and media studies majors must complete TFMS 370: Studio (zero credit; credit/no credit) at least once in order to satisfy this requirement.

****TFMS 493/494: St. Mary's Project (SMP)***

A St. Mary's Project (SMP) in film and media studies is a two-semester, eight-credit independent, original course of study in film and media studies. The project may be scholarly (e.g. a written thesis or research paper) or artistic (e.g. screenwriting, film/video making) in nature, but all projects must address reciprocity between theory and praxis and should encompass an appropriate range of liberal arts disciplines. Projects must receive the prior approval of a faculty member in TFMS. All projects will lead to some form of public presentation. Students undertaking an SMP in film and media studies must submit a formal proposal that will fulfill the College and department guidelines for an SMP to their mentor no later than the eighth week of the semester preceding the academic year during which the work will begin. In other words, this deadline will occur during your junior year.

REQUIREMENTS FOR THE MINORS

In addition to the majors in theater studies and in film and media studies, TFMS offers minors in the following three areas: theater studies, film and media studies, and dance/movement. TFMS majors may minor in any of these areas as long as the minor is not in the same focus area as their major.

To complete a minor in theater studies, in film and media studies, or in dance/movement, students must satisfy the following requirements:

1. General College requirements
2. All requirements in a major field of study
3. At least 20 credit hours of course work in theater studies, in film and media studies, or in dance/movement with a grade of C- or above

Minor in Theater Studies

Students choosing to minor in theater studies are responsible for designing a cohesive area of study in consultation with a member of the department faculty. The minor in theater studies is 20 credit hours. Each course is four credit hours, unless otherwise noted. Students must fulfill the following requirements:

1. TFMS 130: Idea into Performance
2. TFMS 200: Theater in History or TFMS 300: Modern Theater
3. An additional 12 credit hours chosen from the following course offerings in the theater studies focus area. Four credit hours must be at the 300- or 400-level. Students may include a maximum of four credit hours of TFMS 290/490: Practicum.
 - TFMS 170: Stagecraft
 - TFMS 171: Elements of Design
 - TFMS 200: Theater in History
 - TFMS 230: Acting I
 - TFMS 250: Movement I
 - TFMS 290: Practicum (1-2 credit hours)
 - TFMS 300: Modern Theater
 - TFMS 340: Directing for the Stage
 - TFMS 350: Movement II
 - TFMS 374: Lighting Design
 - TFMS 375: Costume Design for Stage and Screen
 - TFMS 376: Scenic Design for Stage and Screen
 - TFMS 490: Practicum (1-2 credit hours)
 - TFMS 493/494: St. Mary's Project (a theater studies- or production-related project)

Minor in Film and Media Studies

Students choosing to minor in film and media studies are responsible for designing a cohesive area of study in consultation with a member of the department faculty. The minor in film and media studies is 20 credit hours. Each course is four credit hours, unless otherwise indicated. Students must fulfill the following requirements:

1. TFMS 220: Introduction to Film and Media Studies or TFMS 221: Film and Media Production Modes

2. TFMS 320: Film History or TFMS 326: World Cinema
3. An additional 12 credit hours chosen from the following course offerings in the film and media studies focus area. Four credit hours must be at the 300- or 400-level. Students may include a maximum of four credit hours of TFMS 290/490: Practicum.
 - TFMS 220: Introduction to Film and Media Studies
 - TFMS 221: Film and Media Production Modes
 - TFMS 228: Media Production I
 - TFMS 290: Practicum (1-2 credit hours)
 - TFMS 315: Japanese Film
 - TFMS 320: Film History
 - TFMS 325: Documentary Practices
 - TFMS 326: World Cinema
 - TFMS 328: Media Production II
 - TFMS 340: Directing for the Stage
 - TFMS 346: Screenwriting
 - TFMS 374: Lighting Design
 - TFMS 420: Mediated Bodies: Gender, Race, and Class on Stage and Screen
 - TFMS 422: Horror Film: Of Monsters and Monstrosities
 - TFMS 425: Advanced Topics in Film and Media
 - TFMS 490: Practicum (1-2 credit hours)
 - TFMS 493/494: St. Mary's Project (a filmmaking- or film studies-related project)
 - ART 212: Introduction to Photography
 - ART 214: Introduction to Digital Media Art
 - ARTH 316: Modern Art, 1850-1970
 - ARTH 317: Contemporary Art, 1970 to Present
 - ASIA 305: Chinese Cinema
 - ILAS 350: Latin American Cinema
 - POSC 373: Politics and Film in the Third World

Minor in Dance/Movement

Students choosing to minor in dance/movement are responsible for designing a cohesive area of study in consultation with a member of the department faculty. The minor in dance/movement is 20 credit hours. Each course is four credit hours, unless otherwise indicated. Students must fulfill the following requirements:

1. Two courses chosen from the following:
 - TFMS 250: Movement I
 - TFMS 255: Modern Dance I
 - TFMS 258: Dance in History
2. An additional 12 credit hours chosen from the following course offerings in dance/movement. Four credit hours must be at the 300- or 400-level. Students may include a maximum of four credit hours of TFMS 290/490: Practicum.
 - TFMS 250: Movement I
 - TFMS 251: Introduction to Traditional African Dance
 - TFMS 255: Modern Dance I
 - TFMS 258: Dance in History
 - TFMS 260: Topics in Dance/Movement
 - TFMS 290: Practicum (1-2 credit hours)

- TFMS 350: Movement II
- TFMS 355: Modern Dance II
- TFMS 360: Dance Improvisation and Composition
- TFMS 460: Advanced Topics in Dance/Movement
- TFMS 490: Practicum (1-2 credit hours)
- TFMS 493/494: St. Mary's Project (a dance/movement-related project)

INDEPENDENT STUDY

Any second-, third-, or fourth-year student may elect to undertake an Independent Study in theater studies, film and media studies, or dance/movement – a creative or research project designed by the student and supervised by a faculty member in TFMS. The specific nature of the project, the schedule for accomplishment, and the means of evaluation must be formalized prior to registration, receive approval from a faculty adviser in TFMS, and follow all procedures and regulations of the “learning contract,” as described in the College Catalog. Approval of the student’s academic adviser and of a member of TFMS is required.

Students must submit a formal proposal for an Independent Study before meeting with their prospective faculty adviser from TFMS. All rules, regulations, and procedures for use of department shop facilities and of the MH Pro-Lab and Learning Lab and of the TFMS Editing Room apply to students undertaking independent studies.

Please note: College policy prohibits offering independent studies in place of regularly offered courses.

JUNIOR YEAR STUDENT-FACULTY CONFERENCE

During spring semester of their junior year, each major will be scheduled to meet informally with the full department faculty in order to discuss the range, strengths, and weaknesses of their current achievements in departmental curricula. Conferences will address each student’s record and progress of work in TFMS classes, shops, rehearsals, and performances. The faculty will address the quality of each student’s accomplishments in the major, discuss the student’s future plans, and advise students about possible routes toward reaching their goals.

Here’s what students have had to say about their conferences:

Josh Bristol, 2008, B.A. theater studies: “So my junior conference was pretty much the most awesome thing. I was thinking of putting it off a year since I knew I wasn’t graduating on time, but someone convinced me not to and it was very fortunate. It was that conference that got the ball rolling for me to direct *SubUrbia* on the main stage. If I hadn’t directed *SubUrbia* I doubt I would have developed the skills and confidence as a director that have allowed me to continue directing outside of college. Also, that conference got me hooked up with 2 ASM gigs in NYC through Joanne Klein, so I got to spend that summer living in NYC and learning first-hand what professional theater was all about. Without my junior conference I wouldn’t have gotten to do either of these things, which contributed greatly to the development of my skills in and knowledge of theater.”

Graham Pilato, 2004, B.A. theater: “I appreciated very much having the conference. I’d encourage anyone to do it. It’s a rare chance to have all of the TMFS faculty right there, supporting you, in one

room. I'd take advantage of the conference, if I could. I brought all I could to that meeting; I remember, lots of ideas and plans."

OFF-CAMPUS STUDY

TFMS majors may earn academic credit by successfully completing an off-campus course of study. Before application, students should consult their faculty adviser to determine, variously, the nature of course work to be undertaken, responsibilities to be met, and requirements for satisfactory completion of work.

Study Abroad

The Office of International Education, located in Glendening Hall, advises and facilitates students who wish to study abroad for academic credit. The office also administers the National Student Exchange program. Students can participate in one of St. Mary's Signature Semesters Abroad, in England, The Gambia, Italy, and Thailand, or they can apply to attend another program (Exchange Semesters Abroad) with the approval of the College and to have academic credits transferred back to SMCM. Students interested in studying abroad must meet all requirements of the international education program, as outlined in the College catalog. TFMS students who plan a course of study abroad should meet with their faculty advisor prior to application to a program. Study abroad satisfies the Experiencing the Liberal Arts in the World (ELAW) requirement of the Core curriculum.

Study Tour to London

Sponsored by TFMS and the Office of International Education, the study tour to London (TFMS 281) takes place either every January during winter break or every March during spring break and is led by a member of the TFMS department. Participants attend theater performances, engage in post-performance discussions with theater personnel whenever possible, and visit local museums. Five theater tickets, air travel, hotel accommodations, and breakfasts are included in the package. Free time is also built into the tour to allow one to explore London on one's own. The London Study Tour satisfies the Core Curriculum requirement of Experiencing the Liberal Arts in the World (ELAW) provided that the student enrolls concurrently in both the study tour (TFMS 281) for four credit hours and in CORE 350 for zero credit hours. *Prerequisite for ELAW: GPA of 2.5 or higher. Please note:* This course may be used to satisfy the Core Curriculum requirement in Arts *if not being taken* to satisfy ELAW.

Internships

Arranged through the College's Career Development Center by formal application to the Internship Program and supervised by a faculty member from the student's major field of study, the off-campus internship is a pre-approved, individually designed experience that affords students opportunities to explore relationships between classroom learning and practical application of knowledge in everyday work situations. Approved internships may be used to satisfy the Experiencing the Liberal Arts in the World (ELAW) requirement of the Core curriculum. Students interested in pursuing an internship must meet all requirements for admission to the Internship Program, as outlined in the College catalog.

INSTRUCTIONAL RESOURCES

TFMS majors should familiarize themselves with the following resource centers on campus. Each provides access to instructional and research materials.

Hilda C. Landers Library

Located near St. John's Pond and the Campus Center, the Hilda C. Landers Library holds an expanding collection of dramatic literature, theory, criticism, and theater history, as well as works in the areas of film, media, performance and cultural studies, dance/movement, and technical theater. Selected periodicals and journals of the performing arts, film and media, and of recent scholarship in these areas supplement these holdings. The Library regularly augments its media collections, and students interested in viewing films and/or plays, dance pieces, and lectures produced for video screening may request use of these items.

Personnel at the circulation desk and reference desk are available to assist students in locating materials.

Media Center, Hilda C. Landers Library

The Media Center is equipped with state-of-the-art technologies for classroom and student use as well as a large screening room for the viewing of films. It also includes a dark room, a graphics studio, audio/video editing and recording studios, and some study carrels equipped with audiovisual equipment. Media services personnel are available to assist students in locating equipment and in operating it safely.

Production Archives

Currently, TFMS archival holdings include copies of programs, scripts, newspaper articles/reviews, and slides/digital archives of shows produced at St. Mary's College or produced under the auspices of the department; films produced by TFMS students and by guests of the annual TFMS Film Series; and copies of announcements, reviews, and, if possible, texts of lectures and/or demonstrations held at the College with department sponsorship. The archives are housed in MH 165, and access to its use is by arrangement only.

FILMMAKING RESOURCES / MEDIA PRODUCTION

TFMS resources in media production provide students with access to a variety of video production and post-production technology. Production classes and St. Mary's Projects have access to Canon Vixia HF-S30 and Canon XA-10 HD cameras, Smith-Victor lighting kits, and Audio-Technica microphones, along with supporting production equipment. Intermediate and advanced students have access to a Blackmagic Pocket cinema camera and a Zoom H-6 portable audio recorder. Post-production equipment is located in the Montgomery Hall Pro-Lab as well as in the Media Center, located on the third floor of the College Library.

Montgomery Hall Pro-Lab and Learning Lab

The Montgomery Hall Pro-Lab includes 10 22" Intel iMacs, Adobe CS5 Suite (Photoshop, Illustrator, Flash, Dreamweaver, Fireworks), Maya 2008 Complete, Quicktime Pro, and Final Cut Studio (Final Cut, Motion, DVD Studio Pro, Soundtrack, Compressor) with dedicated JVC SR-DVM600 3-in-1 MiniDV,

40GB hard disk drive, and DVD player/recorder combo decks. The adjacent Montgomery Hall Learning Lab is equipped with 20 17" Intel iMacs, Adobe CS5 Suite (Photoshop, Illustrator, Flash, Dreamweaver, Fireworks), ProTools LE, and several flatbed scanners.

Media Center, Hilda C. Landers Library

The Media Center is equipped with state-of-the-art technologies for classroom and student use as well as a large screening room for the viewing of films. It also includes a dark room, a graphics studio, an audio/video editing and recording studio, and some study carrels equipped with audio-visual equipment. Media services personnel are available to assist students in locating equipment and in operating it safely.

MH 111

A meeting room/screening room for film and media studies classes, MH 111 seats 30+ students and is equipped with brand new film/video projection and sound systems. Special permission from the chair of TFMS is required to book the space for classroom or extracurricular use.

A recent sample of TFMS student filmmaking projects:

One Way Town (2016), an SMP animation in film and media studies, by Eli Ayres. Winner of the 2017 Visionary Award (or “Best in Show”) at the international Visions Film Festival & Conference, hosted annually by the Film Studies Department at the University of North Carolina Wilmington.

Self, Designed (2013), an SMP short in film and media studies, by Steven N. Bradford

A Living Museum (2012), an SMP documentary short in film and media studies about the historical recreation ship, the Maryland Dove, and her crew; ***The Importance of Being an Oyster: The Marylanders Grow Oysters Program*** (2011), a documentary produced for the St. Mary’s River Watershed Association, by Emily Sillcox

Were They Here before the War? (2012), a 13-minute abstract documentary SMP in film and media studies about Point Lookout State Park, the site of a Civil War camp for Confederate soldiers; ***The Process of Drone*** (2012), an experimental documentary short about drone music, by Justin Foreman

One Big Step (2012), an SMP project in photography and secondary education; ***The Slave Dwelling Project — Joe McGill*** (2011), a documentary produced for Sotterley Plantation, a National Historic Landmark, by Ryan Gugerty

Faces of the Appalachian Trail (2011), a documentary SMP in film and media studies, by Danny Ruthenberg-Marshall

Ponding: A St. Mary’s Ritual Dissected (2011), a documentary SMP in film and media studies, by Jamie Phillips

MAIN STAGE PRODUCTIONS AND THE TFMS FILM SERIES

As part of our annual season, TFMS produces three main stage shows (major productions) in the Bruce Davis Theater. Directed by the faculty or guest artists, these productions encompass the widest possible

range of theatrical forms, genres, periods, and experiment. Each season offers students opportunities to perform, design, stage-manage, or crew a range of material, staged in various configurations (proscenium, thrust, arena, or alley). The department encourages and relies on student involvement to mount each production, and recognizes that without student assistance the production season would not materialize.

Included in our annual season is the TFMS Film Series. The film series brings to campus internationally acclaimed, award-winning filmmakers who screen and discuss their work, visit media production and film studies classes, and meet informally with TFMS students during their two-three-day residencies at the College. The inaugural film series (2008), for example, featured films and filmmakers from the exciting vanguard of experimental documentary, while subsequent series have examined such diverse topics as environmental film, alternative forms of animation and collage, ethnographic and feminist film, hybrid documentary, minoritarian film, including work from the seminal Black film movement, the L.A. Rebellion, and indigenous media.

In addition to our annual main stage season, the student-run White Room regularly produces shows written and/or directed by students. White Room activities supplement the department's main stage offerings and afford students further opportunities to direct, design, perform, stage-manage, or crew.

Also, the department complements its production season with occasional guest artist residencies and/or shows designed specifically for touring to community schools. Guest artists may be contracted to direct or design main stage shows, or may be members of regional, national, or international theater companies, such as The San Francisco Mime Troupe, Happenstance Theater, or Bread and Puppet Theater, who hold workshops and performances for the College and St. Mary's communities.

A sample of recent main stage productions, by season:

2018-2019

Happy Birthday, Wanda June, by Kurt Vonnegut, Jr.

Humanizing Histories: 7 Short Plays about Resistance, by Allison Claggett, McKenna Johnson, Cameron Kelley, Oli Platt, Samantha Reed, Rebecca Weber, Tiye Young

Stick Fly, by Lydia R. Diamond

2017-2018

BrouHaHa, Happenstance Theater Company

Twelfth Night, by William Shakespeare

Spring Awakening (the musical), by Duncan Sheik and Steven Sater

Beyond the Sunset: Unearthing the Stories of St. Mary's, conceived and directed by Amy Steiger

2016-2017

Freedomland, The San Francisco Mime Troupe

The Marriage of Figaro, by Beaumarchais

On Contentious Grounds, conceived and directed by Daniel Bear Davis

Eurydice, by Sarah Ruhl

2015-2016

Crossroads: On Common Ground, conceived and directed by Merideth Taylor

Striptease (by Slawomir Mrozek) / *Catastrophe* (by Samuel Beckett)

Machinal, by Sophie Treadwell

2014-2015

Much Ado About Nothing, by William Shakespeare

Exquisite Corpse, conceived by Jessica T. Lustig (included performances of *No Such Cold Thing*, by Naomi Wallace, and *A Canopy of Stars*, by Simon Stephens)

Slasher, a horrifying comedy, by Allison Moore

2013-2014

The Container, by Clare Bayley

Encounters: A Performance of Spoken Word, Dance, and Music, conceived by Leonard Cruz

Shakespeare in Hollywood, by Ken Ludwig

2012-2013

Laughing at Life: A Performance of Kyôgen Plays (one of eight college/university productions selected to perform at the 2013 KCACTF region II competition at Towson University, MD)

On the Move!: Dance for the 21st Century, conceived by Leonard Cruz

Working (a musical, based on the work of Studs Terkel), Stephen Schwartz, Craig Carnelia, Micki Grant, Mary Rodgers, James Taylor (music); Schwartz, Carnelia, Grant, Taylor, Susan Birkenhead (lyrics); Schwartz, Nina Faso (book)

2011-2012

As You Like It, by William Shakespeare

St. Mary's Hear and Now, an original, collaborative performance project about the Black student experience at SMC, conceived, written, and directed by Caleen Sinnette Jennings

The Big Picture App?, an original, collaborative performance piece, conceived, written, and directed by Merideth Taylor and ensemble

2010-2011

Hay Fever, by Noel Coward

The Bald Soprano, by Eugène Ionesco

Mother Hicks, by Suzan Zeder

TALK-BACK NIGHT

A unique feature of the department's main stage season is the inclusion of post-performance discussions, which are generally scheduled for one night during the run of a show and are open to all St. Mary's College audiences. Discussants address a wide variety of subject matter, including those relating specifically to production techniques (for example, staging) and to the social, political, cultural, and philosophical underpinnings and implications of the performed text. These discussions promote dialogue among audience members, invited panel participants, and those who have worked on the production (director, designers, choreographer, movement coach, actors, crew), and provide bases for arriving at and formulating informed, educated responses to the staged event.

AUDITIONS

Auditions for each main stage show are open to the College and St. Mary's communities. At least one week before auditions, announcements will be posted on MH and campus-wide bulletin boards, distributed electronically by email, and through social media. Sign-up sheets for auditions are posted on

the bulletin board outside the Theater Box Office in Montgomery Hall. The first show of the season routinely auditions in early September.

PERFORMANCE FACILITIES

Bruce Davis Theater

Located in the Montgomery Hall Fine Arts building, rm. 171, the recently renovated Bruce Davis Theater (2010) is a multi-functional space. The location of many TFMS acting and literature classes and of all main stage productions, the Theater seats up to 200, depending on its configuration (proscenium, thrust, arena, or alley).

The White Room

Located in the Montgomery Hall Fine Arts building, rm. 20C, The White Room is a student-run performance space seating approximately 25-50. Used also as a laboratory for the technical/design classes and occasionally as a rehearsal space for main stage productions, The White Room functions principally as a laboratory for student-produced work.

Dance/Movement Studio

Located in the Montgomery Hall Fine Arts building, rm. 107, the dance studio accommodates all dance and movement classes of TFMS, and occasionally other department offerings, as scheduling demands. Principally a classroom/laboratory space for the department's dance and movement curriculum, the Studio may also be used as an experimental performance space. The studio is equipped with permanent barres, a mirrored wall, dressing rooms, and a floor of maple. Street shoes must be removed before entering this space.

THEATER PRODUCTION AND SHOP FACILITIES

Following is a list of production and shop facilities organized and run by TFMS and of media production labs available to TFMS students.

Office/studio of the resident designer (MH 179C): Located in the Theater lobby, the resident designer's office houses the studio and office of the resident scenographer.

Office/studio of the technical director (MH 167): Located off the scene shop, the production office houses the technical director's office and studio.

Office of Media Storage/TFMS Archives (MH 165): This office houses all camera and video equipment used by media production classes as well as all department archives. Access to this space is by permission only.

Majors' Design Studio (the "Design Studio," MH 163): Located off the scene shop, the design studio occupies the first floor of "Fort Knox." It serves as studio space for students enrolled in design courses and is equipped with drafting tables. Students are responsible for maintaining the space.

Scene Shop (MH 166): Located directly behind the Bruce Davis Theater, the scene shop functions as a woodworking, painting, and production/lab studio for all main stage shows, technical/design classes, production crews (except costume), and all theater activities otherwise sponsored by the department. Standard bench and power/hand tools are stored here, and may only be used under appropriate supervision and within designated areas. Note: The Scene Shop is not available for personal use.

Scenery Storage: Located off the scene shop, scenery storage holds all stock platforms and flats, furniture pieces, and other large items for use in main stage productions. Note: Items in Scenery Storage are not available for personal use.

Properties Storage (upper floor, MH 163): Located off the scene shop and on the second floor of the Design Studio, Properties Storage houses all stock properties for use in main stage productions. Note: Items in Properties Storage are not available for personal use.

Costume Shop (MH 162): Located off the scene shop, the costume shop provides working space for costume design and building activities for all main stage shows and costume design classes, and houses a costume storage area, two dressing rooms with access to shower facilities, and a laundry/dye room. The costume shop proper is equipped with a large cutting table, sewing machines, and storage cabinets for fabrics, patterns, and notions. Note: The Costume Shop and laundry/dye room are not available for personal use.

Costume Storage (accessible through the White Room, MH 20c): Costume storage holds costume inventory, costume props, period clothing, and some accessories. Note: Items in Costume Storage are not available for personal use.

Production Support (MH 171): Located behind the Bruce Davis Theater and adjacent to the scene shop, production support contains lockers for use by students enrolled in TFMS 171 (Elements of Design) and storage cabinets for select equipment (including first-aid), lighting gels, properties in use during main stage productions, and other items.

Production Support Loft: Located above production support, the loft provides access to the grid and to additional storage space for soft goods, and may be used for running sound during main stage productions.

The Green Room (MH 172): Adjacent to production support and the location of many classes in TFMS, the Green Room provides production crews and student performers with “quiet space” during the run of all main stage shows, and is equipped with meager kitchen facilities (sink, stove, and small refrigerator) for use only in the preparation of foodstuffs or properties for main stage or White Room productions. Note: Students are responsible for the proper care and maintenance of the Green Room and its facilities during the run of any main stage production. “Clean-up” crews will be assigned by the stage manager.

Grid: Located above the Theater proper, the grid houses some lighting equipment and cable for use in main stage productions.

RULES AND REGULATIONS FOR USE OF PRODUCTION AND SHOP FACILITIES

Due to the nature of production activities and to the concentration necessary to perform work requiring utmost detail, careful consideration must be made to the following rules and regulations for use of department shop facilities. The safety of shop assistants, student crews, and others involved in the mounting of a production is paramount, and the procedures, below, are designed to ensure a safe, professional working environment. The shop facilities may be used only for the purpose of designing, building, and striking a show, and are not to be considered storage areas for personal items or studios for personal projects. Personal items unnecessarily cluttering work areas will be discarded immediately, and any personal projects underway in the scene or costume shops or production support will be removed from these spaces. The majors' design studio, located off the scene shop, provides studio space for the shop assistants and students enrolled in all design classes, and may be used for classroom projects as well as related production activities.

No work may be performed in the scene or costume shops and their related areas without the supervision of the technical director or resident designer or their appointed representatives (shop assistants or work-study assistants). Because activities in the scene and costume shops demand operation of lightweight and heavy machinery, all safety procedures for use of these machines must be followed, and all necessary safety gear must be worn. If students have any questions concerning the proper operation of machinery or the location of safety gear, they must seek the advice of the technical director for work in the scene shop or the resident designer for work in the costume shop. Handouts on safety procedures and on rules/regulations for use of machinery and tools are available from both faculty.

Students may eat and drink only snacks (e.g. sodas, candy bars, etc.) in the scene shop, but never while operating machinery or handling tools; smoking is forbidden. Students should place any type of liquid container (e.g. soda bottles, water bottles, paint buckets, cleaning solutions) away from machinery, tools, and tabletops to ensure soil-free surfaces and damage-free equipment. Students working in the costume shop may not eat, drink, or smoke in the costume shop proper, storage areas, or dressing rooms.

The shop assistants and student crews are responsible for cleaning all shop facilities after each work session.

PROCEDURES FOR REQUESTING USE OF ITEMS

Students fulfilling requirements of a St. Mary's Project, Independent Study, or producing a White Room show have access to properties, costume pieces, and furniture/scenery pieces for use in their creative projects. Students fulfilling requirements of acting classes (scene work) or directing classes (directing projects) have *limited* access to these items. Generally, these students are responsible for supplying their own props and costume pieces; access to furniture pieces will be approved only under special circumstances and by the technical director. **Note:** Main stage productions have priority in the use of all properties, costume pieces, and furniture/scenery pieces.

The department has implemented a system for requesting properties, costume pieces, and furniture/scenery pieces. Requests for furniture/scenery pieces must be made to the technical director, for costume pieces and accessories to the resident designer, and for properties to the shop assistant responsible for the care, maintenance, and inventory of "Fort Knox." The costume shop and "Fort Knox" will each have a "sign-out" book that contains the forms students must complete before receiving any item. Students must request items at least 24 hours in advance of their intended use; all "special requests,"

which must meet the approval of the technical director or resident designer, must be made at least 48 hours in advance of the item's intended use. No "last-minute" requests will be honored. If students circumvent these procedures, all privileges for shop facilities' use will be rescinded. **Note:** The technical director and resident designer reserve the right to approve or deny student requests at any time. Students are responsible for replacing any damaged, lost, or unreturned item at their own expense.

THEATER PRODUCTION AND SHOP POSITIONS AND THEIR RESPONSIBILITIES

Following is a list of various positions routinely involved in theater production and an exemplification of their responsibilities. This list is not meant to be exhaustive; likewise, additional responsibilities may attend each position.

Director: The director selects material for staging. He/she translates script to stage, transforming word into action, characters into stage life, theme or idea into stage pictures. The director coordinates and harmonizes the diverse elements of a production in order to create an artistic whole that complements his/her particular artistic vision, and provides the cohesive force to realize the production.

Designer: In consultation and collaboration with the director, the designer helps formulate the director's ideas for the particular "look" of a production, and translates these ideas into visual, tactile, or aural components. Following are types of designers and their responsibilities:

Scenic Designer: The scenic designer creates the settings (stage environments) for each production, and provides the director and/or stage manager with a working ground plan of all settings before a show enters rehearsals. Whenever appropriate or when requested by the director, he/she builds scale models of each setting and provides renderings, and drafts design elevations for the construction of the sets. The scenic designer oversees construction, supervises all painting of flats, platforms, and furniture pieces, and may often design properties. He/she must attend all technical rehearsals and strike.

Assistant Scenic Designer: The assistant scenic designer assists the designer in the creation and realization of designs. At the discretion of the designer, he/she may be requested to draft blueprints, do layouts, supervise crews, and oversee the painting of the set(s). He/she must attend all technical rehearsals and strike.

Costume Designer: The costume designer designs all clothing and accessories for use in a production, and provides color renderings of each costume, if requested by the director. He/she is responsible for procuring fabrics and materials for costume construction, for pulling items from stock whenever possible, for renting costume pieces and accessories whenever appropriate or advisable, for returning these items in a timely fashion, and for maintaining and overseeing the costume shop facilities. The costume designer also contributes to the construction and alteration of all costume pieces and accessories, and is responsible for hair and make-up design for each main stage production. He/she must attend all technical rehearsals and strike.

Assistant Costume Designer: The assistant costume designer assists the costume designer in the research, organization, creation, and realization of all costume designs. He/she is responsible for pulling items from costume stock, for returning and/or restocking all pulled or rented pieces, and for shopping for fabrics, clothing, and accessories. The assistant costume designer also shares in

the construction, dyeing, and distressing of costume pieces. He/she must attend all technical rehearsals and strike.

Lighting Designer: In consultation with the director and, at times, the technical director, the lighting designer designs the lighting for a production. He/she selects appropriate lighting instruments and gels, drafts working and legible lighting plots for the hanging of all instruments, originates all necessary paperwork in the design and plotting of lights, supervises the hanging and focusing of instruments, and helps set all lighting cues. He/she must attend all technical rehearsals and strike.

Assistant/Associate Lighting Designer: The assistant/associate lighting designer assists the lighting designer in the creation and realization of the lighting design and lighting plot and helps supervise light hang and focus sessions. He/she must attend all technical rehearsals and strike.

Sound Designer: The sound designer creates an aural environment for a production. If sound recordings or sound effects are not selected by the director, the sound designer chooses appropriate recordings or effects, and records each on tape or other appropriate medium. In consultation with the director and technical director, the sound designer sets all sound cues, and is responsible for setting up, operating, and maintaining all sound equipment.

Properties Designer/Manager: When properties for a production are not designed by the scenic designer, the properties designer assumes that responsibility. He/she designs individual properties, pulls them from stock in "Fort Knox" or arranges for their borrowing, and supervises and/or contributes to their building, alteration, and painting. Likewise, he/she oversees the running of properties during all technical rehearsals and performances, and must attend strike. Ultimately, the properties designer/manager is responsible for the return of all properties to their appropriate storage areas or, if borrowed, to their appropriate owners.

Technical Director: The technical director supervises all crews implementing scenic, properties, lighting, and sound designs. He/she consults with and advises each designer on the use of space, materials, and methods of construction, drafts construction elevations, procures supplies, and handles all scenic budgetary matters. The technical director attends all technical rehearsals and supervises strike.

Assistant Technical Director: The assistant technical director performs duties as assigned by the technical director, and often helps supervise production crews, build sets and furniture pieces, and, if necessary, properties. He/she must attend all technical rehearsals and strike.

Lead Carpenter: The lead carpenter assists the technical director in running scene shop activities and in constructing scenery/set pieces for all main stage productions. He/she oversees construction crews, assigns individual projects to crew members, and is responsible for following the construction schedule as set by the technical director (**Note:** the lead carpenter must be able to read and interpret draftings). The lead carpenter maintains and replenishes the stock of supplies and materials as needed, and ensures adequate supplies are available for each crew session. He/she must attend all technical rehearsals and strike.

Stage Manager: The stage manager is responsible for all technical aspects of a production, and supervises all rehearsals. He/she tapes the ground plan; acquires and sets up all necessary rehearsal furniture and props; takes blocking, business, lighting, sound, and production and technical notations during each rehearsal; maintains the rehearsal space; calls and supervises weekly production meetings; and, most

importantly, acts as liaison between the director and performers and technical director/design staff. The stage manager calls all lighting and sound cues during performances, and supervises backstage crews, performers, and the house manager. The stage manager must attend a minimum of three rehearsals per week and must attend all technical rehearsals and strike.

Assistant Stage Manager(s): The assistant stage manager performs duties as assigned by the stage manager, and is often responsible for the supervision of stage crews and backstage activities during the run of a performance. He/she may be required to attend and/or supervise rehearsals, and must attend all technical rehearsals, performances, and strike.

Movement Coach: The movement coach collaborates with the director and actors in physicalizing character and objectives, and brings expertise to special movement challenges, such as mime, stylization, and combat.

Choreographer: The choreographer stages and rehearses any dance and/or movement numbers in musical or non-musical productions.

Vocal Coach: The vocal coach advises and instructs performers in proper vocal techniques in order to achieve fuller use of the vocal apparatus, and calls and/or supervises vocal warm-ups and rehearsals, or rehearsals when musical numbers are staged and singing is required.

Stage Crew: The stage crew shifts scenery and operates any backstage equipment during the run of a show, and must attend all technical rehearsals, performances, and strike.

Construction Crew: The construction crew builds each setting, including all platforms, flats, and furniture pieces, and loads in all components of the scenery. The construction crew must attend strike.

Paint Charge: Under the supervision of the scenic designer or technical director, the paint charge is responsible for painting all set pieces, flats, and platforms for use in main stage shows, and supervises his/her painting crew. The paint charge must attend strike.

Paint Crew: The paint crew assists the paint charge, scenic designer, and technical director in the painting of all set pieces, flats, platforms, and, when appropriate, properties. The paint crew is part of the construction crew and must attend strike.

Wardrobe Supervisor/Costume Crew: The wardrobe supervisor is responsible for the proper care and maintenance of all costume pieces and accessories during dress rehearsals, performances, and strike, and launders and/or repairs these items during the run of a show. The costume crew assists the costume designer and wardrobe supervisor in the construction of costumes and accessories, and may also be responsible for repairing and laundering these items during performances. The wardrobe supervisor and select members of the costume crew will be required to attend *all* technical rehearsals and performances, and all members must attend strike. On weekends during the run of a show, the wardrobe supervisor is responsible for arranging access to the shop prior to the performances for the laundering and repair of costume pieces.

Properties Crew: The properties crew assists the properties designer/manager in the location and construction of properties, and is responsible for setting up and shifting properties during performances and in striking and securely storing properties after performances. The crew must attend all technical rehearsals, performances, and strike.

Lighting Crew: Under the supervision of the lighting designer and lead electrician, the lighting crew is responsible for gelling, hanging, and focusing all lighting equipment. Select members of the crew may also hold titled positions. The lighting crew must attend technical rehearsals, as necessary, and must attend strike.

Lead Electrician: The lead electrician assumes responsibility for the proper care, maintenance, and repair of all lighting equipment and cable during the run of a show. He/she handles all paperwork generated by the lighting designer, oversees and advises the lighting crew in light hang and focus, attends all technical rehearsals and performances, and supervises and contributes to light strike. The lead electrician may also assume the responsibility of light board operator.

Assistant Lead Electrician: The assistant lead electrician performs duties as assigned by the lead electrician and lighting designer. Often, he/she shares supervision of light hang and focus with the lead electrician. The assistant lead electrician must attend all technical rehearsals, performances, and strike. He/she may also assume the responsibility of light board operator.

Light Board Operator: The light board operator maintains and operates the lighting control equipment during all technical rehearsals and performances, properly checks dimmers and instruments before the commencement of each show, and attends strike.

Follow Spot Operator: The follow spot operator runs follow spots during performances. He/she must attend all technical rehearsals, performances, and strike.

Box Office Managers, House Manager, and Ushers: The box office managers (numbering two) and house manager are responsible for all details in the management of the Box Office, Theater, and lobby areas during a show's run. They recruit and supervise ushers and act as liaisons between front-of-house and the stage manager. Ushers distribute programs, assist patrons to their seats, and, if necessary, maintain order in the Theater during performance.

PAID STUDENT POSITIONS IN TFMS

In addition to student aid programs available through the College, TFMS offers the following positions to assist students financially during their undergraduate careers:

Shop Assistants: Currently, TFMS offers shop assistant positions to be assigned to the technical director for work in the scene shop and to the resident designer for work in the costume shop. Shop assistants perform duties as assigned by the technical director and resident designer in all aspects of technical theater, and their responsibilities and working hours will be specified and arranged by their immediate supervisor. Students selected for these positions should possess knowledge in the proper use of machinery, tools, and other equipment in the scene or costume shops, although “on-site” training will be available for those without such knowledge. Students interested in a shop assistant position should contact the technical director or resident designer for further information.

Box Office Managers: Numbering two, the Box Office managers run the Box Office; one manager also assumes the responsibilities of house manager. They must be available during specified times to manage the office and to take phone calls and ticket reservations, and are responsible for handling proceeds from all performances of each main stage production and for keeping legible records of transactions. Students

interested in fulfilling the duties of the Box Office managers should contact Mark A. Rhoda for further information.

Work-Study Assistants: Directed by the Financial Aid Office, work-study assistants in TFMS are selected by the resident designer and technical director. Students interested in work-study positions in TFMS will assist the resident designer and technical director in the costume and scene shops. Interested students should contact the resident designer or technical director for further information.

TFMS NIGHT

During the last week of spring semester, TFMS sponsors TFMS Night, a one-evening potpourri of performance activities that showcases student work in the performing arts and in film and media at St. Mary's College. Students enrolled in TFMS courses (e.g. acting, directing, movement and dance, documentary practices, media production) perform scenes or screen films from work crafted in class or full-length pieces (e.g. one-acts) designed to satisfy requirements of a particular class' final project. An evening of activities, however, is not limited exclusively to performance of classroom work; students simply interested in performing or in showcasing their work, independent of a classroom project, are welcome to participate.

Students interested in participating in TFMS Night must inform the department's two student representatives, who are responsible for organizing and advertising the event, of their intention to participate, the work to be performed, and the location of their performance. Requests for *specialty items* only for the performance of acting scenes, dance and/or movement pieces, and directing projects must be made to the technical director. Ultimately, students are responsible for the proper care and maintenance of all borrowed property, which must be returned immediately following the performance of the work.

THE ARTS ALLIANCE AWARDS FOR THEATER EXCELLENCE AND FOR EXCELLENCE IN FILM AND MEDIA STUDIES

Underwritten by the St. Mary's College Arts Alliance, a community-based organization supporting the arts at St. Mary's College, the Arts Alliance Awards for Theater Excellence and for Excellence in Film and Media Studies are awarded each year by the faculty in TFMS to two students from the junior or senior class who have demonstrated excellence in coursework, production activities, and community service. Recipients of the awards will be announced at the annual Honors Convocation and will receive a cash stipend.

THE TORRE M. MERINGOLO THEATER AWARD

Established in 2009 by former St. Mary's College Vice President Torre Meringolo, the Torre M. Meringolo Theater Award will be awarded each year by the faculty in TFMS to a junior or senior who exhibits great promise in acting. Recipients of the award will be announced at the annual Honors Convocation and will receive a cash stipend.

JOANNE KLEIN MEMORIAL AWARD

Established in 2017 by Mark A. Rhoda, the Joanne Klein Memorial Award honors professor of theater, film, and media studies, Joanne Klein (1949-2016), and will be awarded each year by the faculty in TFMS to a junior or senior majoring or minoring in theater, film, and media studies who has conducted scholarly and/or creative work in live or screen media, especially in the area of socially engaged art. Recipients of the award will be announced at the annual Honors Convocation and will receive a cash stipend.

THE KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL (KCACTF) AWARDS

During any year the department is a member of KCACTF, students are eligible to receive certificate of achievement awards or acting nominations from adjudicating members of the American College Theatre Festival for work on main stage productions entered in the Festival. Student designers and stage managers are honored by the adjudicators with certificate of achievement awards for excellence in technical theater, and student actors are honored with acting nominations that permit performers to attend regional acting competitions with other KCACTF award recipients in various acting categories.

Laughing at Life: A Performance of Kyôgen Plays was selected by KCACTF as an entry in its region II competition of plays held at Towson University in Towson, MD. Chosen from among 80 participating productions from Maryland, Pennsylvania, Delaware, New York, New Jersey, and the District of Columbia, *Laughing at Life* was one of eight shows selected to perform and compete at Towson.

In 2001, the department's production of *Naga-Mandala: Play with a Cobra* was also selected by KCACTF as an entry in its region II competition held at Carnegie Mellon University in Pittsburgh. That year, *Naga-Mandala* was one of five shows selected to perform and compete in Pittsburgh. The show received acting nominations from KCACTF adjudicators; it also received certificate of achievement awards from KCACTF for professor Merideth Taylor's stage direction and co-sound design and for student work in scenic sculpture, mime, and ensemble performing.)

Previous certificate of achievement awards from KCACTF include the lighting design of *The Tooth of Crime*, as well as acting nominations for *Whose Life Is It Anyway?*, *The Tooth of Crime*, *Medea: A Noh Cycle Based on the Greek Myth*, *The Colored Museum*, *In My Time*, *The Skin of Our Teeth* (1993, 2003), and *Tartuffe*.

OPPORTUNITIES FOR GRADUATES

A Bachelor of Arts degree in theater studies and in film and media studies from a liberal arts college prepares and qualifies students for a variety of undertakings following graduation. Careers in law, education, business, politics, public service, and even scientific fields, as well as the more typical pursuits of theater-related and film/media-related futures, may be built upon the foundation of studies done in preparation for this degree. Because student options following graduation are so numerous, the space limitations of this handbook prevent an exhaustive inventory of possibilities and their resources; therefore, students are strongly encouraged to capitalize on the services of the Career Center for assistance in making and pursuing future plans. The Junior Year Faculty-Student Conference will also cover many of these topics, according to individual student interests.

The most typical routes for graduates of this department involve graduate study, professional training, and/or employment in theater-related or film/media-related positions. Basic information about these

possibilities is provided in the paragraphs below, and department faculty invite students to seek more specific advice and information by conferring with them.

Graduate Schools and Professional Training Programs: Graduate study allows students to pursue further education in specialized areas of their chosen field. Numerous institutions offer graduate degree and professional training programs in performance studies, film and film studies, and media and cultural studies, and students interested in pursuing graduate work should begin researching these institutions, their curricula, and their financial aid packages early in their junior year. The specializations, resources, cultural settings, programs, faculty, and reputations of these schools vary, and students should carefully consider these differences in selecting appropriate programs to which they may apply. Applications to graduate schools are usually accepted during late fall or early winter of a student's senior year, and acceptance depends generally on some combination of the following: undergraduate GPA; the GRE (Graduate Record Examination), when applicable; letters of recommendation; and/or regional audition, especially in the case of M.F.A. acting programs. Other factors, such as student interests and plans or student work portfolios, may also influence decisions at some institutions. The Career Center and the Library at St. Mary's can provide further information on graduate schools and procedures for application, and faculty in TFMS welcome consultation on this subject. Brochures, flyers, and advertisements for graduate schools and professional training programs are posted on the bulletin board in rm. 172, the Green Room, and are kept on file in the office of the theater operations specialist.

Graduate degrees in the fields of performance studies and film and media include the Master of Arts (M.A.), the Master of Fine Arts (M.F.A.), and the Doctor of Philosophy (Ph.D.). M.A. and Ph.D. programs are generally located in university settings and involve a curricular mix of scholarly and artistic course work that varies in emphasis. Usually, however, M.A. and Ph.D. programs are better suited to students preferring academic study (theater history, dramatic literature, film and media studies, cultural studies, arts management, performance studies, and even craft-based fields, such as acting, directing, production design, dance, playwriting, screenwriting, cinematography, etc.) over training in craft. Sometimes, the M.A. functions as an intermediate degree for students who plan eventually to work toward a Ph.D., but it is also a useful degree for students planning a teaching career. The M.F.A., like the Ph.D., is considered to be a terminal degree, but it emphasizes artistic training (acting, directing, production design, dance, playwriting, screenwriting, cinematography, etc.), rather than scholarship. M.F.A. programs usually include an academic component that supports artistic training, and some professional training programs lead to an M.F.A. degree, which may also be earned at some universities. Admittance to most M.F.A. programs will require an audition or portfolio, depending on the applicant's area of intended study.

Students from St. Mary's have attended the following degree programs:

Ph.D., Theatre Studies / Performance Studies: University of Louisiana; Northwestern University; University of Maryland, College Park

M.A., Critical Film Studies: California State University, Los Angeles; New York University, Tisch School of the Arts

M.A., Cultural Studies: The Johns Hopkins University

M.A., Directing: Brown University

M.A., Broadcast Journalism: Northwestern University

M.F.A., Acting: California Institute of the Arts; University of Washington, Seattle; University of Virginia; University of Wisconsin, Madison; University of Minnesota, Minneapolis; University of Cincinnati; Wayne State University; Catholic University of America

M.F.A., Design and/or Design Technology: University of Minnesota, Minneapolis; George Washington University; Rutgers University

M.F.A., Film and Electronic Media: American University

M.F.A., Film/Filmmaking: Howard University; Maryland Institute College of Art (MICA); Montana State University (science and natural history filmmaking)

M.F.A., Lyric Theater and Playwriting: New York University

Regional/Professional Positions: Students may choose to "pound the pavement" immediately following graduation or before pursuing work at the graduate level. To those who venture into the competitive world of professional and community theater or in film and/or media-related professions, opportunities exist for work as actors, directors, dramaturgs, choreographers, dancers, free-lance designers and technicians, stage managers, shop assistants, box office managers, television editors, and so on. Theater organizations, for example, may be reputable or disreputable, conventional or unconventional, large or small, nationally-known or regionally-known, permanent companies or ad hoc groups. Work is usually found through contacts and by recommendation, by relentless auditioning or door-pounding, and ultimately based on the merits of background and skills.

Students from St. Mary's have worked at the following regional theaters in various capacities:

Arena Stage	The Source Theatre
The Folger Shakespeare Library	Shakespeare and Company
Round House Theatre	Center Stage
Woolly Mammoth	Dallas Theatre Center
Signature Theatre	The Guthrie Theatre
Studio Theatre	Utah Shakespeare Festival
Goodspeed Opera Company	Lincoln Center
The Shakespeare Theatre	Seattle's Children's Theatre

Other Fields: A Bachelor of Arts degree in theater studies or in film and media studies from a liberal arts college prepares and qualifies students for a variety of undertakings following graduation. Students who have majored in TFMS at St. Mary's or who have simply pursued a course of study in theater or film and media while fulfilling the requirements of another major have gone on to successful careers in law, medicine, elementary and secondary school education, horticulture or environmental design, to name only a handful. Careers in areas unrelated to theater, film, and media studies may be built upon the foundation of studies done in preparation for a liberal arts degree in TFMS.

LETTERS OF RECOMMENDATION

Graduate schools, summer internships, summer stock companies, scholarship programs, and prospective employers often request letters of recommendation from former instructors. Students should follow the guidelines, below, as a matter of courtesy when requesting letters of recommendation:

1. Students should select professors with whom they have studied for more than one course, have worked on at least one production, and/or have conducted independent work, so that a letter of recommendation may be more authoritative.
2. Students should provide a written and signed request for a letter of recommendation at least **one month** prior to the date on which the recommendation is due, and include their current curriculum vitae (résumé), a list of the addresses and persons to whom the letter is to be sent, all forms properly signed and completed, and deadlines for submissions. A signed Recommendation Release Form must accompany each request.

CORE PLAY-READING LIST FOR THEATER STUDIES MAJORS

Before graduating from St. Mary's College of Maryland, TFMS theater studies majors should read the following **65 plays**, which exemplify the historical and cultural variety of dramatic literature. The list includes plays that are representative of significant dramaturgies and will provide a basis for further reading in these periods and cultures.

CLASSICAL DRAMA (GREECE AND ROME)

Aeschylus (525-456 BCE)

The Oresteia (includes: *Agamemnon*, *The Libation Bearers*, *The Eumenides*)

Sophocles (c.496-406 BCE)

Oedipus Rex

Euripides (c.485-406 BCE)

The Bacchae

Aristophanes (c.448-c.380 BCE)

The Birds

Plautus (c.254-c.184 BCE)

The Twin Menaechmi

Seneca (c.5 B.C.-65 CE)

Thyestes

DRAMA OF EASTERN CULTURES

(as recorded by Valmiki in *The Ramayana*, c. 400-200 BCE)

The Reincarnation of Rama (a Javanese shadow puppet play, in *On Thrones of Gold*, trans. James R. Brandon, 1970)

(Indian Hindu epic, c. 350 CE)

The Mahabharata (see also: Peter Brook film of the same)

Shudraka (Indian Sanskrit, 8th C.)

The Little Clay Cart (*Mrcchakatikâ*)

Tang Xianzu (Chinese Kunqu play, 1598)

Peony Pavilion

Namiki Sosuke (Japanese kabuki play, 1751)

The Chronicle of the Battle of Ichinotani

(Japanese noh play, 1753)

Dojoji

MEDIEVAL DRAMA

Hrotsvit von Gandersheim (10th c. German-Saxon nun)
Dulcitius

Anonymous
The Second Shepherd's Play (in the Wakefield Cycle, 15th c.)
Everyman (c.1500 A.D.)

ITALIAN COMMEDIA DELL'ARTE

Niccolo Machiavelli (1469-1527)
The Mandrake

Carlo Goldoni (1707-1793)
The Servant of Two Masters

ELIZABETHAN AND JACOBEAN DRAMA

Christopher Marlowe (1564-1593)
Doctor Faustus

William Shakespeare (1564-1616)
Henry IV, Part I
King Lear

John Webster (c.1580-c.1630)
The Duchess of Malfi

SPANISH GOLDEN AGE DRAMA

Lope Felix de Vega Carpio (Lope de Vega, 1562-1635)
Fuente Ovejuna

Pedro Calderon de la Barca (Calderon, 1600-1681)
Life is a Dream

FRENCH NEO-CLASSICAL DRAMA

Molière (Jean Baptiste Poquelin, 1622-1673)
Tartuffe

Jean Racine (1639-1699)
Phaedra

RESTORATION AND EIGHTEENTH CENTURY ANGLO-EUROPEAN DRAMA

Aphra Behn (1640-1689)

The Rover

William Wycherley (1640-1715)

The Country Wife

George Lillo (1693-1739)

The London Merchant

Pierre de Beaumarchais (1732-1799)

The Marriage of Figaro

Friedrich Schiller (1759-1805)

Mary Stuart

MODERN ANGLO-EUROPEAN DRAMA

Georg Buchner (1813-1837)

Woyzeck

Henrik Ibsen (1828-1906)

Ghosts

August Strindberg (1849-1912)

A Dream Play

George Bernard Shaw (1856-1950)

Heartbreak House

Anton Chekhov (1860-1904)

The Three Sisters

Alfred Jarry (1873-1907)

Ubu Roi

Bertolt Brecht (1898-1956)

The Good Person of Setzuan

Samuel Beckett (1906-1989)

Waiting for Godot

Jean Genet (1910-1986)

The Maids

Peter Weiss (1916-1982)

Marat/Sade

Friedrich Durrenmatt (1921-1990)

The Visit

Harold Pinter (1932-2008)

Old Times

Caryl Churchill (1938-)

Cloud Nine

DRAMA OF AFRICAN CULTURES

Athol Fugard (South African, 1932-)

Blood Knot

Wole Soyinka (Nigerian, 1934-)

Death and the King's Horseman

DRAMA OF AMERICAN CULTURES

Eugene O'Neill (1888-1954)

Long Day's Journey into Night

Sophie Treadwell (1891-1970)

Machinal

Thornton Wilder (1897-1976)

The Skin of Our Teeth

Arthur Miller (1915-2005)

Death of a Salesman

Lorraine Hansberry (1930-1965)

A Raisin in the Sun

Maria Irene Fornes (1930-)

Fefu and Her Friends

Luis Valdez (1942-)

Zoot Suit

August Wilson (1945-2005)

Fences

Anna Deavere Smith (1950-)

Fires in the Mirror

Henry David Hwang (1957-)

M. Butterfly

Holly Hughes (1955-), Peggy Shaw (1945-), and Lois Weaver (1950-)

Dress Suits for Hire

Tony Kushner (1956-)

Angels in America, Part One: Millennium Approaches

Dael Orlandersmith (1959-)

Yellowman

Bruce Norris (1960-)

Clybourne Park

Naomi Wallace (1960-)

One Flea Spare

Suzan-Lori Parks (1963-)

Venus

Lynn Nottage (1964-)

Ruined

Rajiv Joseph (1974-)

Bengal Tiger at the Baghdad Zoo

Kristoffer Diaz (1978-)

The Elaborate Entrance of Chad Deity

Quiara Alegria Hudes (1978-)

Water by the Spoonful

Stephen Karam (1980-)

Sons of the Prophet

CORE FILM LIST
FOR FILM AND MEDIA STUDIES MAJORS

“As a historian I think this is a good thing to do: not to indicate what the timeless masterpieces are, but to give a sense of history for our evaluations. Values are mutable, but that’s the point. They change and have power to change.”

– Tom Gunning, film historian

Before graduating from St. Mary's College of Maryland, TFMS film and media studies majors should watch the following **100 films**, which exemplify a historical, cultural, and aesthetic range in filmmaking. This list will provide a basis for further viewing in these periods and cultures.

- ***The 400 Blows*** (1959, dir. Francois Truffaut, France)
- ***Adaptation*** (2002, dir. Spike Jonze, United States)
- ***Aguirre, the Wrath of God*** (1972, dir. Werner Herzog, West Germany/Peru)
- ***Andrey Rublyov*** (1969, dir. Andrei Tarkovsky, Soviet Union)
- ***Apocalypse Now*** (1979, dir. Francis Ford Coppola, United States)
- **The Apu Trilogy** (***Song of the Road***, 1955; ***The Undefeated***, 1956; ***The World of Apu***, 1960; dir. Satyajit Ray, India)
- ***The Ascent*** (1977) (dir. Larisa Shepitko, Soviet Union)
- ***Ashes and Diamonds*** (1958, dir. Andrzej Wajda, Poland)
- ***A Trip to the Moon*** (restored color version) (1902, dir. Georges Méliès, France; see also selections from *Marvelous Méliès* and *More Méliès*)
- ***Babe*** (1995, dir. Chris Noonan, Australia)
- ***The Battle of Algiers*** (1965, dir. Gillo Pontocorvo, Algeria/Italy)
- ***Battleship Potemkin*** (1925) or ***Strike*** (1925) (dir. Sergei Eisenstein, Soviet Union)
- ***Bicycle Thieves*** (1948, dir. Vittorio Di Sica, Italy)
- ***The Birth of a Nation*** (1915) or ***Intolerance*** (1916) (dir. D.W. Griffith, United States)
- ***Black Girl*** (1966), ***Mandabi*** (1968), or ***Ceddo*** (1977) (dir. Ousmane Sembene, Senegal)
- ***Black God, White Devil*** (1964, dir. Glauba Rocha, Brazil)
- ***Blood Simple*** (1984, dir. Joel and Ethan Coen, United States)
- ***Blow-Up*** (1966, dir. Michaelangelo Antonioni, Italy)
- ***The Blue Angel*** (1930, dir. Josef von Sternberg, Germany)
- ***Boat People*** (1982, dir. Ann Hui, Hong Kong)
- ***Body and Soul*** (1925) or ***Within Our Gates*** (1920) (dir. Oscar Micheaux, United States)
- ***The Body Beautiful*** (1991, dir. Ngozi Onwurah, Britain)
- ***Breathless*** (1960, dir. Jean-Luc Godard, France)
- ***The Cabinet of Dr. Caligari*** (1920, dir. Robert Wiene, Germany)
- ***Casablanca*** (1942, dir. Michael Curtiz, United States)
- ***Un Chien andalou*** (1930, dir. Luis Bunuel, France)
- ***Chungking Express*** (1994), ***Happy Together*** (1997), or ***In the Mood for Love*** (2000) (dir. Wong Kar-wai, Hong Kong)
- ***Citizen Kane*** (1941, dir. Orson Welles, United States)
- ***City Lights*** (1931) or ***Modern Times*** (1936) (dir. Charlie Chaplin, United States)
- ***Cleo from 5 to 7*** (1962, dir. Agnès Varda, France)
- ***Closely Watched Trains*** (1966, dir. Jiri Menzel, Czechoslovakia)
- ***Daisies*** (1966, dir. Vera Chytilova, Czechoslovakia)
- ***Daughters of the Dust*** (1991, dir. Julie Dash, United States)
- ***Dead Ringers*** (1988, dir. David Cronenberg, Canada/United States)

- *Do the Right Thing* (1989) or *Girl 6* (1996) (dir. Spike Lee, United States)
- *Double Indemnity* (1944, dir. Billy Wilder, United States)
- *The Draughtsman's Contract* (1982) or *The Pillow Book* (1996) (dir. Peter Greenaway, Britain)
- *Dr. Strangelove; or, How I Learned to Stop Worrying and Love the Bomb* (1964) or *2001: A Space Odyssey* (1968) (dir. Stanley, Kubrick, United States)
- *Duck Amuck* (1953, dir. Chuck Jones, United States)
- *Eraserhead* (1977, dir. David Lynch, United States)
- *Fantasia* (1940, dir. Walt Disney, United States)
- *Farewell My Concubine* (1993, dir. Kaige Chen, China/Hong Kong)
- *Festen (The Celebration, Danish Dogme #1*, 1998, dir. Thomas Vinterberg, Denmark) or *Julien donkey-boy (Dogme #6)* (1999, dir. Harmony Korine, United States)
- *Fire* (1996) or *Earth* (1998) (dir. Deepa Mehta, India)
- *Fireworks* (1997, dir. Takeshi Kitano, Japan)
- *Five Easy Pieces* (1970, dir. Bob Rafelson, United States)
- *Gap-Toothed Women* (1987, dir. Les Blank, United States)
- *The General* (1926) or *Sherlock Jr.* (1924) (dir. Buster Keaton, United States)
- *Gold Diggers of 1933* (1933, dir. Mervyn LeRoy, United States)
- *The Grand Illusion* (1937) or *The Rules of the Game* (1939) (dir. Jean Renoir, France)
- *Harlan County, USA* (1976, dir. Barbara Kopple, United States)
- *The Hour of the Furnaces* (1968) (dir. Octavio Getino and Fernando E. Solanas, Argentina)
- *Ingeborg Holm* (1913) or *The Phantom Carriage* (aka *The Phantom Chariot*) (1921) (dir. Victor Sjöström, Sweden)
- *Jeanne Dielman, 23, Quai du commerce, 1080 Bruxelles* (a.k.a. *Jeanne Dielman*) (1975, dir. Chantal Ackerman, Belgium)
- *Killer of Sheep* (1977, dir. Charles Burnett, United States)
- *Knife in the Water* (1962, dir. Roman Polanski, Poland)
- *The Last Laugh* (1924) or *Sunrise* (1927) (dir. F.W. Murnau, Germany)
- *The Life and Times of Rosie the Riveter* (1980, dir. Connie Field, United States)
- *The Life of Oharu* (1952) or *Ugetsu* (1953) (dir. Kenji Mizoguchi, Japan)
- *Looking for Langston* (1988, dir. Isaac Julien, Britain)
- *The Lumière Brothers' First Films* (Antoine and Auguste Lumière, France)
- *The Man Who Envied Women* (1985) or *Privilege* (1990) (dir. Yvonne Rainer, United States)
- *Man with a Movie Camera* (1929, dir. Dziga Vertov, Soviet Union)
- *Matewan* (1987, dir. John Sayles, United States)
- *Meet Me in St. Louis* (1944, dir. Vincent Minnelli, United States)
- *Memories of Underdevelopment* (1968) (dir. Tomas Gutierrez Alea, Cuba)
- *Meshes of the Afternoon* (1943, dir. Maya Deren, United States)
- *Midnight Cowboy* (1969, dir. John Schlesinger, United States)
- *Nanook of the North* (1922, dir. Robert J. Flaherty, United States/France)
- *Nema-ye Nazdik (Close-Up*, 1990) or *A Taste of Cherry (T'am e guilass*, 1997) (dir. Abbas Kiarostami, Iran)
- *Nothing but a Man* (1964, dir. Michael Roemer, United States)
- *Our Hospitality* (1923, dir. John G. Blystone and Buster Keaton, United States)
- *Paris Is Burning* (1990, dir. Jenny Livingston, United States)
- *The Piano* (1993, dir. Jane Campion, Australia)
- *Pulp Fiction* (1994) or *Inglourious Basterds* (2009) (dir. Quentin Tarantino, United States)
- *Raging Bull* (1980, dir. Martin Scorsese, United States)
- *Rear Window* (1954, dir. Alfred Hitchcock, United States)

- *Reassemblage* (1982) or *Surname Viet, Given Name Nam* (1989) (dir. T. Minh-ha Trin, United States)
- *Rebel Without a Cause* (1955, dir. Nicholas Ray, United States)
- *Roger and Me* (1989), *Bowling for Columbine* (2002), or *Fahrenheit 911* (2004) (dir. Michael Moore, United States)
- *Rome, Open City* (1945, dir. Roberto Rossellini, Italy)
- *The Searchers* (1956, dir. John Ford, United States)
- *The Seventh Seal* (1957) or *The Virgin Spring* (1960) (dir. Ingmar Bergman, Sweden)
- *Some Like It Hot* (1959, dir. Billy Wilder, United States)
- *Spirited Away* (2001, dir. Hayao Miyazaki, Japan)
- *La Strada* (1954) or *8 1/2* (1963) (dir. Federico Fellini, Italy)
- *Sweet Sweetback's Baadasssss Song* (1971, dir. Melvin van Peebles, United States)
- *Swept Away* (1974) or *Seven Beauties* (1975) (dir. Lina Wertmuller, Italy)
- *The Thin Blue Line* (1988, dir. Erroll Morris, United States)
- *The Third Man* (1949, dir. Carol Reed, Britain)
- *Tokyo Story* (1953, dir. Yasujiro Ozu, Japan)
- *Tongues Untied* (1990, dir. Marlon Riggs, United States)
- *Triumph of the Will* (1935) or *The Olympiad* (1938) (dir. Leni Riefenstahl, Germany)
- *The Way Home* (2002, dir. Jeong-hyang Lee, South Korea)
- *Who Framed Roger Rabbit?* (1988, dir. Robert Zemeckis, United States)
- *Window Water Baby Moving* (1962, dir. Stan Brakhage, United States; or any additional Brakhage short films)
- *Written on the Wind* (1957, dir. Douglas Sirk, United States)
- *Xica da Silva* (1976, dir. Carlos Diegues, Brazil)
- *Xiu Xiu: The Sent-Down Girl* (1998, dir. Joan Chen, Hong Kong/United States)
- Any two of the following: *Rashomon* (1950), *Ikiru* (1952), *The Seven Samurai* (1956), *Throne of Blood* (1957), *Dodes'ka-den* (1970), *Ran* (1985), *Dreams* (1990) (dir. Akira Kurosawa, Japan)

CHECK LIST
THEATER STUDIES MAJOR

*You should use this checklist as a recommended framework
for completing the requirements of the theater studies major*

1. ***By Spring Semester of Sophomore Year***

A. Completed:

1. At least 24 credit hours of course work in theater studies; includes the following courses:

- TFMS 170: Stagecraft
- TFMS 171: Elements of Design
- TFMS 200: Theater in History
- TFMS 220: Introduction to Film and Media Studies or TFMS 221: Film and Media Production Modes
- TFMS 230: Acting I
- TFMS 250: Movement I

2. Satisfactory work on at least one major theater production in a position of responsibility. Students must complete TFMS 370: Studio (zero credit; credit/no credit) in order to satisfy this requirement.

B. Obtained an adviser in TFMS (unless a double major, and an adviser has been selected from another field of study)

C. Declared a TFMS major, theater studies focus

2. ***By Spring Semester of Junior Year***

A. Completed:

1. At least 16 credit hours (or more) of course work in theater studies; includes the following areas:

- 4 credit hours (or more) in dance/movement
- 12 semester-hours (or more) in theater studies, including at least two credit hours of TFMS 371: Production Lab

2. Satisfactory work on at least one major theater production in a position of responsibility. Students must complete TFMS 370: Studio (zero credit; credit/no credit) in order to satisfy this requirement.

B. Optional: Submission of St. Mary's Project (SMP) proposal, if planning to begin work in the coming fall semester. Students planning to undertake an SMP must submit a formal proposal that will fulfill the department and College guidelines for an SMP to their mentor no later than the eighth week of the semester preceding the academic year during which the work will begin.

3. ***By Fall Semester of Senior Year***

A. If planning to attend graduate school after graduation from St. Mary's:

1. Begin writing/submitting applications to graduate schools of choice (M.F.A. applicants should schedule auditions or portfolio presentations)
2. Register for GRE (Graduate Record Examination), if necessary

B. Optional: St. Mary's Project (TFMS 493/494) (must be completed by spring semester)

4. ***By Spring Semester of Senior Year***

A. Completed:

1. Additional credit hours to satisfy requirements for graduation as a TFMS theater studies major (8 credit hours or fewer), including:

- Completion of TFMS 371: Production Lab (at least two credit hours; majors must complete a minimum of 4 credit hours)
- Completion of a St. Mary's Project, if chosen to undertake one

2. Satisfactory work on at least one major theater production in a position of responsibility. Students must complete TFMS 370: Studio (zero credit; credit/no credit) in order to satisfy this requirement.

B. Satisfied all requirements for graduation from St. Mary's

5. ***Fall Semester of Each Year***

TFMS Open House (mandatory for declared TFMS majors)

6. ***Spring Semester of Each Year***

TFMS Night (optional)

CHECK LIST
FILM AND MEDIA STUDIES MAJOR

*You should use this checklist as a recommended framework
for completing the requirements of the film and media studies major*

1. ***By Spring Semester of Sophomore Year***

A. Completed:

1. At least 20 credit hours of course work in film and media studies; includes the following courses:

- TFMS 130: Idea into Performance
- TFMS 200: Theater in History or TFMS 300: Modern Theater
- TFMS 220: Introduction to Film and Media Studies
- TFMS 221: Film and Media Production Modes
- TFMS 228: Media Production I

B. Obtained an adviser in TFMS (unless a double major, and an adviser has been selected from another field of study)

C. Declared a TFMS major, film and media studies focus

2. ***By Spring Semester of Junior Year***

A. Completed:

1. At least 16 credit hours (or more) of course work in film and media studies;

2. Satisfactory work on at least one major theater production in a position of responsibility. Students must complete TFMS 370: Studio (zero credit; credit/no credit) in order to satisfy this requirement.

B. Optional: Submission of St. Mary's Project (SMP) proposal, if planning to begin work in the coming fall semester. Students planning to undertake an SMP must submit a formal proposal that will fulfill the department and College guidelines for an SMP to their mentor no later than the eighth week of the semester preceding the academic year during which the work will begin.

3. ***By Fall Semester of Senior Year***

A. If planning to attend graduate school after graduation from St. Mary's:

1. Begin writing/submitting applications to graduate schools of choice

2. Register for GRE (Graduate Record Examination), if necessary

B. Optional: St. Mary's Project (TFMS 493/494) (must be completed by spring semester)

4. ***By Spring Semester of Senior Year***

A. Completed:

1. Additional credit hours to satisfy requirements for graduation as a TFMS film and media studies major (12 credit hours or fewer), including completion of a St. Mary's Project (if chosen to undertake one)

B. Satisfied all requirements for graduation from St. Mary's

5. ***Fall Semester of Each Year***

TFMS Open House (mandatory for declared TFMS majors)

6. ***Spring Semester of Each Year***

TFMS Night (optional)

GUIDELINES AND APPLICATION PROCEDURES FOR A ST. MARY'S PROJECT

The TFMS faculty impresses upon students that the following are ONLY guidelines for a St. Mary's Project. We encourage students to propose projects that show maturity of vision by combining disciplines within theater, film, and media studies and beyond in order to conceive of theater, film, and media studies in innovative ways.

A St. Mary's Project (SMP) is a two-semester, eight-credit independent, original course of study in theater arts or in film and media. The project may be scholarly (e.g. a written thesis or research paper) or artistic (e.g. directing, acting, design, dance performance or choreography, playwriting, screenwriting, film/video making) in nature, but all projects must address reciprocity between theory and praxis and should encompass an appropriate range of liberal arts disciplines. Projects must receive the prior approval of a faculty member in TFMS. All projects will lead to some form of public presentation. Students undertaking an SMP must submit a formal proposal that will fulfill the College and department guidelines for an SMP to their mentor no later than the eighth week of the semester preceding the academic year during which the work will begin. In other words, this deadline will occur during your junior year.

Please take special note: SMP proposals in directing for the main stage. For those proposing an SMP in directing for the main stage, final proposals are due for circulation to the entire department faculty on the first day of the first week of classes of the spring semester preceding the academic year during which the work will begin. Additionally, a student proposing an SMP in directing for the main stage must have secured a faculty mentor, or have been assigned one by the department chair, during the fall semester preceding submission of the final proposal. In other words, these deadlines will occur during your junior year.

PROCEDURES FOR A ST. MARY'S PROJECT

A. Students undertaking a St. Mary's Project must submit a formal proposal that will fulfill the College and department guidelines for an SMP to their mentor no later than the eighth week of the semester preceding the academic year during which the work will begin. In other words, this deadline will occur during your junior year. For those proposing an SMP in directing for the main stage, final proposals are due for circulation to the entire department faculty on the first day of the first week of classes of the spring semester preceding the academic year during which the work will begin. Additionally, a student proposing an SMP in directing for the main stage must have secured a faculty mentor, or have been assigned one by the department chair, during the fall semester preceding submission of the final proposal. In other words, these deadlines will occur during your junior year.

B. The department mentor is the faculty member of record for that SMP. This faculty member is ultimately responsible for evaluating the SMP.

C. Artistic St. Mary's Projects will be evaluated equally on the artistic accomplishments and on the ancillary written material: that is, on the production and on its scholarly component.

D. Costume, Lighting, Technical, and Scenic Design Project applicants may make suggestions in their detailed written proposal regarding the type of production they wish to design, and the department will try to accommodate such requests.

E. All scholarly St. Mary's projects or written components of creative SMPs must conform to the Chicago Manual of Style.

F. Archival Requirements: Refer to College guidelines.

ARTISTIC AND SCHOLARLY ST. MARY'S PROJECTS

A. The St. Mary's Project is intended to be an experience that challenges and demonstrates the senior's knowledge and/or skills in the following:

1. Substantial background in theater arts or film and/or media and liberal arts
2. Integration of this background in theater arts or film and/or media and liberal arts with that specialized information required to accomplish the project
3. Performance or presentation of the project
4. Evaluation and discussion of the process and outcome of the final project
5. Integration and communication of all of the above in written form
6. Intellectual, social, and personal responsibility for choices

B. St. Mary's Projects may be undertaken in the following project areas:

1. Historical and Theoretical Theses
2. Acting
3. Directing
4. Dance/Movement
5. Scenic Design
6. Costume Design
7. Lighting Design
8. Playwriting
9. Screenwriting
10. Film/video making
11. Other

C. All TFMS SMPs will be assigned a TFMS mentor.

REQUIREMENTS

1. Historical and Theoretical Theses

- a. Must entail a scholarly investigation of issues associated with dramaturgy, theater history, dramatic theory or criticism, and/or performance studies; film history, film studies, media studies, and/or cultural studies.
- b. Must challenge and demonstrate the senior student's ability to prepare and realize a substantial work of scholarship. The student must be capable of:
 - 1) Focused research
 - 2) Cogent development of a thesis that argues a viable and original perspective on an issue associated with the discipline
 - 3) Analysis, discussion, and defense of conclusions reached in the process of this specialized research
- c. At the discretion of the student and faculty, the paper may be given a public reading. If appropriate, this reading may be accompanied by performance or media support.

2. Acting Projects

- a. Must demonstrate the student's ability to prepare and realize a performance from idea to strike, even though the majority of the student's effort will be spent on the theory and praxis of acting.
- b. Must be a cohesive theatrical work of 45-60 minutes.
- c. Must be envisioned as a performance showcase or as a principal role in a fully mounted main stage production.

3. Directing Projects (Students undertaking an SMP in directing ***must stage-manage for the main stage before*** they begin their projects.)

- a. Must demonstrate the student's ability to prepare and realize a production from idea to strike, even though the student's main focus will be spent on the theory and praxis of directing.
- b. Must be a cohesive theatrical work of 45-60 minutes.
- c. Must be envisioned as a performance showcase (e.g. a White Room production) or as a fully mounted main stage production.

4. Dance/Movement Projects

- a. Must demonstrate student's ability as a choreographer, performer, or both, to prepare and realize a program of original dance/movement work or works.
- b. Must be a cohesive dance/movement program of 30-40 minutes in length.
- c. Must be envisioned as a choreographic and performance showcase rather than an elaborated production.

5. Scenic or Costume Design Projects (Students undertaking an SMP in scenic or costume design ***must stage-manage for the main stage before*** they begin their projects.)

- a. Must demonstrate the student's ability to manage the entire design and/or construction challenges for a major production.
- b. Must include research, conceptualization, preliminary drawings and draftings, colored renderings or a three-dimensional model. Designers are responsible for shopping, meeting with

the production staff, and keeping the integrity of the design intact throughout its construction phase.

- c. Must demonstrate the student's ability to work within a strict budget.

6. Lighting Design Projects (Students undertaking an SMP in lighting design *must stage-manage for the main stage before* they begin their projects.)

- a. Must demonstrate the student's ability to manage the entire design and lighting challenges for a major production.
- b. Must include research, written concept, all related paperwork, and a drafted and noted light plot. Designers are responsible for creating the appropriate lighting environment for the production.
- c. Must demonstrate the student's ability to work within a strict budget.
- d. Must include attendance at light hang, focus, strike, and all technical and dress rehearsals.

7. Playwriting Projects

- a. Must demonstrate the student's ability to research and script a theatrical or performance work.
- b. Must demonstrate the student's understanding of the anticipated audience/performer relationship for the work.
- c. Must have a minimum of 30 minutes of playing time.

8. Screenwriting Projects

- a. Must demonstrate the student's ability to research and write a screenplay for a feature-length narrative film. Required work will include: Pitch, Treatment, Outline, Character Biographies, multiple drafts, and a completed final screenplay.
- b. Must include a public table reading and discussion of at least three major representative scenes from the screenplay.
- c. Must demonstrate the student's understanding of the anticipated audience for the film.

9. Film/Video Making Projects (Students undertaking an SMP in film/video making *must have previous short filmmaking experience*.)

- a. Must demonstrate the student's knowledge of film history and film practice and terminology.
- b. Should have a maximum of 30 minutes' running time.

**OUTLINE OF MATERIALS TO BE INCLUDED
IN AN ARTISTIC WRITTEN COMPONENT**

Digital submissions of the following materials are preferred.

1. Acting and Directing Projects:

- A production history of the play, if appropriate
- A casebook that includes pre-rehearsal research, early blocking, diagrams, stage concepts, personal notes, research, and a summary of criticism about the play, if appropriate
- A discussion of the student's view of the play compared to important historical views and/or criticism of the play

- A discussion of the features of the play that were to be developed and illuminated by the production approach
- A complete rehearsal and production schedule
- The prompt book with all finalized notes, blocking, and scene designs
- Production photos or slides
- A final essay that includes a detailed self-evaluation of the entire process. What worked? What did not work? What would you have changed? What did you try to change and could not? Why or why not? What did the audience tell you about your work? This essay should demonstrate the student's ability to connect and integrate various elements of the production within the context of theatre history and practice, as well as other appropriate social and cultural contexts. The question

2. Dance and/or Choreography:

- A discussion of the themes and creative problems that were to be explored as well as the overall goals of the project
- A complete rehearsal and production schedule
- A rehearsal journal with all notes, diagrams, choreographic ideas/patterns, and progress noted
- Production photos and slides and/or video
- A final essay that includes a detailed self-evaluation of the entire process. What worked? What did not work? What would you have changed? What did you try to change and could not? Why or why not? What did the audience tell you about your work? How did you grow as a performer? This essay should demonstrate the student's ability to connect and integrate various elements of the production within the context of theatre history and practice, as well as other appropriate social and cultural contexts. The question of personal and disciplinary value of the work must also be addressed.

3. Scenic Design Projects:

- A discussion of the features of the play that were to be developed and illuminated by the production approach
- A complete rehearsal and production schedule
- The following exhibits:
 - Scale model or full color rendering
 - Ground plan
 - Front and/or rear elevations
 - Platform schedule
 - Appropriate working drawings
 - Production photos or slides
 - Budget breakdown
- A summary of the process by which the student combined his/her research and creative ideas with the desires of the director to reach a production style or concept. This may take the form of a diary, but should include more than a simple recounting of events. What is more important is the impact of the events on the process and a clear articulation of the final concept.
- Discussion of the construction process
- A final essay that includes a detailed evaluation and self-evaluation of the entire process. What would you have changed? What did you try to change and could not? Why or why not? What did the audience tell you about your work? This essay should demonstrate the student's ability to connect and integrate various elements of the production within the context of theatre history and

practice, as well as other appropriate social and cultural contexts. The question of personal and disciplinary value of the work must also be addressed.

4. *Costume Design Projects:*

- A discussion of the features of the play which were to be developed and illuminated by the production approach
- A complete production schedule
- The following exhibits:
 - Color renderings for all characters
 - Color swatches
 - Costume plot and action chart
 - Production photos or slides
 - Budget breakdown
- A summary of the process by which the student combined his/her research and creative ideas with the desires of the director to reach a production style or concept. This may take the form of a diary, but should include more than a simple recounting of events. What is more important is the impact of the events on the process and a clear articulation of the final concept.
- Discussion of the construction process
- A final essay that includes a detailed evaluation and self-evaluation of the entire process. What would you have changed? What did you try to change and could not? Why or why not? What did the audience tell you about your work? This essay should demonstrate the student's ability to connect and integrate various elements of the production within the context of theatre history and practice, as well as other appropriate social and cultural contexts. The question of personal and disciplinary value of the work must also be addressed.

5. *Lighting Design Projects:*

- A discussion of the features of the play which were to be developed and illuminated by the production approach
- A complete schedule for design, hang, focus, and production technical and dress rehearsals
- The following exhibits:
 - Hook-up sheets
 - Instrument schedules
 - Magic sheets
 - Production notebook with blocking notation and preliminary and realized cues
 - Drafted and noted light-plot
 - Production photos and slides
 - Budget breakdown
- A Lighting Concept: A statement of how the lighting will function within the production and work to support the production style or concept. Examples of, and references to, the works of other designers, styles, and painters should be discussed fully as to their relevance to the style of this particular production.
- A final essay that includes a detailed evaluation and self-evaluation of the entire design process. What would you have changed? What did you try to change and could not? Why or why not? What did the audience tell you about your work? This essay should demonstrate the student's ability to connect and integrate various elements of the production within the context of theatre history and practice, as well as other appropriate social and cultural contexts. The question of personal and disciplinary value of the work must also be addressed.

6. Playwriting Projects:

- Two bound hard-copies of the script
- Copies of all major drafts and revisions
- Distillation and evaluation of all supporting research
- An outline detailing the play's opening event, basic situation, characters, disturbance (inciting incident), dramatic question, conflicts, crises, obstacles, complications, climax, and resolution
- A final essay that includes a detailed evaluation and self-evaluation of the entire playwriting process, including the public table reading (or minimally staged reading) and discussion of the play. What would you have changed? What did you try to change and could not? Why or why not? If presented, what did the audience tell you about your work? This essay should demonstrate the student's ability to situate the work within the context of theatre history and practice, as well as other appropriate social and cultural contexts. The question of personal and disciplinary value of the work must also be addressed.

7. Screenwriting Projects:

- Three DVD copies, each of which includes: the abstract of your screenplay (per SMCM SMP requirements), PDF copy of the final screenplay, PDF copies of Pitch, Treatment, Outline, Character Biographies, multiple drafts of screenplay in progress, and PDF copy of your reflective essay (see "b," following). (One DVD copy will be submitted to the SMCM Registrar per SMCM SMP requirements and two copies will be submitted to the mentor for TFMS departmental archives.)
- A final reflective essay that includes a detailed evaluation and self-evaluation of the entire screenwriting process and that addresses the following questions: What research did you conduct and how did it affect your final screenplay? What would you have changed? What did you try to change and could not? Why or why not? If presented, what did the audience tell you about your work? What did you learn from your table reading? This essay should demonstrate the student's ability to situate the work within the context of film history and practice as well as other appropriate social and cultural contexts. The question of personal and disciplinary value of the work must also be addressed.

8. Film/Video Making Projects:

- Three DVD copies of the finished film or video. (One copy will be submitted to the SMCM Registrar per SMCM SMP requirements and two copies will be submitted to the mentor for TFMS departmental archives.)
- Three DVDs, each of which includes PDF copies of: an abstract describing your film (per SMCM SMP requirements), the shooting script, call schedules, cast and crew credit lists, copies of all major drafts and revisions of the screenplay, final storyboard, and reflective essay (see "c," following). (One DVD copy will be submitted to the SMCM Registrar per SMCM SMP requirements and two copies will be submitted to the mentor for TFMS departmental archives.)
- A final reflective essay that includes a detailed evaluation and self-evaluation of the entire film/video making process and that addresses the following questions: What would you have changed? What did you try to change and could not? Why or why not? What did the audience tell you about your work? This essay should demonstrate the student's ability to situate the work within the context of film history and practice as well as other appropriate social and cultural contexts. The question of personal and disciplinary value of the work must also be addressed.

APPLICATION FORM FOR A ST. MARY'S PROJECT

NAME _____ DATE _____
(please type)

Check one:

- _____ Historical and Theoretical Theses
- _____ Acting Project
- _____ Directing Project
- _____ Dance/Movement
- _____ Scenic Design
- _____ Costume Design
- _____ Lighting Design
- _____ Playwriting
- _____ Screenwriting
- _____ Film/Video Making Project
- _____ Other

Check one:

- _____ Have stage-managed
- _____ Have not stage-managed

1. Short title of project.
2. List the courses and practical experiences you have had that you feel have prepared you to accomplish this project.
3. An introduction of your project. Include a statement concerning the purpose of your project, and substantially address the specific goals, challenges, and problems of the material on which you are working (e.g. the play). What do you want to accomplish, and what is the significance of your task? (Even if you are at a preliminary stage in your thinking about the material on which you intend to work, you must address your particular views—personal, analytical—on the material.)
4. What will you do to achieve your goals? Provide an explanation of research or preparatory procedures to be employed, including process, methodology, and a timetable for completing this work.
5. List your sources and resources, including the location of or a plan to locate these materials.
6. Specifically, what are your strengths and/or weaknesses that will be addressed in this project?
7. If you are doing a group St. Mary's Project, list your collaborators and specify your role as well as the role of others who are involved in your project.
8. Attach a preliminary schedule for the completion of the project, presuming an ideal final presentation date. Please be as specific and as detailed as possible.
9. Itemize your proposed budget, and specify anticipated shop and facilities support for building, rehearsing, and performing your project.

RECOMMENDATION RELEASE FORM

STUDENT NAME _____ STUDENT ID# _____
please print

RECOMMENDATION MADE BY _____
please print

RECOMMENDATION FOR _____
individual and/or institution

I hereby grant permission to the above-named person/authority to release academic information to the individual and/or institution receiving this recommendation.

Student's Signature

DATE _____

***COURSE REQUIREMENT WAIVER or
COURSE REQUIREMENT SUBSTITUTION***

The following course requirement(s) _____ is/are waived for the following reason(s):

_____ substitute(s) for the following course requirement(s)
(indicate substituted course(s) here)

_____ for the following reason(s):
(indicate required course(s) here)

A copy of this form should be retained by the student, the advisor, and the chair of the department. It is the responsibility of the student seeking the waiver or substitution to supply the necessary copies.

(Signature of student) Date _____

Approved _____ Date _____
(Signature of student's advisor)

Approved _____ Date _____
(Signature of TFMS chair)