

**MANHATTANVILLE COLLEGE  
DEPARTMENT OF DANCE & THEATRE**

Welcome:

This handbook is your introduction to the Department of Dance & Theatre, the curriculum, academic requirements and ground rules for successful study of performance arts at Manhattanville.

The aim of this program is to develop literate, articulate, socially aware citizens who freely express the creative spirit that lies within us all. Your studies will combine knowledge with experience, performance technique with the study of performance history, theory and critical research. This mode of study is comparable to the relationship between lecture and laboratory in courses such as Biology.

As you progress in your college career we encourage you to integrate your work in DTH with other studies, such as sociology, psychology, political science, communications, education, music, and art.

Your commitment and creativity will help build a community of artist/scholars for the 21<sup>st</sup> century. In fact, commitment is the most important educational value of our work.

The study of the performing arts will enrich your life.

All success,

Prof. Michael Posnick  
Director

Prof. Ara Fitzgerald  
Associate Director, Chair of Dance

## TABLE OF CONTENTS

I. Faculty and Staff Roster	3-4
II. Department Overview	5
III. Undergraduate Degree Requirements	6
IV. Degree Requirements for Majors & Concentrations	7-9
V. Degree Requirements for Theatre Education	9-10
VI. Degree Requirements for Minor or 2 <sup>nd</sup> Area of Study	11
VII. DTH 4 year Study Plan	12
VIII. Grading	13
IX. First Year Evaluation	13
X. The Sophomore Evaluation	14
XI. Department Policies	15
XII. Casting & Audition Guidelines	17
XIII. Sample DTH Production Agreement	18
XIV. Guidelines for Papers & Reports	19
XV. College Rules & Regulations	19
XVI. Academic Conduct & Adjudication	21-22
XVII. Faculty & Staff Bios	23-28

*NOTE: Be advised that the Information in this Handbook supersedes the current Manhattanville College Catalog. Information herein is subject to change.*

## **DTH FACULTY AND STAFF 2011-2012**

### **FULL TIME FACULTY AND ADMINISTRATION**

Michael Posnick, B.A., M.S.Ed., M.F.A.	Director, Professor, Department of Dance & Theatre Survey of Dramatic Literature, Senior Thesis Seminar, Special Topics: Acting/Adaptation
Ara Fitzgerald, B.A., M.A.L.S.	Associate Director, Professor, Chair of Dance, Creative Process, Performance Seminar, Composition, Modern Dance Technique
Hannah Fox, B.A., M.A.	Associate Professor Creative Process, Junior Seminar, Acting Playback Theatre
Peter Pucci, B.F.A.	Artist in Residence 2009-2010 Modern Dance Technique, Choreographer's Workshop, Freshman Project
Michael Lounsbery, B.A., M.F.A.	Technical Director, Resident Lighting & Sound Designer, Lighting Design, Stage Craft, Stage Crew
Sue Fleishaker, B.A., M.A.	Administrator

## ADJUNCT FACULTY 2011-2012

Mark Beauregard, M.A.	Drama Therapy for Children and Adolescents
Wonderful Bere, PhD.	Acting for Non-Majors, Acting I
Mark Cherry, B.A.	Cabaret, Musical Theatre
Danielle Jolie Dale	Yoga
Robert Daley, B.A.	Stage Management
Pepi Diaz Salazar, M.A.	Introduction to Dance Therapy
Shawn Garnier, M.F.A.	Jazz 1 and 2
Heather Harpham, MA, M.F.A.	Creative Process
Jennifer Holmes,	Senior Thesis Seminar, Theatre Ed: Secondary
Jon Huberth, B.A., M.F.A.	Acting for the Camera
Andrei Kisselev, B.A.	Ballet 1, 2 and 3
Barbara Martinez, B.A.	Flamenco 1
Edwin Maas, M.F.A.	Directing
Brian McManamon, MFA	Acting for Non-Majors, Acting II
Ben Munesteri, M.A.	Performance Project: Dance
Margaret Paek, M.F.A.	Contact Improvisation
Claire Porter, M.F.A.	Movement Studies
Liz Prince, B.A.	Resident Costume Designer, Costume Design
Valerie Pullman, B.A., M.A.	Modern Dance Technique 1 and 2
Ken Rothchild, B.A. M.F.A.	Resident Set Designer, Creative Process
Steve Shulman,	T'ai Chi 1 and 2
Beth Soll, B.S., Ph.D.	History of American Dance
Deborah Tacon, B.F.A., M.A.L.S.	Creative Process, Junior Seminar
Jeff Wanshel, B.A.	Playwriting
Lance Westergard, B.A.	Performance Project: Dance

## DEPARTMENT OVERVIEW

Within the context of Manhattanville's liberal arts tradition, the Department of Dance and Theatre offers an integrated program, which combines traditional academic studies with hands-on studio exploration. Our program is situated at the collaborative frontiers where dance and theatre meet. The joy of creative work is best discovered through rigorous discipline and commitment, paths to greater awareness of oneself, one's craft, and the world at large.

Beginning with DTH.1000 Creative Process, all majors are required to complete a comprehensive Core Study plus a specific concentration in Dance or Theatre or Theatre Education or Dance Therapy of Drama Therapy (**See Degree Requirements, pg. 7**). The four-year program culminates in a guided Senior Thesis Project, which reflects the initiative, interests and skills of the individual student.

The spine of the Dance curriculum is a study of Modern Dance traditions and techniques, employing a variety of styles and methods, with an emphasis on developing creative process and repertory. This basic study is enriched by a rotating selection of dance forms including ballet, jazz, tap, Afro-Caribbean, Flamenco, Classical Indian dance and others. Each semester guest choreographers choreograph pieces for Dance Concerts. Taking advantage of our proximity to NYC, Choreographers have included award-winning established and emerging artists including Peter Pucci, Artist in Residence, and artists representing world famous dance companies such as: Alvin Ailey, Twlya Tharp, Bill T. Jones and Dance Theatre of Harlem.

Theatre training includes fundamental study of acting styles, dramatic literature, history performance theory, as well as directing, design and production. Acting training integrates both traditional and experimental modes, with emphasis on the physical and vocal life of the actor. Viewpoints, improvisation and ensemble techniques are blended with Stanislavsky-based scene study and work with Shakespearean texts. Each spring the Department produces a Shakespeare play in Reid Castle.

Ample opportunities to perform are available through a full schedule of plays, dance concerts and performance events, work with guest directors and choreographers and senior thesis projects. In addition, students are encouraged to take an active role in extra-curricular projects generated by the student-run Dance Ensemble and Players Guild.

DTH performance spaces:

- The Little Theatre, an intimate 125-seat facility with excellent sight lines and acoustics.
- Berman Student Center, a 145 seat performance space and a new dance studio.
- Kennedy Dance Studio, a bright, spacious environment for classes and rehearsals.
- The EXperimental Theatre, a black box studio located in Founders Hall.
- Use of site specific spaces around the campus is encouraged.
- Proximity to the artistic resources of New York City provides a strong support for the Dance and Theatre program.

## UNDERGRADUATE DEGREE REQUIREMENTS

(See Course Catalogue for further details)

I. **Freshman Seminar:** a year-long course with writing component required of all Manhattanville freshmen.

II. **Major and Minor (Second Area).** A double or self-designed major is available to students with departmental approval and appropriate academic standing.

**DTH Major:** 130 credits and 8 semesters (at least 5 for transfers). **At least 90 credits must come from Liberal Arts courses** designated in the Course Schedule and the College Catalog. Theatre Education requirements differ. See Course Requirements below.

### III. GENERAL EDUCATION CURRICULUM

The following General Education Requirements must be completed for graduation by all undergraduates. Each semester during the registration period, the Registrar will provide a list of courses which satisfy general education requirements.

General Education Competency Requirements

- a. Quantitative Reasoning (6 credits)
- b. Critical Analysis and Reasoning (6 credits)
- c. Scientific Reasoning (6 credits)
- d. Oral Communication (3 credits)
- e. Written Communication (6 credits)
- f. Foreign Language (minimum of 6 introductory-level credits in one language or demonstration of equivalent competency)
- g. Technological Competency (3 credits)
- h. Information Literacy (Library Skills) (1 credit)

IV. **Distribution Requirements. NOTE:** Distribution requirements can be fulfilled **ONLY** by courses included in the General Education Competencies.

- Humanities (6 credits)
- Social Science (6 credits)
- Mathematical (3 credits) & Scientific (3 credits)
- Fine Arts (6 credits)

### V. THE PORTFOLIO SYSTEM (See college catalogue for more complete information)

The Portfolio reflects a student's entire college career; it is both a system of planning and assessment and a repository for the student's best work. Submission in the Sophomore and Senior year with approval by the Board of Academic Standards is requirement for graduation.

The Portfolio must include:

- A Freshman year essay
- A 4-year Study Plan outlining all coursework to be counted toward the degree;
- A Program Evaluation Essay, providing a rationale for the student's choice of courses,
- A Global Awareness Essay, indicating awareness cultures other than our own.
- Specific examples of work in writing and research.
- A resume developed in consultation with the Office of Career Services;

- For consideration for Portfolio Honors, an interview is requirement;

**VI. COLLEGE WRITING COMPETENCY**

Writing competency is satisfied with two requirements at Manhattanville.

- a grade of C or above in the First-Year Writing Seminar.
- an additional three credits in a class recognized as meeting the objectives for Written Communication Competency.

\*\*\*\*\*

**DEGREE REQUIREMENTS FOR MAJOR IN DANCE & THEATRE**

**GRADES: STUDENTS MUST RECEIVE A GRADE OF C OR BETTER IN ALL MAJOR AND SECOND AREA COURSES. A grade below C in any course for the Major places the student in a provisional status within the Department and the student must meet with Department Advisors.**

COURSE #	COURSE NAME	CR.	Lib.Arts
DTH 1000	Creative Process (entry level prerequisite for all DTH courses)	3	3
DTH 1001	Acting I	3	3
DTH 1440	Freshman Project**	2	-
DTH 1500	Stagecraft**	2	-
DTH 2002	Viewpoints**	2	-
DTH 2535	Lighting Design I**	2	-
DTH 2318 & 2319	Junior Seminar (Fall & Spring)	4	4
DTH 3XXX	Performance Seminars (2)	6	6
DTH 3320 & 3321	Senior Thesis Seminar (Fall & Spring)	6	6
DTH 3542	Stage Management**	3	-
DTH 4010	Voice & Speech I	2	2
DTH 4101	Modern Dance Technique I** (or upper level by approval of DTH faculty)	2	-
DTH 4112 or 4129	Yoga** or T'ai Chi**	1	-
DTH XXXX	Improvisation**	2	-
DTH 4XXX	Performance Project –Dance** Theatre	2	-/2
DTH 4500	Stage Crew** (2 productions, Pass/Fail)	N/C	-
	Mandatory attendance at Department Meetings	N/C	-
	<b>TOTAL</b>	<b>42</b>	<b>26-28</b>

**\*\* Denotes non-Liberal Arts Course**

NOTE: Before graduation, all Majors are strongly encouraged to participate in an internship, intensive or equivalent program under the guidance of the departmental advisors.

DANCE CONCENTRATION	ALL CORE COURSES PLUS:		
COURSE #	COURSE NAME	CR.	Lib.Arts
DTH 2214	Romantic & Classical Traditions in Dance	3	3
DTH 2216	History of American Dance	3	3
DTH 2245	Movement Studies or equivalent	3	3
DTH 2635	Introduction to Dance Therapy I	3	3
DTH 4102	Modern Dance Technique II**	2	-
DTH 4103	Modern Dance Technique III**	2	-
DTH 4120	Composition **	2	-
DTH 4420	Choreographers' Workshop**	2	-
DTH 4XXX	Performance Project/Dance**	2	-
DTH XXXX	Dance Electives**	3	-
DTH XXXX	Design Elective (Scene Design is a Liberal Arts Course)	3	0 or 3
MUH 1007	Listening to Music	3	3
	Total	31	19-22
	DEGREE TOTAL	73	47-50

THEATRE CONCENTRATION	ALL CORE COURSES PLUS:		
COURSE #	COURSE NAME	CR.	Lib.Arts
DTH 2030	Directing	3	3
DTH 2530	Concepts in Scene Design	3	3
DTH 2640	Introduction to Drama Therapy	3	3
DTH 3202 & 3203	Survey of Dramatic Literature I & II	6	6
DTH 4002	Acting II	2	2
DTH 4011	Voice & Speech II	2	2
DTH 4400	Additional Performance Project	2	2
ENG 2XXX or 3XXX	Shakespeare Studies	3	3
	Electives (including two Liberal Arts courses, e.g. Playing Shakespeare, Playwriting, etc.)	7	6
	Total Includes 30 Liberal Arts Credits	31	30
	DEGREE TOTAL	73	58

DANCE THERAPY CONCENTRATION	ALL CORE COURSES, MINOR IN PSYCHOLGY, PLUS:		
COURSE #	COURSE NAME	CR.	Lib.Arts
DTH 2214	Romantic & Classic Traditions in Dance	3	3
DTH 2216	History of American Dance	3	3
DTH 2245	Movement Studies	3	3

DTH 2635 & 3635	Introduction to Dance Therapy I & II	6	6
DTH 3645	Anatomy & Kinesiology	3	3
DTH 4102	Modern Dance Technique II**	2	-
DTH 4103	Modern Dance Technique III**	2	-
DTH 4120	Composition**	2	-
DTH 4420	Choreographers' Workshop**	2	-
DTH XXXX	Dance Electives (one Liberal Arts course)	5	2-3
	Total	31	24-25
	DEGREE TOTAL	73	52-53

DRAMA THERAPY CONCENTRATION	ALL CORE COURSES, MINOR IN PSYCHOLOGY, PLUS:		
COURSE #	COURSE NAME	CR.	Lib.Arts
DTH 2030	Directing	3	3
DTH 3324	Playback Theatre Seminar	3	3
DTH 2530	Concepts in Scene Design	3	3
DTH 2640	Introduction to Drama Therapy I	3	3
DTH 2641	Drama Therapy with Children & Adolescents	3	3
DTH 2642	Drama Therapy Special Populations	3	3
DTH 3202 & 3203	Survey of Dramatic Literature I & II	6	6
DTH 3642	Advanced Studies in Drama Therapy	3	3
DTH 4002	Acting II	2	2
DTH 4011	Voice & Speech II	2	2
	Total	31	31
	DEGREE TOTAL	73	56

THEATRE EDUCATION	DOUBLE MAJOR IN DTH AND THEATRE EDUCATION • 134 CREDITS (Subject to change)		
-------------------	---	--	--

**NOTE: Theatre Education Majors must see Professor Moore, Program Director, for study plan advisement in the first semester of the Freshman year.**

DISTRIBUTION REQUIREMENTS			
COURSE #	COURSE TITLE	CR.	LIBERAL ARTS CR.
	Freshman Writing	3	3
	Freshman Seminar	6	6
HIS XXXX	History course	3	3
MATH XXXX,XXXX	Math courses (2)	6/8	6/8
BIO, CHM, PHY	Science courses (2)	6/8	6/8
SPN, FRN, ITL	Foreign Language courses (2)	8	8
PSY, SOC, etc.	Social Sciences (2)	6	6
LIS	Information Retrieval/Library Skills	1	1
	TOTAL	39-41	39-41

**NOTE: English requirement is counted below in the Theatre section—ENG/Shakespeare course**

<b>DTH REQUIREMENTS</b>			
<b>COURSE #</b>	<b>COURSE TITLE</b>	<b>CR.</b>	<b>LIBERAL ARTS CR.</b>
DTH 1000	Creative Process	3	3
DTH 1001	Acting I	3	3
DTH 4101	Modern Dance Technique I **	2	-
DTH 1500	Stagecraft **	3	-
DTH 4002	Acting II	2	2
DTH 4010, 4012	Voice and Speech I	2	2
DTH 2535	Lighting Design I**	2	-
DTH 3202, 3203	Survey of Dramatic Lit I & II	6	6
DTH 2318, 2319	Junior Seminar I & II	4	4
ENG XXXX	Shakespeare (English)	3	3
DTH 2030	Directing	3	3
DTH 2530	Concepts in Scene Design	3	3
DTH 3542	Stage Management **	3	-
DTH 2650 or DTH2665	Theatre for Young Audiences OR Shakespeare with Young People	3	3
DTH 4003	Playing Shakespeare	3	3
DTH 2540	Costume Design	3	-
DTH 1555	Make Up	1	-
DTH 4400	Performance Project - Shakespeare	2	2
DTH 3320	Senior Thesis Seminar Fall	3	3
DTH 4400	Performance Project Dance** Theatre	2	-/2
DTH XXXX	Performance Seminar	3	3
DTH 1500	Stage Crew ** (two semesters)	0	-
	<b>TOTAL</b>	<b>59</b>	<b>45</b>

<b>EDUCATION REQUIREMENTS</b>			
<b>COURSE #</b>	<b>COURSE TITLE</b>	<b>CR.</b>	<b>LIBERAL ARTS CR.</b>
EDU 2000	Fundamentals of Schools and Teaching **	3	-
PSY 2001	Childhood Development	3	3
PSY 2002	Adolescent Psychology	3	3
EDU 2010	Educating Learners with Diverse Needs	3	-
EDU 3367	Methods of Teaching Literacy I	3	-
EDU 3370	Aesthetic Literacy	3	-
EDU 3040	Theatre Education: Early Childhood/Childhood	3	-
EDU 3041	Theatre Education: Grades 7-12	3	-
EDU 3020	Student Teaching & Seminar: Theatre Ed.	12	-
EDU 5260	Seminar on Child Abuse	-	-
EDU 5373	School Violence Prevention/Intervention	-	-
	<b>TOTAL</b>	<b>36</b>	<b>6</b>
	<b>DEGREE TOTAL</b>	<b>134-136</b>	<b>90</b>

## DEGREE REQUIREMENTS FOR MINOR OR 2<sup>ND</sup> AREA OF STUDY

GRADES: STUDENTS MUST RECEIVE A GRADE OF C OR BETTER IN ALL SECOND AREA COURSES. Students choosing Dance & Theatre as a minor must consult with the Department by the end of the first semester of the Sophomore year for curriculum planning.

DANCE MINOR	
COURSE #	COURSE NAME
DTH 1000	Creative Process
DTH 2216 DTH 2214	History of American Dance OR Romantic & Classical Traditions in Dance
DTH 4101 & 4102	Modern Dance Technique I** & II** (or upper level by approval of DTH faculty)
DTH 2245 DTH 2635	Movement Studies OR Introduction to Dance Therapy
DTH 4410	Performance Project
DTH XXXX	1 Departmental elective (including one Liberal Arts course) and 2 additional Technique courses
DTH 4500	Stage Crew** (1) N/C

THEATRE MINOR	
<i>COURSE #</i>	<i>COURSE NAME</i>
DTH 1000	Creative Process
DTH 1001	Acting I
DTH 2200 or 2201	Survey of Dramatic Literature I or II
DTH 3XXX	Performance Seminar
DTH 4010	Voice & Speech I
DTH 4XXX	Performance Project
	Shakespeare (ENG 2000 or 3000 level)
DTH XXXX	Two Departmental electives (including one Liberal Arts course)
DTH 4500	Stage Crew** (1) N/C

**SELF-DESIGNED MAJOR:** Students wishing to create a self-designed major in performance related area should consult with the Directors of the Department. See the current catalog for requirements.



## GRADING

NOTE: STUDENTS MUST RECEIVE A GRADE OF C OR BETTER IN ALL MAJOR AND SECOND AREA COURSES.

Grading is based on a comprehensive assessment of academic achievement and performance, determined by individual skill, intention and initiative.

A = exceptional, consistently outstanding, innovative superior work.

B = work completed as assigned, carefully, diligently organized and completed on time

C = assignments display minimal satisfactory effort, thought and attention, sometimes late

D = does not meet the requirements, late, carelessly prepared

F = failure to carry out the assignment

W-withdraw from Class

**NOTE: If for any reason a student withdraws from a course, it is the student's responsibility to arrange for all appropriate paperwork with the Registrar in order to receive a grade of "W". Failure to do so will mean an unchangeable grade of F.**

\*\*\*\*\*

## FIRST YEAR EVALUATION

The Freshman Evaluation occurs in the Spring of the first year of study and focuses on both academic and performance areas to assess development and determine whether students may proceed to the Sophomore year as DTH majors. Students will be evaluated by a faculty committee for academic stability in required courses and for their level of commitment and contribution to the work and goals of the department.

Failure to achieve satisfactory progress may result in one of the following:

- the student must withdraw from the major and choose another,
- OR, upon recommendation of the faculty review, the student may continue in a provisional status. Provisional status may require retaking certain courses and/or additional study for the completion of the degree.

**NOTE: At the end of the freshman year, majors must arrange to change their freshman year advisor to one in the DTH Department.**

Transfer students will be reviewed upon entering the Department and at the end of their first semester of full time study at the College.

**MINIMUM REQUIREMENTS FOR THE FIRST YEAR EVALUATION**

Majors must have completed with a grade of C or better or be enrolled in the following courses by the Spring of the first year of study:

COURSE #	COURSE NAME
DTH 1000	Creative Process
DTH 1001	Acting I (Spring)
DTH 4101	Modern Dance Technique I ** or equivalent (Fall or Spring)
DTH 1500	Stagecraft ** (Spring of Freshman or Fall of Sophomore year)
DTH 4110	Voice & Speech I (Spring)
DTH 4500	Stage Crew ** (1)
DTH 4405	Peace and Performance-Special Workshop
DTH 1440	FRESHMAN PROJECT
AND	At least ONE additional course in the concentration.

**Students are encouraged to take more than the minimum requirements.**

**THE SOPHOMORE EVALUATION**

The Sophomore Evaluation occurs in the Spring of the second year of study and focuses on both academic and performance areas to assess development and determine whether students may proceed to the Junior Seminar as DTH majors. Students will be evaluated by a faculty committee for academic stability in required courses and for their level of commitment and contribution to the work and goals of the department.

Failure to achieve satisfactory progress may result in one of the following:

- the student must withdraw from the major and choose another,
- OR, upon recommendation of the faculty review, the student may continue in a provisional status. Provisional status may require retaking certain courses and/or additional study for the completion of the degree.

Students transferring to Manhattanville with 40 or more credits should be on track to meet the same requirements. Transfer students will be reviewed upon entering the Department and at the end of their first semester of full time study at the College.

**MINIMUM REQUIREMENTS FOR THE SOPHOMORE EVALUATION.**

Majors must have completed with a grade of C or better all required courses for the first year evaluation with the addition of:

DTH 4XXX	Performance Project (1) in addition to the Freshman Project. NOTE: Since participation in Performance Projects is by audition, some leeway is given.
AND	at least 3 additional courses in the concentration.

**Students are encouraged to take more than the minimum requirements.**

## DEPARTMENT POLICIES

### **SAFETY: STUDENT SAFETY IS THE FIRST PRIORITY**

All students working tech in the scene shop and the theatres must wear proper clothing and appropriate protective gear. Specific requirements will be listed by the Office of the Technical Director.

**CLEANLINESS:** ALL PERFORMANCE, REHEARSAL and SHOP SPACES including the Little Theatre, Kennedy Dance Studio, the EXperimental Theatre, scene and costume shops and classrooms, must be kept clean and orderly. Leave workspaces as you wish to find them. **ABUSE OF OUR SPACES WILL LEAD TO LIMITED USE.**

**UNLESS SPECIFIC PERMISSION IS GIVEN, FOOD AND DRINK (EXCEPT H2O) ARE NOT ALLOWED IN THE LITTLE THEATRE, THE EX OR THE DANCE STUDIO.**

### **CLASSROOM/PRODUCTION ETIQUETTE**

- Arrive on time and prepared to work with all books and materials.
- Be respectful of your professor and your fellow students by listening and contributing to the class in a productive manner.
- Use respectful language at all times.
- Make sure that any criticism is constructive and phrased appropriately.
- Complete all homework and reading assignments and be prepared to reference that work in class.
- No use of electronic devices for personal communication during classes or performances.
- **Do not be the source or the conveyor or rumors. If you have genuine gripes or concerns, bring them to appropriate faculty or staff.**

### **ATTENDANCE**

Performance study depends on active participation and commitment; therefore, students are expected to attend all class meetings on time and be prepared to participate in all activities, including additional hours where required. In the event of an unavoidable absence, the student is expected to notify the instructor in advance of the class. Unless otherwise indicated by the instructor, the following policies apply:

- **For a course that meets twice a week**, more than **two** excused absences will lower the grade.
- **For a course that meets once a week**, more than **one** excused absence will lower the grade.
- **Two latenesses are equivalent to one absence.** Repeated lateness disrupts the class and habitual latecomers may not be permitted into the class.
- Well in advance of “tech week”, students involved in Dance & Theatre productions are required to arrange any necessary absences with instructors both in and out of the department. Policies for participation in productions are outlined in the Sample Production Agreement (pg. 23). Students participating in departmental productions are required to submit all classroom assignments in a timely fashion. This applies to all courses within and without the Dance & Theatre Department.

**DEPARTMENTAL EVENTS:** Majors and minors are required to attend all department events, including departmental meetings, productions (including plays and dance concerts), Senior Thesis Projects, VISIONS Guest Artist Series and Special Events.

### **TIME MANAGEMENT, CURRICULAR AND EXTRA-CURRICULAR PRIORITIES**

It is absolutely essential for students to set FIRST PRIORITY with the successful completion of course work and DTH production responsibilities (i.e. credit-bearing obligations).

Students will not be excused from class or DTH rehearsals to participate in extra-curricular events.

Choose your courses and activities carefully; prioritize your time and commitments.

Bring any potential scheduling conflict to the professor's attention at the *beginning of the semester* or as soon as a conflict arises.

**WRITTEN WORK:** Work assigned in class is due on the date stated in class. Missing class on the due date DOES NOT confer an automatic extension. If you must miss class on a due date, arrange for one of your classmates to bring your work to class or leave it in the DTH office before the class meeting time. **If your work is late, the instructor may record a failing grade and IF your work is accepted after the due date, the grade will be adjusted.**

Review the handbook sections on title page format below. To be accepted, each written assignment must be accompanied by a title page with the information - title, name, date, phone/mail contact, etc.

**SCHEDULING AND CLASS CONFLICTS:** If scheduling conflicts arise – field trips, tech rehearsals, etc. - ask the professor who suggests or requires the conflict to communicate with the teacher or speak to Professors Posnick or Fitzgerald. Do not allow yourself to be put in the middle of such a conflict.

- Be thorough and precise in filling out production conflict sheets for any and all events outside class.
- Rehearsals may not be scheduled in conflict with a class.
- Production calls may not require a student to miss class or leave class early.
- Any modification of attendance requirements, such as the tech week exemption from evening classes, will be made by DTH only. If there's a problem, the production director should communicate directly with the instructor.

**REHEARSALS for Departmental productions may not exceed 18 hours per week, with the exception of Tech Week.**

### **USE OF REHEARSAL TIME**

The following is a list of pointers and techniques to help students when they are rehearsing on their own for a class or production project.

- Always be respectful of the others that you are working with. Be on time, prepared to fully engage in the rehearsal process.
- Do not critique or give notes about the work of other cast members.
- Keep the discussion to a minimum. Analysis is important, but you should not let it keep you from getting on your feet and working through your ideas.
- Every idea has potential. Try, explore, discover!
- Take a short time to warm-up. Putting yourself into a state of readiness is always beneficial.

### **HOUSE MANAGEMENT AND USHERING POLICIES**

The following standards apply to ushering:

- Arrive no later than 7 p.m. and report to the house manager.
- Dress neatly in black. Shirts must have sleeves. No Jeans.

- Ushers must remain in the theatre after the performance in order to prepare the space for the next performance or assist with the strike.

**Ushers are required to remain outside the theatre to attend to latecomers and thus may not be able to see the performance in its entirety. Therefore, if you are required to see the production for your class, you will have to do so on a different night.**

## **DTH CASTING GUIDELINES AND PROCEDURES**

**ALL** members of the Manhattanville community, regardless of race, ethnicity or national origin, performance experience or major, are invited to audition for departmental productions.

The Department of Dance & Theatre adheres to “non-traditional”, non-stereotypical casting policies. When casting a play or choosing performers for a dance concert or production, the main criteria are:

- The talents and abilities of those who audition in relation to the needs of the specific project
- The willingness to take on challenging work and carry it through to completion

DTH casting procedures are designed to be fair and equitable, giving as many people as possible the opportunity to perform and allow upper classmen to fulfill their performance requirements.

### **AUDITIONS:**

- **COME PREPARED**, bring the very best you have to offer and it will be received fully by the directors and choreographers.
- Everyone is nervous during the audition process. Singing, dancing, playing through the fear is the first challenge and an excellent measure of your commitment to the process and your own talents. You are not competing against others, you are competing against fear -- and when you give your best, no matter the outcome, fear loses.
- Directors and choreographers may not tell you during auditions or callbacks which role you are being considered for. You may be asked to read many parts or only one, but casting is not complete until cast lists are posted after callbacks. Even then, directors and choreographers may choose to recast in the early stages of rehearsals.
- **ACCEPTING THE ROLE:** If you are cast in a production, initial your name on the cast list posted outside the Tech Office immediately to indicate your willingness to assume all responsibilities related to the production. If for any reason you are unable to do so, contact the director/choreographer immediately, so the role can be recast.

**IMPORTANT: Do not initial the cast list if you have another class that meets at the same time OR if the production will cause a credit overload and you do not have permission from the Dean of Studies.**

**UPPER CLASSMEN:** You are responsible to audition for all productions in order to fulfill performance requirements. **DO NOT WAIT UNTIL YOUR SENIOR YEAR!**

**DEPARTMENT OF DANCE & THEATRE**

## DTH PRODUCTION AGREEMENT

PRODUCTION \_\_\_\_\_

FALL/SPRING YEAR \_\_\_\_\_

This agreement represents the minimum standard of commitment expected of those who participate in Dance & Theatre productions.

Having been cast in the above named production in the role of \_\_\_\_\_, I agree to abide by the following standards of behavior for the success of the production and for the sake of my own educational and artistic growth and that of my fellow company members.

I understand that drug or alcohol use during the production process is detrimental to the community and our work and will result in immediate dismissal from the production.

**RESPECT:** I will treat all members of the staff, cast and crew of this production with respect and consideration. I will respect our working space by keeping it safe, clean and orderly.

**REHEARSAL, SIGN IN AND PROMPTNESS:** I will attend all rehearsals to which I am called. I will initial the sign-in sheet at least five minutes before each rehearsal. I will appear at rehearsal prepared, materials (pencil, script, etc.) in hand, at the time of the call.

**CALL BOARD:** I will check the callboard daily. Stage management will make every effort to notify cast and crew of changes; however, daily check in is essential.

**CALL IN:** I will inform the Stage Manager ASAP if, for any emergency, I expect to be late or absent. If you do not call in and you do not show up to rehearsal, you will immediately be removed from the production.

**DEADLINES:** I will complete all assignments and deadlines (e.g. off book date) in a timely manner.

**PRODUCTION WEEK:** During the first week of rehearsal, I will arrange for any production week absences with instructors of regularly scheduled classes within and without the Department. I will notify the Director immediately of any conflicts or difficulties.

I will to be available as scheduled during school vacations (Intersession or Spring break) and during "Tech week" immediately preceding the production.

**PERFORMANCE:** I will arrive and sign-in when called and perform to the best of my ability and attend note sessions with the Director/Choreographer.

**PRODUCTION:** I agree to treat all costumes, masks, props etc. with respect and assume responsibility for loss or damage for which I am responsible. I will attend the Photo Call as scheduled.

**STRIKE:** I will participate as needed in set up, clean up, and strike for this production. Strike will take place after the final performance and possibly on the Monday following.

**WRAP:** I will attend a post production "wrap" session as scheduled.

I understand that any breach of this agreement will lower my grade or be grounds for dismissal from the production. I have read and will abide by the above standards of commitment and behavior.

Signature \_\_\_\_\_

Date \_\_\_\_\_

## GUIDELINES FOR PAPERS AND REPORTS

**All papers must be submitted on time**, stapled and with page numbers.

Missing class on a due date does not confer an automatic extension.

Failing grades will be entered for late papers and averaged into the grade should the instructor choose to accept the work.

### **Paper heading upper left corner:**

Name

Email address

Course & Instructor

HW Assignment #

Date submitted

### **FOOTNOTES AND CITATIONS:**

**ALL sources, (books, newspapers, video, internet, etc.), used in papers, research or other writing projects must be fully credited in bibliographic notes and by appropriate citation where quotes or paraphrases appear. Review college and department policies and acceptable formats for documentation.**

### **STATEMENT OF AUTHENTICITY AND PROTECTION AGAINST PLAGIARISM:**

**Include the following signed statement at the end of every paper:**

**I hereby affirm that this paper represents my own work and is free from undocumented sources.**

---

**Your Name & Date**

\*\*\*\*\*

## COLLEGE RULES & REGULATIONS

The Department of Dance & Theatre abides by the rules and regulations set down in the Manhattanville College Student handbook.

### **GRIEVANCE POLICY**

At Manhattanville grievance procedures exist for students who feel they have received biased or unfair treatment by a faculty member in a class, or as reflected in a grade for academic work. Meant to protect students' rights, these procedures are as follows:

1. Students with complaints should first attempt to resolve the issue by discussing their problem with the faculty member involved. This must happen within one semester of the claimed instance of unfair treatment. If the student cannot locate the teacher, he/she should contact the Academic Dean.
2. In the event that the discussion with the faculty member does not resolve the matter to the student's satisfaction, the student should go to the head of the department or program and explain his/her grievance, submitting a summary of that grievance in writing. (If the department chair is the faculty member identified in the grievance, the student should go to the Academic Dean.) This must occur within

5 business days of the discussion with the faculty member. The department or program head will investigate the matter, consulting with the faculty member identified in the grievance, as well as with other members of the department, and going over pertinent records and documents, in an effort to achieve a fair resolution of the grievance. The resolution will be given in writing to the student and a copy sent to the Academic Dean's Office.

3. In the event that the grievance cannot be resolved to the student's satisfaction within the department, within 5 business days after the receipt of the chair's letter the student should make a formal complaint to the Grievance Committee, attaching all pertinent documents and evidence. The Grievance Committee is chaired by the Provost, and in addition, consists of the Academic Dean or, in the case of graduate students, the Dean of the Graduate Program or the School of Education, and the Chairperson of the Faculty. In cases where any one of these members must be excused due to his/her involvement in the grievance, or another conflict or an inability to attend, the chair of the Board on Academic Standards, or another member of this committee, will join the committee. Once the grievance is received in writing, the Grievance Committee reviews the available materials, consults with the student and the faculty member, as well as with the department. After consultation and review of the materials, the Grievance Committee will vote and the decision will be conveyed by letter to the concerned parties.
4. The decision of the Grievance Committee may be appealed to the President or his designee with clear evidence of procedural unfairness or new evidence that might result in a different decision. Such an appeal must be made in writing within 5 business days after receipt of the letter from the Grievance Committee.

For grievances regarding charges of academic dishonesty or for misconduct in the residence halls, please see the Manhattanville Student Handbook and Code of Community Conduct. For grievances regarding academic dismissal, please see the section in the catalog on Academic Probation and Dismissal.

#### **ACADEMIC DISHONESTY AND THE ADVISING OFFICE**

It is the responsibility of the Academic Dean to investigate reported violations of the code of academic conduct reported by faculty. Often, the Advising Office or members of the library staff are called upon to assist faculty determine whether or not plagiarized material is present in work submitted by students. If it is determined that a violation has occurred, the faculty member will sanction the student appropriately, based upon their stated policy in the course syllabus (it is also within the discretion of the faculty member to issue a penalty that is less severe than stated policy, given the severity of the violation). Any penalty imposed by the Academic Dean is separate from, and in addition to, the penalty imposed by the faculty member.

In dealing with cases of Academic Dishonesty, it is important for faculty to have indisputable evidence of the violation, and to confront the student about this violation in a way that preserves the confidentiality of the student's academic record – under no circumstances should students be accused of plagiarism in a public setting (such as the classroom), accused of plagiarism without proof of the offense, or “be made an example of” in front of other students. Please exercise appropriate discretion in discussing the violation and the penalty with the student.

Investigation and evaluation of incidences of academic dishonesty are primarily the responsibility of Academic Dean. Contact the Academic Dean if you need assistance in verifying if a violation has taken place, or are unsure of how to proceed with a particular case, or have any other questions or concerns regarding matters of the academic code of conduct.

The Academic Conduct and Adjudication section of the Manhattanville College Student Handbook is offered for your convenience and protection.

## ACADEMIC CONDUCT AND ADJUDICATION

### ACADEMIC DISHONESTY

Academic dishonesty is a serious form of misconduct in an educational community. It threatens the relationship of trust that must exist among members of that community. As such, it warrants the most serious of responses, including expulsion from the college. It is each student's responsibility to become familiar with these materials and with related procedures and sanctions. In cases where academic dishonesty is suspected, both faculty members and students have an obligation to bring the matter to the attention of the Academic Dean for appropriate action.

Please note: All students are held accountable to these rules, even if a professor does not explicitly specify rules regarding academic integrity in his/her syllabus or course policies.

### FORMS OF ACADEMIC DISHONESTY

Academic dishonesty can take many forms, and although always serious, can be major or minor.

**Minor offenses** usually relate to more technical matters, are isolated or limited in scope, and are not committed for the purpose of academic advantage. Improper citation, failure to use quotation marks around a direct quote or to acknowledge a source in-text or on a Works Cited page, when these instances are isolated and limited, are examples of minor offenses. How such offenses are sanctioned is usually determined by the individual instructor's evaluation of the impact of these technical errors within the context of the structure and content of the particular course. Minor offenses are not required to be reports to the Academic Dean.

**Major offenses** relate to anything that constitutes an action that results in an unearned academic advantage or inexcusable gross negligence. These include, but are not limited to:

- **Plagiarism:** This consists of offering as one's own work the words, ideas or arguments of another. Appropriate citation (including page numbers) with quotation marks, references or footnotes, is required when using another's work; the failure to do so constitutes plagiarism. Copying homework and answers on an exam or report, submitting a term paper from the archives of a group or from another student, procuring a paper from any source (electronic or otherwise) and submitting it as one's own are further examples of plagiarism.
- **False citation:** Providing false information about a source is academic dishonesty. This includes citing a title, author and page as if it were from one source when, in fact, it is from a different source, or including information that did not come from the cited source.
- **Cheating on exams.**
- **Forgery:** Signing the name of any faculty member or administrator to a college form or document without express permission.
- **Falsification:** Altering any official college document, paper or examination to mislead others; or, any deception (written, oral, or electronic) of a College official in an attempt to circumvent College academic policy.
- **Computer abuse:** For all assignments for computer-related courses, students are required to acknowledge any information, from word texts to full programs, that is not their own. In addition, infringing on the rights of other students to gain access to the computer system, destroying or infecting files, copying files or programs without permission are considered academically dishonest.
- **Violation of academic probation:** Any violation of the terms of academic probation, including participating in prohibited student life and athletic activities, repeated and unexcused absences from probation counseling sessions, or other violations of the probationary contract.
- **Destruction, theft or displacement of library materials.**

- Multiple submissions: Work done for one course cannot be submitted for another course without the express permission of the teacher.
- Unauthorized collaboration on academic assignments.
- Aiding another student in the commission of academic dishonesty. For proven or uncontested major acts of academic dishonesty, one or a combination of the following sanctions may be imposed: failure in the course; disciplinary probation for academic dishonesty (this disqualifies the student from participation in sports, student government and student life organizations, academic or departmental honors, study abroad candidacy and the Dean's List); suspension from the College for one or more semesters; expulsion.

For proven or uncontested major acts of academic dishonesty, one of the following sanctions may be imposed by the instructor: Failure of the assignment or failure of the course.

The College may further impose the following sanctions:

- Disciplinary probation for academic dishonesty (this disqualifies the student from academic or departmental honors, study abroad candidacy and the Dean's List, and will require the student to work with an Academic Counseling Program counselor who will monitor the student for further academic integrity violations and assist the student in rectifying any underlying academic weaknesses which may have contributed to the initial violation)
- Suspension from the College for one or more semesters
- Expulsion

#### **PROCEDURES REGARDING ACADEMIC DISHONESTY**

In the interest of tracking repeat offenders, the Academic Dean should always be consulted in any case of suspected academic dishonesty, whether perceived as major or minor. The instructor (or other person witnessing or suspecting academic dishonesty) and the Dean will decide together whether the offense is of a serious nature and proceed in the following manner:

- The student suspected of academic dishonesty will be obliged to meet with the Dean or a designated representative and will have a chance to present his/her side of the story.
- Where the academic dishonesty is uncontested, the Dean, will impose an appropriate sanction. The student may appeal this sanction to the Provost or the Senior Vice President and General Counsel.
- Where the student disputes the accusation of academic dishonesty, the student may ask for a formal review by a committee, usually comprised of the Chair of the Faculty, the Provost, and one member of the Board of Academic Standards. The student has the right to appeal the decision to the Senior Vice President within five days.

## BIOGRAPHIES 2011-2012

### ADMINISTRATION AND FULL TIME FACULTY

**Professor Michael Posnick**, Director of DTH since 1994. He has taught and directed at both graduate and undergraduate levels at Yale and Hunter College, worked with the National Theatre of the Deaf for more than 25 years and served as Artistic Director of Mosaic Theatre at the 92nd Street Y. He also taught at the National Theatre Institute at the Eugene O'Neill Theatre Center and was a visiting artist with The Lincoln Center Institute. He has directed nearly one hundred theatrical and musical productions at venues which include: The Manhattan Theatre Club, Yale Rep, the 92nd Street Y, and the New York Philharmonic Orchestra at Lincoln Center. He served as dramaturge with Pilobolus Dance Theatre for *Davenen*, which premiered at the Kennedy Center in Washington D.C. and the Joyce Theatre. He is co-editor of *Nine Contemporary Jewish Plays*, published by University of Texas Press, Fall 05. He holds an MFA from Yale Drama School and a BA and MS in Education from Yeshiva University.

**Professor Ara Fitzgerald**, Associate Director, Chair of Dance, has had original work produced by Dance Theatre Workshop, The Field, The Production Company, Riverside Dance Festival and the Edinburgh Festival Fringe. Choreographic fellowships include a CAPS Grant, The Yard and the American Dance Festival Music and Dance Project. She was a member of Daniel Nagrin's improvisational company, THE WORKGROUP, and THE ENTOURAGE MUSIC AND THEATRE ENSEMBLE, as well as touring as a soloist with her own company. Her work has been seen on and off-Broadway and in regional theatres including Trinity Square Theatre, Hartford Stage Company, Hartman Theatre and the O'Neill Theatre Center. Prior to joining the Manhattanville faculty, she taught at Connecticut College, the National Theatre Institute, Trinity Square Conservatory, and Rockland Community College. Professor Fitzgerald is a graduate of Connecticut College and has a Master's Degree from Wesleyan University.

**Hannah Fox**, Associate Professor, conducts dance and theatre workshops internationally, teaching and performing in Cuba, Japan, Hong Kong, Northern Ireland, Brazil, Germany, West Africa, as well as all over the United States. Hannah is the artistic director of *Big Apple Playback Theatre (BAPT)*, an improvisational physical theatre troupe in which actors perform audience members' life stories. BAPT brings connection, reflection and entertainment to local schools, non-profit agencies, conferences, colleges, prisons, domestic violence shelters, diversity programs, and public theaters. BAPT performs for the Casey Foundation, the Princeton University Woodrow Wilson Institute, Hunter College's School of Social Work, New York University's Robert Wagner Graduate School of Public Service, New York City's Administration for Children's Services, Leadership Transformation Group, the Buck Foundation, and the Lower East Side Tenement Museum. BAPT has recently implemented an anti-bullying program called *Keep the Peace!* in local schools. Here at Manhattanville College, Hannah has had the opportunity direct, devise and choreograph: *In Our Own Voice* (original piece), *The Crucible*, *Queens Boulevard*, *What Is* (original), *Icarus* (dance), *Lie Over Love to Death* (dance), and *Home Is* (original piece). In 2003 Hannah received her Masters degree from New York University with a concentration in Performance Studies. Her mentors included Richard Schechner, Deb Margolin, Chris Vine, Helen White, Judith Sloan, and Lenora Champagne. Hannah has had articles published in TDR (The Drama Review) (2007), Contact Quarterly (2009), and Utne Reader (2010). Hannah recently published a book called, *Zoomy Zoomy: Improv Games and Exercises for Groups* (2010). Hannah is the daughter of the founders of Playback Theatre and a certified yoga instructor.

**Peter Pucci**, Artist in Residence. 2009 *Westchester Artist of the Year*, Choreographer/Movement Director, Producer, Fall and Spring Dance Concerts.

Peter is a recent Drama Desk Special Award winner for his work on *Orphans Home Cycle*, nine newly adapted plays by Horton Foote, directed by Michael Wilson, Off Broadway at The Signature. He is currently working on new production of the *Big Apple Circus* premiering Oct 2010 at Lincoln Center. Additional credits include: Off B'way: *Queens Boulevard* (the musical) Drama Desk Award nominate and Lucille Lortel Award for Outstanding Choreographer Off-Broadway, *Paradise Park*, *People Be Heard*, *After Ashley*, *The Late Henry Moss*, *True Love*, *Eyes for Consuela*; Regional: *American Repertory Theater: Johnny Baseball*, *Paper Mill Playhouse: Carnival!* Yale Rep: *Safe in Hell*, *The Cherry Orchard*, *Miss Julie*, *The Black Monk*, *The Magic Theater: The Late Henry Moss*; Great Lakes Theatre Festival: *Romeo and Juliet*; Westport Playhouse: *A Marriage Minuet*, *Baltimore Center Stage/Berkeley*

Repertory Theatre: Fall; The Shakespeare Theatre: Ion, Beaux Stratagem, The Merry Wives of Windsor, Twelfth Night; The McCarter Theater: Hamlet, Fool for Love, The Cherry Orchard, The Importance of Being Earnest, The Learned Ladies; The Hartford Stage: Orphans Home Cycle, Midsummer Night's Dream, Summer and Smoke, Eight by Tenn, MacBeth, Camino Real; National Tour: The Civil War; TheatreWorks USA: Romeo and Juliet; Baltimore Opera: Samson and Delilah; Chamber Music Society of Lincoln Center: Renard Dance Commissions: Pucci Plus Dancers; Ballet Hispanico; Joffrey Ballet; Colorado Ballet; Dance Theater of Harlem, Pittsburgh Ballet; Pilobolus Dance Theatre; Peter was a member of Pilobolus for 9 years as well as a rehearsal director. Artist in Residence; Manhattanville College. This fall Peter will be a Guest Professor at the Julliard School of Drama, Harvard University and will be creating a new dance for the Harvard Ballet.

**Michael Lounsbery**, Technical Director, Lighting and Sound Designer, holds an MFA in Theatre Design from the University of Memphis. Over the course of his career he has had the privilege to design lights and sound for theatres such as the Atlantic Theatre, Northern Stage, Vermont Stage, New Century Theatre, and the University of Vermont. He has worked on designs for such shows as *Equus*, *The Crucible*, *Piece of My Heart*, *A Streetcar Named Desire*, *Soul Repairs*, and *Pirates of Penzance* to name a few. When not working behind the scenes, he likes to try his hand at being in front of the lights in performing shows like "A Midsummer Night's Dream," "Greensboro," "Execution of Justice," and "A Lion in Winter." He teaches classes in stagecraft, light design, and sound design. He is very honored to be part of the incredibly talented faculty here at the school.

#### **ADJUNCT FACULTY AND STAFF**

**Mark Beauregard**,

**Wonderful Bere**, PhD, Performance Studies, New York University, New York. May 2008.

M.A., Performance Studies. New York University, New York. May 2002

M.A., Dramatic Art. University of the Witwatersrand, Johannesburg. December 1999

B.A. Hons., Literature, University of Zimbabwe, Harare. December 1993

B.A., Literature and Linguistics. University of Zimbabwe, Harare. December 1992

**Danielle Jolie Dale**, Yoga, has been practicing Yoga for over 20 years. She began teaching it seriously since 2000. Trained in the Bikram Method, her technique is a combination of Bikram, Iyengar, and Ashtanga. She is the manager of YogaSpa in Elmsford, New York where she teaches 5 days a week two times a day. Danielle also teaches at Equinox Fitness Clubs and is an Adjunct/Associate Professor in Musical Theatre at the University of Hartford. Danielle holds degrees in Kinesiology and Dance from the University of Michigan Ann Arbor, and a Masters from New York University Tisch. A Radio City Rockette for 13 years Danielle has relied on yoga and pilates to keep her dancing strong. She has danced on Broadway and has made numerous television appearances. Once a Star Search Finalist and Miss Teen New York USA her credits are many and varied.

**Robert Daley**, Stage Management, holds a B.A. in Speech & Drama from Catholic University of America. He stage-managed and Directed in Washington DC and Off-Broadway and Production Managed Off-Broadway. Currently Production Manager @ TheatreworksUSA where for the past 12 years he has supervised and facilitated the production process of over 60 original musical productions including; planning and scheduling, budgeting and allocating resources, contracting employees and designers, facilitating pre-production design meetings and bid sessions, and monitoring of all production elements. TheatreworksUSA produces two 12 – 14 production-touring seasons annually of between 8 and 22 weeks each between Sept and June. Over the same 12 year period he has hired, trained and supervised 10 - 15 new Stage Managers per season for all the duties related to stage managing these Equity TYA national tours. He has also been Production Manager for the Manhattan Punch Line Theatre, NY, and stage-managed at Ensemble Studio Theatre, NY, LSI Productions, Philadelphia, PA, Women's Project and Production, NY, and The Studio Theatre, Washington, DC.

**Shawn Garnier**, is the coach of the Queens College Dance Team. In high school he was a three time state champion in gymnastics as well as an elite All-American all three years. For two of those years, Shawn was ranked

1st nation-ally in vault. After a tragic knee injury, Shawn (who aspired to compete in gymnastics on the college and Olympic levels) turned his focus to dance. He became a professional dancer for 16 years, touring with Dick Fosters Productions out of Las Vegas, and performing at MGM Grand, Stratosphere, Harrahs, The Sands, and The Aladdin Hotel and Ca-sino. Shawn has performed and choreographed for several Sony recording artists. He choreographed and styled the opening artist at the 2001 Latin Billboard Awards. In NYC, he danced for Paul Taylor, John Seylas (ABT), and with the Rockettes at Radio City Music Hall. Shawn completed his undergraduate degree at Queens College and recently received his MFA in choreography from SUNY, Purchase.

**Heather Harpham,**

**Jon Huberth,** Acting, graduated cum laude from Amherst College with a B.A. in Dramatic Arts and from Yale School of Drama with a Master of Fine Arts in Directing. Jon was an Off-Broadway and regional theatre director for theatres such as Manhattan Theatre Club and Williamstown Summer Theatre Festival; creative director and producer for Vermont's Green Mountain Guild; and teacher of master classes for the National Shakespeare Conservatory. Jon's film company produces videos for such clients as Dartmouth, Amherst, Swarthmore and Kenyon Colleges, NYU School of Law, Princeton, The Nature Conservancy, the American Cancer Society, and the New York City Police Department. Jon wrote for "Sesame Street" and has acted in dozens of plays in the northeast and Off-Broadway. Recently Jon directed the long-running Off-Broadway show "A Jew Grows in Brooklyn" which he is now producing as a television special.

**Andrei Kisselev,** Ballet, was born in Moscow, Russia and began his career at an early age receiving intensive training in ballet by Andrei Ledyakhov (Bolshoi Theater). In 1992 he received a diploma from the Russian Conservatory of Culture and Arts after four years of study as balletmaster and choreographer. In the same year of graduation, Andrei joined the world renowned Moyseev Dance Company. After one year he became a principal dancer with the company and was invited to teach the ballet classes for the company. In 1995 Andrei was discovered by the producers of Riverdance and for the next four years he performed with this international hit show in the USA, Canada, England, Ireland, Germany, Belgium, culminating in a two-year highly successful Broadway production. As performer and dance captain for the Russian segment of the production, Andrei was also ballet instructor for the Irish dancers and played a pivotal role as a Riverdance choreographer. Settling in New York in 2001, Andrei continues to dance and perform as principal dancer with Rebecca Kelly Ballet, Connecticut Ballet, Kentucky Ballet, New Jersey Ballet, Eglevsky Ballet, Ballet Ambassadors, Brynsky Ballet. His Ballet roles have included Nutcracker (Cavalier), Swan Lake (Prince), Coppelia (Franz), Romeo and Juliet (Romeo), Carmen (Toreador). His vast teaching experience includes the Rebecca Kelly Ballet (company classes), Summer Camp Youth Ballet, Connecticut Ballet (company classes and advanced intermediate classes) and teaching at all levels in ballet schools such as LA Dance (Staten Island), LEGGZ Ltd (Long Island) American Dance Theater (Long Island) and Dance USA (Long Island). Andrei also participates in the Ballet Ambassador Public School Educational Program, which brings education in dance to public schools in the New York area.

**Barbara Martinez,** has been performing since childhood. She performs with Pasion y Arte Flamenco Company, Andrea del Conte Danza Espana, Arts Flamenco, Edwin Aparicio Flamenco Company, Spirit of Sepharad and dances with Oscar Valero Company. She has sung for Pilar Rioja at El Repertorio Español and danced in festivals at Lincoln Center, Town Hall, Symphony Space, as well as several productions at The Metropolitan Opera. Barbara also leads her own group of flamenco and Latin jazz music, which debuted at Carnegie Hall in February of 2010 to a sold out house. Barbara is an Honors graduate of Brown University.

**Edwin Maas,** teaches and directs theatre with artists based in the New York Metropolitan area and around the world as part of his International Theatre Laboratory Workshop. His classes and his productions have a strong European physical component and explore contemporary, often foreign, unconventional, provocative works. Maas believes that through practical investigation in an atelier environment the theatre artists' craft truly can develop to create a more powerful level on the stage. As a director, his interests lie in the exploration of the relationship between story, body, space and time. His work endeavours to create a visceral theatrical event and to offer a contemporary perspective on texts and subject matter so as to enrich the senses, the mind and the soul.

**Brian McManamon**, serves on the acting faculties of the National Theater Institute (NTI) at the Eugene O'Neill Theater Center, the Powerhouse Apprentice Training Program at Vassar College and the Hudson Valley Shakespeare Festival. He has also taught at the Public Theater, the New York Conservatory for Dramatic Arts, the Academy of Cinema & Television and Yale University's Dwight-Edgewood Project. As an actor, Brian received a 2010 New York Innovative Theatre Award Nomination for Outstanding Solo Performance in *It or Her*, part of the soloNOVA Arts Festival. Brian also performed *It or Her* at the Berkshire Fringe and the 2010 Frigid NY Festival where it received the Audience Choice Award and was named Best Solo Performance by terraNOVA Collective. NYC credits: Target Margin, MCC, Youngblood, The Lark, E.S.T, Provincetown Playhouse, BE Company & others. Regional: Yale Rep, New Repertory Theater, Boston Playwrights', Provincetown Theater, Capital Rep, title role in *Hamlet* at Burning Coal. Intl: *The Jammer* (Edinburgh Fringe; Fringe First Award), *Misalliance* (TBTB; Croatia). BFA; Boston University College of the Arts, MFA; Yale School of Drama.

**Ben Munesteri**, was a founding member of the Doug Elkins Dance Company and in 1994 founded Ben Munesteri Dance Projects, which has toured nationally and internationally. Recent tours and new dances were subsidized by the National Dance Project of the New England Foundation for the Arts, the Mid Atlantic Arts Foundation, and the National Performance Network. The company has enjoyed recent home seasons presented by The Joyce Theater, Central Park SummerStage, Dance Theater Workshop, Symphony Space, the Whitney Museum of American Art, Performance Space 122, Danspace Project, the World Financial Center, the 92nd Street Y, Lincoln Center Out of Doors, and Dance New Amsterdam. Supported by three recent creation grants from the National Endowment for the Arts, the company has performed at Jacob's Pillow Dance Festival, MASS MoCA, University of California Santa Cruz's Arts & Lectures series, Juniata College, Celebrate Brooklyn, Alverno College (Milwaukee), the Aranoff Center for the Arts (Cincinnati), Florida Dance Festival, Williams Center for the Arts (Easton, PA), and other venues. Ben has received commissioning grants from many arts-presenting organizations and grant awards from the Jerome Foundation, the National Dance Project, the New York Foundation for the Arts, the Foundation for Contemporary Arts, the National Performance Network, Harkness Foundation for Dance, Heyday Foundation, the Charles and Joan Gross Family Foundation, and others. Ben has been an artist in residence at Dance Theater Workshop, Jacob's Pillow, and Joyce SoHo. His company has received numerous creative residencies from schools and organizations including Indiana University, Lafayette College, Jacob's Pillow, MASS MoCA, and Wayne State University. Ben taught at many colleges and universities around the country.

**Jan Nolte,**

**Margaret Paek,**

**Claire Porter**, Porter has performed **CP / PORTABLES** internationally, with appearances in India, Germany, Holland, England, Latvia, and Korea. Porter's US work is extensive. In the New York City area, her work has been produced at Dance Theater Workshop, Danspace St. Mark's Church, PS 122, Joe's Pub, The Kitchen, The Joyce Theate. **PORTABLES** has also showcased at the American Dance Festival, The Lucille Ball Festival of Comedy, Bates Dance Festival, Jacob's Pillow and others. Porter has received several National Endowment for the Arts Choreography Fellowships, New Jersey State Council for the Arts Choreography Fellowships, Mid Atlantic Arts Foundation Awards, Live Music for Dance Award and Commissions from Dance Theater Workshop's First Light Project, The 92nd St Y Harkness Dance Festival. Porter taught courses in Laban Movement Analysis and/or Choreography at Columbia Teachers College, Case Western Reserve University, NYU's Dance Education Program, Connecticut College, Manhattanville College, and HOPE College MI. She teaches her *Fun Dancing Workout* in Bergen County NJ and serves on the Board of DanceNJ. Porter has an MA in Dance from Ohio State, a BA in Mathematics from The College of New Rochelle, is a Laban Movement Analyst, and is represented by PENTACLE/DanceWorks NYC. Fall 2011 Porter will be spending some time in Residence at The Baryshnikov Arts Center.

**Liz Prince**, Costume Design, has worked extensively with Bill T. Jones designing for his works on his company, Boston Ballet, Berlin Opera Ballet and Alvin Ailey American Dance. Other work includes designing for works by: Doug Varone (Doug Varone and Dancers, Jose Limon Dance Company, Dayton Contemporary Dance), Mark Dendy (Dendy Dance, Pacific Northwest Ballet, Dortmund Theater Ballet), Trey McIntyre (Washington Ballet, PHILADANCO, Pennsylvania Ballet, Houston Ballet), Mikhail Baryshnikov's White Oak Dance Project, PILOBOLUS Dance Theatre, Bill Irwin, Neil Greenberg, Ralph Lemon, Jane Comfort, Lenora Champagne, Bebe Miller, Sarah East Johnson, Gerard Alessandrini (MOBIL Masterpiece Theater Celebrates 20 Years on PBS), David Dorfman, Patricia Hoffbauer, Jennifer Monson, Lawrence Goldhuber and Keely Garfield. Photographs of Prince's costumes and sketches for Ralph Lemon's GEOGRAPHY were recently published by Theater Communication Group as part of THE PRODUCTION NOTEBOOKS volume II, edited by Mark Bly. Her work has been exhibited at the New York Public Library for the Performing Arts and Cleveland Center for Contemporary Art. She received a 1990 New York Dance and Performance Award for costumes design. She has designed and taught at Manhattanville College since 2000.

**Valerie Pullman**, Modern Dance Technique, currently serves as General Manager at Connecticut Dance School in Fairfield, CT where she has had a long professional association. For 20 years she was the director of the Darien Dance Center, an 800 student dance school and performance center in Darien, CT. She has a BA from Bennington College in Dance Choreography & Performance and her MA in Dance Education from Columbia University Teachers College. Her professional background includes performing and choreographing with the companies of Jeff Duncan, The Yard, Ze'eva Cohen, Rudy Perez, Jody Oberfelder and her own company while in NYC and CT. Her teaching background includes positions at Florida State University, University of Bridgeport, SUNY - Empire State College, Iona College and Connecticut Dance School. Val has taught all levels of Modern Dance Technique and Dance Education & Administration at Manhattanville College where she has been an adjunct for the past nine years. She was a Master Teacher at Yale University where she worked with the "Yaledancers" and was the dance faculty coordinator at Brant Lake Dance Centre, teaching Modern Dance for ten summers in the Adirondacks. Val has been the recipient of two individual artist grants from the Connecticut Commission on the Arts.

**Ken Rothchild**, Scene Design, is the resident scene designer for the Department of Dance & Theatre, for whom he has designed *Peer Gynt*, *The Bacchae*, *A Winter's Tale*, *The Taming of the Shrew*, *Cymbeline*, *Twelfth Night*, *A Funny Thing Happened on the Way to the Forum*, and *The Crucible*, amongst others. He is also the Resident Scene Designer and Associate Artistic Director of the Irondale Ensemble Project, a 22-year-old ensemble company based in NYC. He has designed over 50 Off-Broadway productions for Irondale, including *The Good Woman of Setzuan*, *Antigone*, *St. Joan of the Stockyards*, *Ghost Sonata*, *Three Penny Opera*, and *Danton's Death*; and numerous original pieces, the most recent of which was *Wasted: the History/Mystery of Public Education* and *How It Got That Way* (whose title pretty much explains what the piece is about). In between times he designed for regional theaters, regional opera, NYC dance companies; assisted on various Broadway and National Tours; worked as an Art Director on the CBS daytime drama *Guiding Light*; and has designed and toured productions in Russia (with Irondale), Israel, Sri Lanka, and India. He has been a member of the faculty at Bennington College, and at Jersey City State College, and has had an exhibit of his designs at JCSC' Courtney Gallery. A graduate of NYU's Tisch School of the Arts Design Program, he is a member of IATSE United Scenic Artists Local 829.

**Steve Shulman**, T'ai Chi, began studying T'ai Chi in 1981 at the New York School of T'ai Chi Chuan (NYSTCC) and began teacher-apprenticeships and actively teaching public classes in 1984. He is a founding member of the Board of Directors for the New York branch of the School, and teaches at (parent organization) T'ai Chi Foundation annual residential trainings (summer and winter intensives). He has given instruction in T'ai Chi at the Ford Foundation, NYS Dept. of Correctional Service, The Interchurch Center, and Coler-Goldwater Specialty Hospital. He is currently one of the senior teachers and teacher trainers at NYSTCC. Steve is a professional trombonist and a member of the Greenwich (CT) Symphony Orchestra, the New Philharmonic of NJ, the New York Gilbert & Sullivan Players, the Bronx Arts Ensemble, and has performed in the Radio City Music Hall Christmas Spectacular and various Broadway shows. He has also studied Argentine tango for 12 years.

**Beth Soll**, History of Dance, studied modern dance and classical ballet with Romanian modern dancers. She attended the Kurt Jooss School in Essen, Germany, and studied in Bern, Switzerland. Her expertise in European approaches to modern dance has been enriched with thorough work in American approaches to modern dance, including the

Graham, Limón, Ailey, and Cunningham styles. She graduated from the University of Wisconsin where she worked as a teacher, choreographer, and dancer. She also worked for dance organizations in Madison and Milwaukee. She then moved to Boston, where she taught at Boston University, the Boston Conservatory, Dance Circle, and the Institute for Contemporary Dance. After dancing and choreographing with Boston companies, she formed Beth Soll & Company. She holds a Ph.D. in the History and Theory of Modern Dance from the University Professors Program at Boston University. Her book, *Will Modern Dance Survive? Lessons to be Learned from the Pioneers and Unsung Visionaries of Modern Dance*, was published in 2002. She is currently based in New York City and is an adjunct faculty member in the Dance Department and the English Language Program at Hofstra University and in the Dance Program at Empire State College. In addition, she teaches ESL at NYU and in the ALP Program at Columbia University. She continues to choreograph and perform with her company.

**Deborah Pratt Tacon**, Modern Dance Technique and Creative Process, has had a long association with Manhattanville and enthusiastically returns to teach this semester. She has taught in the New York area for more than 20 years including at Vassar, Barnard and SUNY Purchase in addition to Manhattanville, and has performed with Marta Renzi, Pauline Koner, Annabelle Gamson and Harry Streeper, among others. A certified teacher of the Alexander Technique, Deborah has a BFA from North Carolina School of the Arts and a Masters from Wesleyan University. She also teaches English and Writing at the American Language Program at Columbia University.

**Bonnie Walker**, Dance for Musical Theatre, is delighted to be returning to Manhattanville, where she choreographed *Into the Woods*, *Cole* and *A Grand Night for Singing*. She recreated Jerome Robbins' choreography for the Tyne Daly revival of *Gypsy* on Broadway, and more recently for the Emmy-nominated CBS Television movie starring Bette Midler. She has served as performer, assistant choreographer, dance captain, and/or stage manager on twenty-four Broadway shows, working with choreographers Michael Bennett, Joe Layton, Michael Shawn, Grover Dale, Gillian Lynne, Crandall Diehl, and Tommy Tune. Miss Walker assisted the late Ron Field for more than twenty-five years on numerous Broadway productions, including *Peter Pan* and the original production of *Cabaret*, as well as the Joel Grey revival of *Cabaret*. She staged fifteen companies of *Cabaret* worldwide including South Africa, Amsterdam, and the London Company, starring Judi Dench. On Broadway she worked with Angela Lansbury in *Gypsy*, Katherine Hepburn in *Coco*, Lauren Bacall in *Applause*, Alexis Smith in *Platinum*, and Sandy Duncan in *Peter Pan*, to name but a few. Miss Walker was the original dance captain of *Cats*, and has served as assistant choreographer for the Academy Awards. She has directed and choreographed for stock and regional theatres and has worked extensively in television. In the academic world, Miss Walker has been Guest Artist at Stephens College and SUNY Brockport, and has directed and choreographed for Carnegie Mellon University.

**Jeff Wanshel**, Playwriting. His plays have been produced by: A.C.T. (San Francisco), The American Place (NYC), B.B.C. Radio (London), Circle Rep (NYC), The Dodgers at the Brooklyn Academy of Music, Repertory Theatre of Lincoln Center, Magic Theatre of San Francisco, Manhattan Theatre Club, Music Theatre Group/Lenox Arts Center (NYC/Stockbridge, Mass.), National Playwrights Conference (Waterford, Conn.), National Theatre of the Deaf, Yale Repertory Theater (New Haven), and many others. Wanshel has worked with directors such as Des McAnuff and John Madden; and collaborated with critics who should know better, among them Martin Esslin, Michael Feingold and Richard Gilman. Five plays are published by Dramatists Play Service and two by Playscripts, Inc.". He has won sundry awards, including two NEA and two NYSCA grants and three Rockefeller Awards in Playwriting. Wanshel's adaptation of Thurber's "The Greatest Man in the World" (The American Short Story, PBS) was nominated for a Writers Guild Award ("Best Comedy Adaptation"). His "Metamorphosis in Miniature", a Kafka adaptation for director Martha Clarke, won him an Off-Broadway "Obie" Award ("Best New American Play").

**Lance Westergard**, is a graduate of the Juilliard School and made his professional debut at the Metropolitan Opera House in a work especially created for him by the great choreographer, Antony Tudor, titled *Concerning Oracles*. As a performer, he has worked with the Metropolitan Opera Ballet Company, Eliot Feld's American Ballet Company, Lotte Goslar's Pantomime Circus, Kathryn Posin Dance Company (Associate Director), Los Angeles Dance Theater (Co-Director), Lar Lubovitch, Manuel Alum, Kazuko Hirabayashi, Tobi Armour, and Remy Charlip's International All Stars. He has been the ballet master for both the Joffrey II Dancers and Ballet Hispanico of New

York. His choreography has been recognized with grants from the National Endowment for the Arts, The New York Foundation on the Arts, Meet the Composer, and the Jerome Foundation. He has written ballets for The Joffrey II Dancers, The Juilliard Dance Ensemble, Manhattanville College, and the Boston Conservatory. He has taught at Sarah Lawrence College, The Boston Conservatory Summer Dance Program, Harvard Summer Dance Center, Taipei Dance Forum in Taiwan, Batsheva Dance Company in Israel, Jacob's Pillow, La Chartreuse in Villeneuve-les-Avignon, France, Paul Taylor Summer Intensive, and The American Dance Festival. As the artistic consultant for the Lotte Goslar Pantomime Circus Foundation he has staged the works of Lotte Goslar on the Omaha Theater for Young People Ballet Company, Hofstra Drama & Dance Program and the Kansas City Ballet; and for solo artists Betsy Fisher and Ara Fitzgerald. Mr. Westergard received a certificate in honoriam for his achievement in dance from the Isadora Duncan Institute. He was Director of Dance at Hofstra University, and is currently, Ballet Master for New York Theater Ballet. Lance is a repetiteur for the Antony Tudor Trust and serves on the boards of the Dance Notation Bureau, The Martha Hill Fund, and the Lotte Goslar Pantomime Circus Foundation.