TO: PRESIDENT ALBERT W. BROWN
FROM: THE FACULTY SENATE
Meeting on May 26, 1969

RE: I. Formal resolution (Act of Determination)
II. Recommendation (Urging the fitness of)
III. Other (Notice, Request, Report, etc.)

SUBJECT: M.A. Program in Theatre.

Moved: The approval of the M.A. program in Theatre with the condition that the department's request for staff be met.

Motion seconded and carried unanimously.

Signed Fredric A. Hutton Date Sent: 6/5/69
(For the Senate)

TO: THE FACULTY SENATE
FROM: PRESIDENT ALBERT W. BROWN

RE: I. DECISION AND ACTION TAKEN ON FORMAL RESOLUTION
   a. Accepted. Effective Date 7/1/69
   b. Deferred for discussion with the Faculty Senate on
   c. Unacceptable for the reasons contained in the attached explanation

II. III. a. Received and acknowledged
     b. Comment:

DISTRIBUTION: Vice-Presidents: Allen, Brown, Johnson, Hutton

Others as identified:

Distribution Date: 7/1/69

Signed: President of the College

Date Received by the Senate: 7/7/69
STATE UNIVERSITY COLLEGE
BROCKPORT, NEW YORK

A Proposal for an Academic Major
In Theatre
Leading to the Degree of Master of Arts

May, 1969
INTRODUCTION

The purpose of this proposal is to establish an academic major in theatre at the graduate level, leading to the degree of Master of Arts at the State University College of New York, Brockport.

The College already offers an approved academic major and minor in theatre in the undergraduate Liberal Arts program. The proposed curricular major in theatre at the graduate level would draw upon the existing staff, library holdings, and other facilities of the Theatre Department. As presently constituted the Department is qualified and able to offer the proposed graduate program. However, additional staff is required to fully implement it.

The existing graduate curriculum in Theatre consists of twenty courses at the "400" level of instruction; of these, eleven will be part of the M.A. program. However, the greatest portion of the student's work will be in levels above the "400". This program adds a substantial number of courses at the "500" and "600" levels.

The Master of Arts program described herein is designed to serve as the first graduate year of specialized instruction leading to the doctorate in other universities. It also equips the student to work in the academic, community, and children's theatre, or to apply the art and technique of the theatre in work with the educationally disadvantaged. The Master of Arts in Theatre also provides the student with an initial background for work in the professional theatre.

There is a need at this College for a major in theatre at the graduate level, evidenced by the rapidly-growing numbers of undergraduate majors and minors in the field. Now in its second year, the Theatre Department has forty-nine declared majors and a number of present students ready for advanced work. There is at present only one institution offering a Master of Arts in Theatre in Western New York, Syracuse University.
ADMISSION REQUIREMENTS

A. The requirements of the Office of Graduate Studies are:
   1. Completion of the baccalaureate degree at an accredited four-year institution.
   2. Submission of the completed application form.
   3. Submission of an official transcript of the applicant's undergraduate record.
   4. Submission of scores achieved in the Aptitude Test of the Graduate Record Examination.

B. The requirements of the Department of Theatre are:
   1. Completion of an undergraduate major in Theatre, or the equivalent, with an average of B or better.
   2. Achievement of a satisfactory score on the Graduate Record Examination.
   3. Submission of two letters of recommendation from individuals who can attest to the applicant's qualifications for graduate study.

C. The decision on each application will be made by the Graduate Committee of the Department of Theatre. Its recommendation to the Graduate Office will be based primarily on the level of success which can reasonably be predicted from the application.

ACADEMIC REQUIREMENTS

The proposed major in Theatre, leading to the Master of Arts degree, will include the following academic requirements.

1. A minimum of thirty graduate semester hours of credit will be required of all students. Eighteen (18) or more of these hours must be at levels above the "400". An average grade of B must be earned for all graduate courses taken. Each student will take at least the following.

   Theatre Research (THE 501)     3 hrs.
   Thesis Study (THE 601)          3 hrs.
   Electives in theatre history    6 hrs.
   Electives, mainly in students' major area of specialization, by advisement 18 hrs.

   TOTAL 30 hrs.

   (Note: A maximum of six (6) hours may be allowed as transfer credit.)

2. Students will be required to pass a written (and/or oral) comprehensive examination demonstrating competency in their major area of specialization. Students may specialize in any one of the following areas: 1) Theatre history and criticism; 2) Acting and directing; 3) scene design, costume design and technical theatre.
3. All students will complete a master’s thesis for departmental approval. Students may elect to write a master’s thesis in the area of theatre history, dramatic theory and criticism; or a production thesis in the areas of acting, directing, or design. All production theses will include a detailed production book, including research on the production, analysis, and designs.

4. Students desiring to conduct a scholarly or a production master’s thesis on a subject requiring knowledge of a foreign language must demonstrate knowledge of that language either by examination or by appropriate undergraduate record showing successful mastery for purposes of reading and translation based on no less than two years of instruction at the college level.

5. Each student must be enrolled full-time (12 hrs.) for at least one regular semester, excluding summer session. A graduate assistant may fulfill this requirement by enrolling for six (6) hours in each of two consecutive regular semesters.

6. All requirements must be met within five years of the admission to degree candidacy. (Students will be admitted directly to such candidacy except in cases where undergraduate deficiencies exist.)

ADVISEMENT

Upon admission to degree candidacy, each student will be assigned an advisor. Together with the advisor, the student will work out a program listing the pattern of instruction required. In developing this pattern, the advisor and student will plan the program in the light of the student’s existing background in theatre, his interest, and his professional objectives. (Where necessary, the student whose background is judged to be inadequate may be required to take additional courses on the undergraduate level.)

The approved program for the student will be subject to regular review on an annual basis, and may be reviewed at more frequent intervals at the request of the student or his advisor. The student's program will be designed to assure competence in that area of specialization in which he plans to do his thesis work.

Students may enroll in graduate courses outside the Department of Theatre with the approval of their advisors, to a maximum of nine (9) graduate course hours in other departments of the College and six (6) graduate course hours at other branches of the State University system. Representative courses or areas which may qualify for such credit are: Music Theatre, Opera, Theatre Dance, Dramatic Literature, and the like.
The Department of Theatre now consists of eight regular members, two with earned doctorates, four with earned masters, one with masters pending. The six listed below will teach on the graduate level. Additional graduate staff will be added as soon as feasible.

**Staff Rank and Degree**

**Louise Moller (Chairman)**  
Professor of Theatre  
Ph.D., University of Denver

**A. Richard Sogliuzzo**  
Assistant Professor of Theatre  
Ph.D., Indiana University

**David Hamilton**  
Assistant Professor of Theatre  
M.A., Syracuse University

**Carol Morty**  
Assistant Professor of Theatre  
M.A., Sarah Lawrence College

**Richard Miller**  
Instructor of Theatre  
M.A., Syracuse University

**Sandra Willison**  
Instructor of Theatre  
M.A., State University of Iowa

**Additional Faculty**

**Bronislaw Sarnier**  
Instructor of Theatre  
P.S., State University College at Brockport

**Siegal, Laraine**  
Instructor of Theatre  
P.A., Syracuse University

**Areas of Special Competence**

Acting and Directing  
Playwriting

Theatre History  
Dramatic Theory and Criticism  
Shakespearean Production

Directing, Acting  
Contemporary Trends in Theatre

Children's Theatre  
Creative Dramatics  
Dance for Actors

Scenic and Lighting Design  
Technical Theatre

Costume Design  
Make-Up

Lighting  
Technical Theatre

Introduction to Theatre  
Business Management
CATALOGUE DESCRIPTION OF GRADUATE COURSES

THE 412 DRAMATIC THEORY (Bogliuzzo)

A history of dramatic theory from Aristotle to the present day with emphasis upon the relationship between dramatic theory and practice as exemplified in the works of major dramatists from each period.

3 semester hours

THE 413 AMERICAN THEATRE 1668 to date (Bogliuzzo)

A history of the American theatre from its colonial beginnings through its period of growth and experimentation in the 1920's to the present day. Representative plays from the various periods will be included.

3 semester hours

THE 415 CONTEMPORARY TRENDS IN THEATRE (Hamilton)

Discussion and analysis of current trends, problems, and achievements in the current theatre of Europe and America.

3 semester hours

THE 422 STYLES OF ACTING (Hamilton)

Intensive study and practice of specific acting techniques as they pertain to Classical, Elizabethan, Restoration, Romantic, Expressionistic, and Realistic Drama.

3 semester hours

THE 430 SPECIAL PROBLEMS IN CHILDREN'S THEATRE (Korry)

Producing and performing drama in the school room, the streets, or community centers, accompanied by workshops with children from the audience.

3-6 semester hours

THE 431 ADVANCED DESIGN (Miller)

Study and practice in all elements of design for the stage: style in setting and costume, solution of engineering problems, coordination of all aspects of theatrical design, including lighting.

3 semester hours

THE 432 HISTORY OF SCENE DESIGN (Miller)

An historical survey of major designers and their work, with emphasis on their theories and styles and the influence of artists, architects and theatre forms on their work.

3 semester hours
THE 453 ADVANCED DIRECTING  
(Heller, Hamilton)

Theory and practice in the production of plays other than the realistic, such as Greek, Medieval, Elizabethan, Restoration, and the like. Studio theatre projects.  
3 semester hours

THE 454 SEMINAR IN SHAKESPEARE PRODUCTION  
(Sogliuzzo)

Problems in the staging and adapting of Shakespeare's plays for modern production. Students study promptbooks of leading actors and directors, view significant Shakespeare films in class as necessary background for their own individual style of Shakespearean directing.  
3 semester hours

THE 481 DRAMATIC ACTIVITIES IN THE ELEMENTARY SCHOOLS  
(Kerty)

Use of creative dramatics and theatre games in the classroom. Preparation of creative programs for presentation. Student projects.  
3 semester hours

THE 482 PLAY PRODUCTION IN THE SECONDARY SCHOOLS  
(Sogliuzzo)

A study of the methods of organizing and teaching dramatic activities on the secondary level. Such are areas as selection of plays, casting, acting, rehearsing, staging, lighting and makeup will be examined.  
3 semester hours

THE 499 INDEPENDENT STUDY  
(Staff)

Arranged in consultation with the professor-sponsor and in accordance with the procedures of the Office of Independent Study prior to registration.  
1-3 semester hours

THE 501 THEATRE RESEARCH  
(Staff)

A seminar in research methods for both theatre scholar and practitioner. (The final paper may serve as the basis for a master's thesis.)  
3 semester hours

THE 513 THE EUROPEAN THEATRE 1650-1800  
(Sogliuzzo)

A history of the development of the European theatre from the Neo-Classical to early Romantic periods: comparison and contrast of theatre movements throughout Europe; readings from significant plays from each period. A knowledge of foreign language while useful is not essential.  
3 semester hours
THE 514  THE EUROPEAN THEATRE, 1800 to Date  (Sogliuzzo)

A history of the development of the European theatre from the Romantic period through the various Realistic and Anti-Realistic movements of the late nineteenth and twentieth centuries. The vital inter-relationship between sociological, political, and philosophical movements and the theatre will be emphasized. Intensive readings in original and secondary sources as well as a body of representative plays.  

3 semester hours

THE 516  THEATRICAL CRITICISM  (Sogliuzzo)

A seminar designed to develop the individual creative potential of the student as a theatre critic. Students will critiqua productions at Brockport, local theatre groups in the Rochester and Buffalo areas, as well as theatre centers in the Stratford, Toronto, and New York. Extensive reading in the works of major European and American theatrical critics.  

3 semester hours

THE 517  ARCHITECTURE AND DECOR  (Miller)

Historical survey of the distinguishing visual elements of design in the major periods in architecture, furnishings and clothing. Extensive use of films, slides, and iconographical material.  

3 semester hours

THE 521  SEMINAR IN ADVANCED STUDIO  (Staff)

Students may elect one or more areas below in any given semester, to a maximum of three (3) hours in each area.

a. Scenery
d. Acting
b. Lighting
c. Costume
e. Directing
f. Organization and Management
g. Playwriting

3 semester hours each area

THE 530  GRADUATE WORKSHOP IN THEATRE  (Staff)

Practicum in play production.  

3-6 semester hours

THE 599  INDEPENDENT STUDY  (Staff)

Arranged in consultation with the professor-sponsor and in accordance with the procedures of the Office of Independent Study prior to registration.  

3 semester hours

THE 601  THESIS STUDY

A scholarly or production thesis executed under the guidance of a faculty member.
A. Richard Sogliuzzo

Education
A.B. Hunter College, City University of New York, 1956
M.A. Columbia University, 1960
Ph.D. Indiana University, 1967

Teaching Experience
Indiana University
Brooklyn College, City University of New York
City College, City University of New York
State University College at Brockport

Publications


Papers Delivered

Publications in Progress
Book: Shakespeare Through the Land of Romance (a study of late nineteenth -early twentieth century practices in Shakespearean production)

Textbook: Drama in the Theatre

Article: "Artaud and McHughen: Tactile Mysticism"

Film Work

Professional Activity
Vice President, American Pirandello Society
Executive Director, Pirandello Festival, Bergamo, Italy
Fulbright Lectureship Applicant to Italy, 1969-70

Professional Affiliations
The Society for Theatre Research (International)
The American Society for Theatre Research
The International Theatre Institute
The American Educational Theatre Association
The American Pirandello Society
David Pession

Education
B.S. (Drama) Syracuse University, 1963
M.A. (Directing) Syracuse University, 1967

Teaching Experience
Assistant Professor State University at Brockport, 1967 - (Directing, Acting, Introduction to Theatre)
Faculty, Benedict College, 1966-67 (Directing, History and Analysis of Theatre)
Instructor, Syracuse University, 1964-66 (Directing, Acting)
Graduate Teaching Assistant, Syracuse University, 1963-64 (Directing, Acting)

Professional Experience
Play Director, Summer Arts Festival, State University College at Brockport, Summer 1967
Managing Director, Summer Theatre of Morristown (NY), Summer 1966
Director, Syracuse University Summer Touring Co., Summer 1965
Tour Manager, Syracuse University Summer Tour Co., Summer 1964
Stage Manager, New Playhouse (Equity company), Syracuse, N.Y., Summer 1963
Lighting Designer, New Playhouse, Summer 1962
Master Electrician, New Playhouse, Summer 1961

Plays directed include
- *Skeleto, or the Idealist* - Ann Jolilloe, 1968
- *Paradise* - Peter Weiss, 1967
- *The Good Woman of Szechuan* - Bertolt Brecht, 1966
- *A Taste of Honey* - Shelagh Delaney, 1966
- *The Typists and the Tiger* - Murray Schisgal, 1966
- *The Firebugs* - Max Frisch (Trans. by W.D. Snodgrass), 1966
- *The Firebugs* - Max Frisch (Trans. by Montecal Folinli), 1969
- *Play* - Samuel Beckett, 1965
- *Krapp's Last Tape* - Samuel Beckett, 1964
- *The Chairs* - Jean Genet, 1964
- *The Bald Soprano* - Eugene Ionesco, 1964
- *The Hostage* - Brendan Behan, 1963

Professional Affiliations
- Actor's Equity Association
- American Educational Theatre Association
Carol T. Korty

Education
P.A. Sarah Lawrence College, Performing Arts, theatre emphasis, 1966
B.A. Antioch College, Theatre Major
Connecticut College: School of Dance: summers 1957 and 1961
Perry-Mansfield School of Theatre and Dance: summers 1953, 54 and 56
Additional professional study in New York City with
Michael Howard (acting); Viola Spolin and Don Breckington (voice);
Alan Veyna, Marco Cunningham, Martha Graham, and Jose Limon (modern dance); and
American Ballet Center and Metropolitan Opera School of Ballet (ballet); and Lula (jazz).

Teaching Experience
Department of Theatre, State University College Brockport: 1967 - present:
- Department of Theatre, Antioch College: 1966-67 (teaching associate);
- Sarah Lawrence College: 1965-66 (student teacher of dance);
- 1965-66 Paid assistant to Viola Spolin, author of Improvisation for the Theatre and originator of Theatre Games. Assisted her in her Theatre Workshop class at Sarah Lawrence College, where she taught the techniques of game theory, and worked with her on preparation of material for new publications dealing with the expansion of the game technique.
- Almora Playhouse, Stormville, New York: summer 1965 (dance instructor and choreographer in performing arts program for ages 7-17);
- South Brooklyn Neighborhood Houses, Brooklyn, New York: 1964-65 (group worker for girls aged 8-13: organized and taught classes in drama, dance, arts and crafts, supervised student teachers.);
- Melrose Day Camp, Blue Bell, Pa.: summer 1960 (drama instructor and director for girls aged 5-13);
- Camp Kincaski, Goddard College, Plainfield, Vt.: summer 1959 (counselor in teen-age work camp: instructor of dance and acting, director of Fairfield State Hospital, Newtown, Connecticut: 1958-69; trained in classes to mental patients of all ages.

Performing Experience
- New York City Opera, Love for Three Oranges, dancer, spring 1963;
- Modern Dance: solo member of Merle Hensian Dance Company, performances in New York City and New Jersey 1964-65;
- solo member of Charles Weldman Dance Company, performances in New York City 1961-62;
- Children's Theatre: actress on The Noisy Ghost, The Nip and Tuck Players, performances in New York City, fall 1963;
Richard Miller

Education
B.S., M.A., Syracuse University (1965-1967)

Professional Recognition
Member - Phi Kappa Phi (National Speech Honorary)
Co-Founder - Ensemble Theatre (Student Touring Co.)
Actor and Chief Carpenter - New Playhouse (Professional summer stock)
(2 years)
Member - Actor's Equity Association
Actor and Technical Director for Syracuse University Touring Co. (2 years)
Student apprentice at the American Shakesspeare Festival and Academy (1961)
Graduate Assistantship - Syracuse University (1965-66)
Certificate of Merit for Scenic Design awarded 4 times at Corning Theatre Festival
Designer and lead actor for Waiting For Godot
Awarded Best Production at Corning Theatre Festival (1968)
Received Best Actor Award at P.P.I. Drama Festival for performance in Krapp's Last Tape
Designer and Technical Director State University College at Brockport - Fall, 1966

Productions Designed
The Bevis - 1967
The Firebugs - 1965
Oh, Wilderness - 1965
D'Till Amaer - 1966
The Crucible - 1967
Oh, Dad, Poor Dad - 1967
Snow River Anthology - 1967
Little Mary Sunshine - 1967
Pass/Case - 1967
Reaping for Godot - 1967
African Folk Tales - 1967
The Country Wife - 1968
The Turk in Italy - 1968
Wizard of Oz - 1968
Shelley, or the Idealist - 1968
Twelfth Night - 1968
Cyrena de Petruccia - 1967
Three Penny Opera - 1968
Sandra P. Williamson

Education
B.F.A. - Columbia University - 1958
M.A. - State University of Iowa - 1961

Professional Experience
2 years Scene Designer - Summer Stock - Green Mountain Theatre, VT.
(Equity Company) 1956 - 1960
Lighting - 35 productions
Lighting Designer - Equity Library Theatre, New York City - *The Last Mile*
1959

Costume Designer - Palo Alto Community Theatre - 2 productions 1962
Costume Assistant - 2 years - State University of Iowa
Designed set for one major production - Roy Friend
3 - student productions

Designed and executed - 2 major productions
Costume Assistant - Stanford University - 1962
Costume Designer - Dartmouth College - 1962-64
GENERAL REFERENCE AND RESEARCH MATERIALS IN DRAKE MEMORIAL LIBRARY

2. Bibliografia del teatro Mexicano del siglo, Lamb.
23. Film Library Catalogue.
28. Index to One-act Plays, Loges, 1924.
29. Index to Plays in Collections, Ottemiller, 1984.
30. Index to Skits and Stunts, Ireland, 1958.
37. Players Library, British Drama League.
38. Puppet and Shadows, Rensome, 1931.
42. Theatre and Allied Arts, Baker.
43. Theatre and Stage, vol. 1 and 11, Downs.
44. Theatre Books in Print, Santenello.
45. Theatre Dictionary, Granville.
46. Theatre Languages, (Dictionary), Bowman.
52. New York Times Index.
54. Cumulative Magazine Subject Index, 1907-1920.
55. The London Times, 1785 to date.
56. The London Times Index.
57. Poole's Index to Periodical Literature, 1802-1902.
59. Subject Index to Periodicals, 1915-1936.
60. Weekly Rehearsal, 1731-1735.
61. Social Science and Humanities.
63. Costume Index, Monro and Cox.
64. Dictionary of English Costume, Cunnington, 1960.

MICROFILM: History of the Philadelphia Stage Between the Years 1740 and 1855 Sunday Dispatch, Westcott.
Holdings of Theatre Journals
At Drake Memorial Library
State University College, Brockport, New York

5. Comparative Drama.
7. Cue.
27. Restoration and 18th century theatre Research, 1967, vol. 6
(Under Literature 513 but under Theatre)
32. Show Business.
34. Teatro, 1967.
40. Theatre Survey, 1925.
41. Theatre U.S.A. (Incere), 1965, vol. 004-
27. Inter-State Tettler (Negro).
31. Modern International Drama.
32. Theatre Documentation.
33. Central Ontario Drama League.
34. Chorages.
35. Controcorrente.
36. Courrier Dramatique de l'Ouest.
37. Divaldo.
38. Echo.
39. Drama.
41. Etalo de la Foire.
42. Funbe.
43. Harlekin.
44. Impresario.
45. Mimos.
46. New York State Community Theatre Journal.
47. Nos Spectacles.
49. Paris Theatre.
50. Performing Arts.
51. Playbill.
52. Players Bulletin.
53. Players Showcase.
54. Primer Acto.
55. Puppet Master.
56. Puppet Post.
57. Siperio.
58. Southern Theatre.
59. Spettacolo.
60. Spiel in die Schule.
61. Spielplan.
62. Spotlight Contacts.
63. Stage in Canada.
64. Studii Si Carostari de Istoria Artel-Teatru, Muzica, Cinematografie.
65. Teatern.
66. Teatro.
67. Teat.
69. Intermission Magazine.
70. Theater Der Zeit.
71. Theater-Rundschau.
72. Theatre und Zeit.
73. Theatre.
74. Theatre dans la Monde.
75. Theatre en Pologne.
76. Theatre Research.
77. Theatre World.
78. Thesols.