



AMPSHIRE COLLEGE

THEATRE Program

DIVISION II ADVISORY

For Theatre Concentrators
and Interdisciplinary Studies including Theatre

But theatre isn't
the only thing I study -
Are you sure I need this?

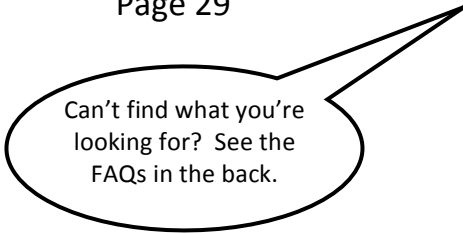
Just open it
and see.
It might be
helpful.

Okay,
but it's
kinda long...

Don't worry,
there's a
table of contents.

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Can't find what you're looking for? See the FAQs in the back.



INTRODUCTION

The Hampshire College Theatre Program is comprised of four interdependent elements: Courses, Theatre Board, Learning Activities, and the W. Kramer Guest Artist Series.

We declare, even amidst a mechanized and digitized world, that live theatre is still relevant. We believe it enraptures us, changes the way we think and feel, and allows us to enter and experience culture, class, race, gender and sexual orientation through completely different points of view.

We believe theatre is a vehicle for social change, and that change often begins with self-awareness and transformation.

Our interdisciplinary courses mediate our historical roots in ritual, and our interest in creating new and experimental forms through the use of flexible spaces, innovative forms of technology, non-traditional texts and movement-based languages. We enjoy pushing the boundaries of theatrical form, and redefining the content and character of contemporary drama.

We believe theatre teaches and necessitates collaboration, and implement this philosophy in our classrooms and studios where students, faculty and staff are required to collaborate.

Hampshire College's Theatre Program is an active and essential component of the School for Interdisciplinary Arts. The School for Interdisciplinary Arts (IA) is a non-hierarchical, democratic and diverse association of students, staff, and faculty who believe that freedom of the imagination is fundamental to a just and dynamic society. Designers, writers, social critics, arts educators, performers, directors, sculptors, visual artists and entrepreneurs, we share an interest in collapsing and transcending traditional boundaries between disciplines to engender new processes and modes of artistic, emotional, and intellectual expression.

For more information about our program go to:
www.hampshire.edu/academics/theatre

The Theatre Advisory/Guide was prepared for a wide range of students investigating areas of theatre. The guide would not have been possible without the careful reading and suggestions of the theatre faculty and staff. Many students have also contributed to the range and topics covered here by their example, interests and suggestions.

As part of an experimenting college, the Theatre Program is always reevaluating the strategies, purposes and goals of its educational process. It is always wise to check with your advisor for the most up-to-date information on revisions or changes.

WELCOME TO THEATRE!

You are about to enter the second most important phase of your Hampshire education – The Division II in Theatre. It is an exciting time of exploration, production, learning, and reflection. The theatre faculty and the Theatre Program welcome you and we look forward to working with you.

If you don't have a committee yet, don't worry. The Div II starts with an idea. Everyone starts with a couple of courses, a couple of learning experiences, and a couple of ideas. This guide may help you to begin that process by telling you a little more about it. If you are a transfer student, this guide may be helpful to you in catching up with the various terms and references everyone around you seems to have been using forever.

The material you are now reading in this advisory may help answer some of the many questions you are bound to come up with in the development of your Division II theatre studies. Certainly, all the questions will not be answered here. Because each student has the freedom to develop an individually tailored range of studies and experiences, there will always be unique questions and challenges. Your Div II will not look like anyone else's! But we may be able to point to general guidelines and principles that can help you develop your ideas and goals. You should begin now to talk with other students who have filed or completed their Division II as well as with the theatre faculty. These are important sources of information and guidance. The Advising Office (CASA, x5498, casa@hampshire.edu) is also an important source of information, particularly about the newest College regulations on Division II.

CHARTING YOUR WAY

There are three charts in this advisory that may help simplify the Division II concentration.

The chart on page 4 outlines the **STEPS FOR BEGINNING DIVISION II**: Finding and securing a committee, choosing courses and learning activities, deciding on a community engaged learning project, considering multiple cultural perspectives, and filing the contract.

There are two different **DIVISION II PATHWAYS** you can take in the Theatre Program: A Concentration in Theatre or Interdisciplinary Studies including an aspect (or aspects) of theatre. The flow chart on page 8 outlines these pathways.

The last chart in the advisory, on page 21, summarizes the **PROCESS FOR COMPLETING DIVISION II** – from writing the retrospective essay to compiling your portfolio to the final meeting. There's also a checklist on page 25 to help you with putting your portfolio together.

Each chart is accompanied by a more detailed explanation of each component. The page numbers for corresponding information are located below the topic.

STEPS FOR BEGINNING DIVISION II

CRAFT A DRAFT
DIV II PROPOSAL
(pg. 5)

FIND & SECURE YOUR
DIVISION II COMMITTEE
using the theatre application process
& the Hub committee request process
(pg. 5)

The things in the gray
boxes are the main
components of a
Division II.

SELECT COURSES
(pg. 9)

CONSIDER LEARNING ACTIVITIES
(pg. 11)

CONSIDER OPTIONS FOR
COMMUNITY ENGAGED LEARNING
(pg. 15)

CONSIDER OPTIONS FOR
ENGAGEMENT WITH
MULTIPLE CULTURAL PERSPECTIVES
(pg. 17)

FILE THE CONTRACT ON THE HUB
(pg. 18)

SCHEDULE
YOUR FIRST DIVISION II
COMMITTEE MEETING!

You may want to
schedule a meeting
with your committee
before you file your
contract on the Hub.

THE COMMITTEE REQUEST PROCESS

The committee request/theatre application is provided on the Hub to get a sense of the area in which you desire to work and to determine which faculty members you'd like to work with. This form is intended to help students prepare for the transition from Division I into Division II. Note that this is not the student's Division II contract. The form includes questions about what you might want to study during Division II. It is used for faculty to get a sense of your potential concentration.

When you are ready to complete the contract process you should know that there are copies of many Div II portfolios complete with contracts available in the box office in Emily Dickinson Hall (EDH). You may also want to check out copies in the advising office and many other places on campus (including faculty offices). These are examples of Div IIs other students have filed, including other academic areas and Schools, and may give you suggestions and ideas. Your draft proposal should provide some information about the areas of theatre you're interested in and how you see them linking to other areas of study. Consider the questions you want to explore during your Division II – these questions are the heart of the Division II contract. The committee request process happens through the interface of The Hub. **YOU MUST ALSO COMPLETE THE THEATRE APPLICATION** which provides supplemental information necessary for the theatre program to determine which faculty will be working with which students. You should expect this draft of your contract to go through some revisions after you have faculty members committed to working with you.

COMMITTEE MEMBERSHIP

Having a theatre faculty member on your Division II is the next important step. How do you know which theatre faculty member would best serve your needs? Faculty bios can be found on the Hampshire website under the School for Interdisciplinary Arts at <http://www.hampshire.edu/academics/7188.htm>. (You can also find the bios of faculty from other Schools on the Hampshire website).

As you know, **we use an application process for this step in the Division II process**. You may have just gone through it. There are times in each semester when we announce the application process (these are listed on the Intranet or you can call the IA office at x5824). You can secure application forms in the early fall and later spring semesters at the IA office in the Writing Center next to Emily Dickinson Hall. The application is fairly simple and intended to give the faculty some guidance in how many people are applying and how to best use our resources. It is also a good way for us to learn a little about your interests. We will post the results of the theatre application process outside the box office and on the theatre bulletin board in about a week after each deadline. This information will also be reflected in the results of the committee request process form on the Hub. Once this process is finished, you should very quickly make an appointment with the faculty member to discuss your plans. Most faculty members work by office hours and post those hours on their doors, on hampedia, or somewhere else easily accessible. The IA office (x5824) also knows everyone's office hours so you can call them. Because office hours are so important in the Hampshire process (individual conversations with students are at the core) you need to schedule this time carefully. Plan ahead. It's really hard to get last minute meetings unless there is a cancellation. It is also very easy to get caught up in the production and rehearsal process and forget to see your faculty. Don't let this happen.

This is also an important time to exchange email addresses. Your committee needs to know how to get in touch with you...often pronto! What is your phone number? Your box number? Alternative email address?

Students may post the contract as ready for faculty signatures anytime between the beginning of the third semester and the beginning of the fourth semester of enrollment (the final deadline). Completing the theatre application early means you'll have commitment from someone assisting you during the first semester of Division II.

Sometimes, especially for transfer students or students switching from one area of concentration to another, there is the question of knowing the faculty member sufficiently to work on a Divisional committee together (either Div II or III). It also works the other way. The faculty member will usually want to know something about the skills and promises of the student (in practice, the Div II chair automatically becomes the student's advisor and vice versa unless otherwise arranged between the student and the faculty member). After all, that faculty member is charged by the College to write a formal evaluation of your work as a part of the transcript. Usually, divisional committees are formed out of the classroom experience between the student and the faculty member. This is the best way for the two groups to work together. You know something about each other and are both confident in the expectations and promises for a successful experience. The lesson here: **it is very wise, if you want to file with a particular faculty member, to take a class with them.** And that class should be central to your concentration and interests. The second lesson here: as they say, if you just want a rubber stamp, got to Hastings.

Once you have your theatre faculty member, you will also find your other member - most likely you have done this as a part of the committee request process. If not, your theatre faculty member can help you complete this task. Division II contracts need two Hampshire faculty members. Whether you are a theatre concentrator or are conducting an interdisciplinary concentration including theatre, we encourage you to work across schools and seek a faculty member from another school to serve on your committee. This cross-pollination is important and affords you the opportunity to get a range of perspectives on your work. You may also have taken courses at other 5-College campuses and developed a strong learning experience with a faculty member there. If so, you may want to ask them to be a third member of your committee. Many theatre faculty at the other schools have served on Hampshire committees and are familiar with our ways of working. In fact, they seem to really like the process! The only word of caution here is that the bigger the committee, the harder it is to find a time for all of us to meet! Scheduling can become a big headache so anything beyond three faculty members becomes especially difficult. You'll soon learn this. Because one of your first tasks will be to schedule a full committee meeting as soon as all members have signed the contract. Also, you should anticipate full committee meetings with the full membership of your committee near the end of your next-to-the-last semester and three full meetings in the final semester of your Division II (one at the beginning, one in the middle and one at the end). These will last about an hour. Remember, too, that you will also be meeting with members of your committee individually, often around their areas of expertise and your concerns.

Hampshire is a small college. Probably that is why you chose it. There is a level of personalization to the interaction and learning that is special. It is also an intense experience, for you and for the faculty members. That is why Hampshire offers a generous sabbatical policy for the faculty (time away to recover and do other work). How does this affect you? Well, the best laid plans and all that. What if your faculty member is away your last semester of your Div II? Well either you faint

and then dial 911, or you plan for this ahead of time. Div II can be passed at the end of the spring semester or the beginning of the fall semester following the completion of your Division II work. Usually the faculty will tell you in advance if a sabbatical they have planned will affect your timetable. Note, also, that the College is obliged to provide a faculty member for your committee, under the terms of your filed contract, to the best of their ability. The theatre faculty also work together to think through possible shifts in committee membership due to sabbaticals. The best advice is to ask the faculty members on your committee if they will be there throughout your Div II studies.

Sometimes, after the results of the theatre application process are determined, a student will ask, "Why did I only get one theatre faculty member on my committee?" The answer is that in some years, the number of students filing Div II or III exceeds the capacity of the faculty. In those years, the faculty will often distribute themselves to one per committee as a way of meeting the student demand. At other times, faculty, who are after all people (amazing!), will have a particular interest in a project or production that matches their own studies or interests. It depends on the topic of the divisional contract and the number of students filing (remember this is a two year process so we have to calculate not just for this year, but also next year). If the divisional filing is a theatre concentration, every effort is made to include two theatre faculty on that contract filing. We also encourage students to consider working across schools and disciplines and Interdisciplinary concentrations usually get only one theatre faculty member.

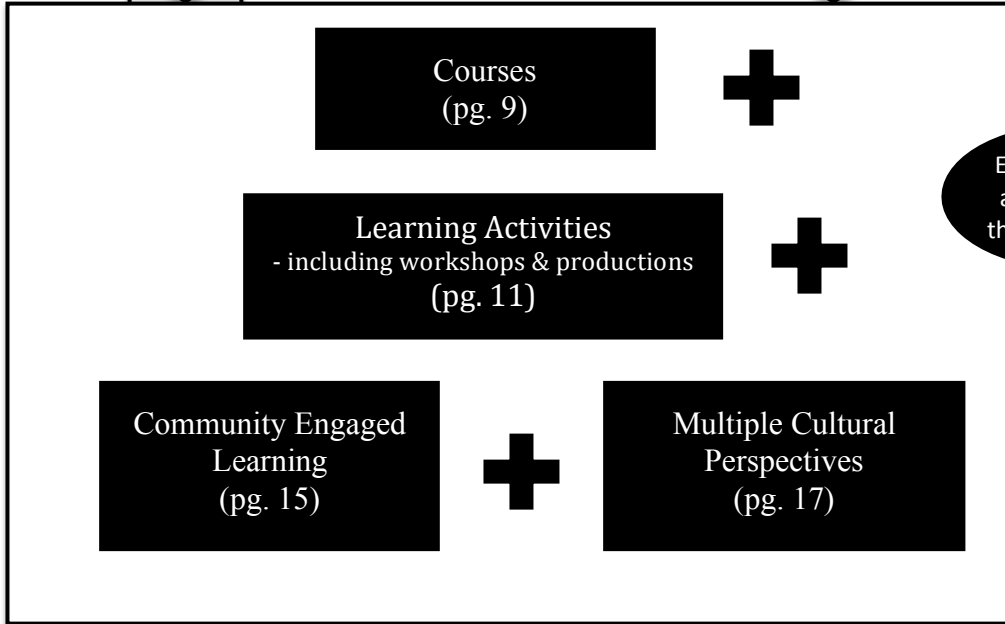
The Division II Pathways for Theatre Studies chart on the next page is intended to help you understand the differentiation between a concentration in theatre and an interdisciplinary concentration combining several areas of study including theatre. Why is this consideration necessary? Theatre making is a skill as well as an academic pursuit. You cannot acquire the skills in one summer that most students have taken at least the two years of Div II to learn. If you are planning an interdisciplinary Div II, you will need to do the minimum theatre course work. Additionally, **if you are planning a production as part of your Div III, you will need to follow the pathway for theatre concentrators to ensure a well-rounded understanding of the art of theatre.** Also – if you are planning on slotting a show as a part of the Hampshire Theatre Season, you will need to meet the requirements for this process. See the slotting application on the theatre website for guidance.

DIVISION II

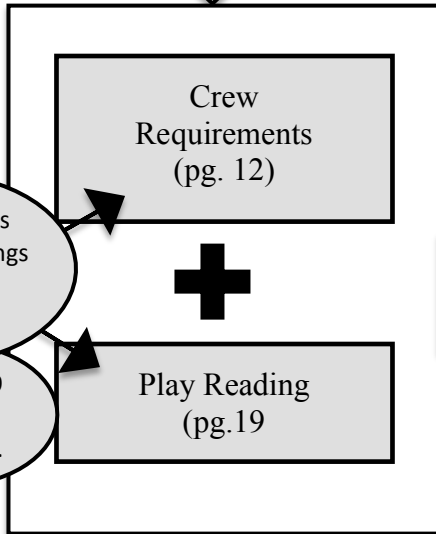
Pathways for Theatre Studies

CONCENTRATOR
Primary focus = Theatre
and/or
Production anticipated for Div III
(pg. 9)

INTERDISCIPLINARY STUDIES
Combining several areas of study
including theatre, but no production
anticipated for DIII
(pg. 9)



Everyone does all the stuff in the black boxes.



Concentrators also do the things in these two boxes.
See pg. 9 for the rationale.

Fini
On to Div III!

THEATRE CONCENTRATOR or INTERDISCIPLINARY STUDIES?

How do you determine if you are a Theatre Concentrator or if you're conducting a Division II that is Interdisciplinary? There are a couple of ways to think about this. First and foremost, if you are at Hampshire, you're bound to work interdisciplinarily – that's what a liberal arts education at Hampshire is all about. But there are some folks who really, really need to put on plays. And there are others who want to use the tenants and tools of theatre for other purposes. Both require learning the basics of theatre, then moving into an area of specialization if you so desire.

If you're thinking about applied theatre requiring substantial work across disciplines (i.e. history and theatre of the oppressed or women's studies and dramaturgy), you might want to go the route of an Interdisciplinary Studies concentration, which includes theatre. Interdisciplinary Studies Division IIs take a variety of theatre courses (as listed in the Courses section), which will provide a basic understanding of theatre. The average Division II student includes 12-15 courses so the five theatre courses and/or theatre learning activities represent only a fraction of your Division II.

If you're even remotely thinking about the possibility of doing a production for Division II or Division III, you should fulfill the concentrator expectations. Regardless of whether or not you're thinking about slotting for the production season, the skills we hope you acquire as a concentrator are incredibly beneficial to producing theatre in any space, anywhere, now or in the future. For those of you considering Theatre Licensure, you will need to sign on as a theatre concentrator due to the courses required to receive your license to teach theatre in elementary or secondary education settings (see pg. 26 for more information on Theatre Licensure).

Being a theatre concentrator requires two steps beyond those of Interdisciplinary Studies including Theatre: Play Reading and Crew Requirements. Requirements?! Yes, even at Hampshire College – there are some things that are required. And the theatre program is not the only program on campus with requirements – ask one of your friends working in studio arts, the Lemelson program or dance – they also have Division II requirements for their concentrators. Anyhow, the explanation for these two extra steps is quite simple – it's all about LEARNING - the development of the language and tools utilized in the art of theatre making.

COURSES

The "Future Coursework" section of the contract lists all courses you think apply to your Division II. Where do you find these courses? Ask your faculty members for suggestions, look on the Hub for past offerings, and check out courses usually offered at the other colleges. This section should also include relevant learning activities (more about this later). **The Division II is the concentration.** This is the time you explore a series of topics in depth. It is like an onion. At the core is your real passion, your real interest. For most of us this is some aspect of theatre. We love seeing it. We love working on it. We love staying up late at night. We love teaching it. We like the group effort and we love the applause! Courses here might include acting, design, creative drama, or playwriting. This "core" is what you cannot live without. Around that core are the other layers of the onion. These are other theatre courses that will help you understand the art form and other courses that contextualize, support, and intersect with your theatre interests.

Because we are a liberal arts school instead of a fine arts school, we believe that liberal arts courses make for a better thinker in the theatre. Courses in psychology, computer sciences, in

anthropology, the natural sciences, and education, for example, are logical complements to your study of theatre. Talk with your committee about how to include these courses in your Division II in a way that supplements and nourishes your concentration.

Not all theatre investigations are production oriented. Yet people interested in creative drama, drama therapy, or applied theatre for social change also utilize the tools of the craft and therefore need basic training in and understanding of the art form of theatre. If you want to do a Div II in theatre or an interdisciplinary Div II that includes theatre, the following are the minimum courses you will need to include as part of your study:

A course in

- **acting or directing**
- **child drama, social action or applied theatre**
- **design (lighting, sound, costume or scenic)**
- **playwriting or performance creation**
- **theater history or literature**

We also highly recommend you take a theatre management, arts management, or nonprofit management course during your Hampshire career. This is especially important for folks interested in stage management, production management, and producing.

Of these five expectations (in bold), two could be project based learning activities instead of traditional courses. For example, costume design with faculty mentorship on two productions could count as a course in design. These activities must be negotiated with your committee. If one of your committee members is feeling generous, one of these projects could turn into an independent study!

As mentioned earlier, the average Division II student includes 12-15 courses so these five courses and/or project based learning activities represent only a fraction of your Division II.

Theatre has many sub-fields under its umbrella therefore we recommend you consult with your committee to discern what other classes outside the theatre program would be beneficial. Below are some suggestions according to field:

Acting: Movement/Dance; Psychology; Sociology; Voice; Mask Work; Puppetry

Child Drama: Education/Pedagogy; Child/Adolescent Development; Art Education; Collaborative Art Making; Children's Literature; Multicultural Education

Design: Architecture; Studio Arts – Painting, Drawing, Sculpture; Film/Photo/Video Production; Installation Art, Mixed Media, Art History, Literature, Fabrication, History; Computer Generated Imagery

Directing: Psychology; Social Anthropology; Visual Language Acquisition; Photography; Film; Video; Intergroup Dialogue

Dramaturgy: Social Anthropology; Ethnography; History; Literature; Languages; Critical Theory

Playwriting: Creative Writing; - Poetry, Fiction, etc., Screenwriting; Journalism; Literature; Critical Theory; Visual Arts – Architecture, Art History, Photography;

Production Management: Social Entrepreneurship; Business Management; Theatre Management; Collaborative Art Making; Intergroup Dialogue

Storytelling: Mythology; Literary History; Ritual; Literature; History; Critical Theory

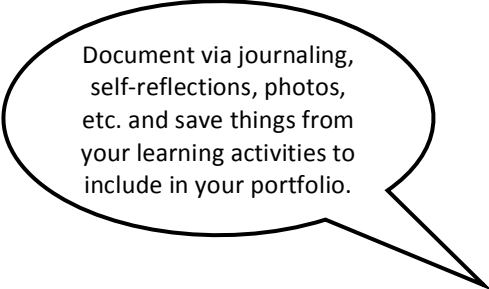
Theatre History/Literature: Literature; History; Sociocultural Anthropology; Geography

Theatre For Social Change: Grassroots Organizing; History Of Social Movements; Critical Pedagogy/ Critical Theory; Cultural Anthropology

LEARNING ACTIVITIES

Learning activities are key components of a Hampshire Division II with a theatre component. Students often ask how they can get “credit” for the extensive work that they do outside of classes. First, Hampshire doesn’t have a credit system, but we do have many ways to count all the work you do towards your degree. Learning Activities can provide a rich complement to the range of studies at the Division II level. Examples of learning activities include summer internships with a theatre company, workshops, field study, study abroad, working on productions (including 5-College productions) in various capacities, EPEC courses, and projects with various communities, tutorials, and community projects. As you can see, the range of what makes up a learning activity is quite broad. Learning activities are similar to courses, though they are not substitutions for courses. **They are opportunities for learning.** Sometimes they lack the formal structure of a classroom; sometimes they are more formal. Sometimes they take place on campus. Sometimes off. The key issue is a discussion with your committee about the learning activity; that is, how is this experience relevant to your Division II studies. Hampshire is unique in validating this kind of learning as a legitimate part of the Divisional learning process.

You are the first person to determine what a learning activity is. Your next step is to discuss it with your committee chair. Keep in mind that activities for which you are paid are usually not considered learning activities unless the training, while being paid, is substantial to your divisional studies. Just as with courses, you will need to provide independent evaluations of this kind of work and your own self-evaluation of your performance in that work. If there is other documentation available (brochures, pictures, letters), you may want to hold on to it and save it for your final portfolio. Better to have it now than trying to get it at the last minute a year later.



Document via journaling, self-reflections, photos, etc. and save things from your learning activities to include in your portfolio.

With the addition of the Campus Engaged Learning requirement for Division I (CEL-1), there are wonderful opportunities for Division II students to utilize mentoring Division I students as learning activities. You could even fulfill your community engaged learning requirement (CEL-2) mentoring a younger student while working on a production in some capacity. Talk to the theatre faculty or staff or talk to the production manager for the show you’re working on. This is a great way to pass on the knowledge you’ve learned.

Did you know that learning activities can be included in your transcript? A letter written and signed by someone capable of evaluating your experience (contributions and responsibilities) can be submitted to Central Records for your official college transcript. Have a conversation with your committee to determine which learning activities would best serve you for the purposes of your transcript. Whether or not you choose to put items on your transcript, make sure you include them in your Division II portfolio.

CREW REQUIREMENTS

If you are going to do a Division II with theatre as the focal point, you should plan now to include the following learning activities in either the Production or Studio theatres (including the New Play Festival) or on a Division III project:

- **A running crew (for the entire run of a show)**
costumes, props, stagehand, projections, light or sound ops
- **A management crew**
technical director, assistant director, production manager, stage manager, assistant stage manager or master electrician
- **A front of house crew**
either publicity or house manager (for the entire run of the show)
- **A building crew**
sets, lights, props, or costumes
(the amount of time dedicated to build should be negotiated with your committee and the production team you're working with)

Working crews ensures not only skills and a sense of membership, but also another very important fact of production life: "Quid pro quo." This will become evident if/when you need someone to work on your show and you remember all those people you helped out on their show last year. **Note, also, that to file a Div III in theatre that involves production, you need to have done these crews.**

WORKSHOPS AND PRODUCTIONS

Now a word about the contract and workshops/productions. Most theatre concentrators do a lot of theatre. They serve on crews. They help out late at night. They go to strike. At Hampshire, this counts. Your practical work is an important part of **learning** about how to make theatre; therefore we think it is an important part of your academics. Depending on your area of interest, some of your practical work will include productions.

If you really want to put on a play, you need to understand what you are getting into and what other people will be doing. At least you need to be able to talk with them intelligently and seem to know what's going on. If you want to direct, you need to learn how to talk with a lighting designer. If you want to act you need to be able to figure out that fast change with the costume crew member. All this means you need to figure out how the big theatre machine runs, not just your part of it. What are the other parts? The theatre faculty and the Theatre Program want people making theatre who know what they are doing. And the theatre faculty and Program (including Theatre Board, the Technical Director and the Costume Supervisor) want new students to have the best possible learning experience in productions. If you are doing a show, you are responsible for that learning environment. When you fulfill your crews (see the list above), you are also pushing yourself into areas you may not have explored and getting a feel for the whole picture of theatre making.

You have two years to do this. You may already have taken courses and worked on shows that meet this expectation. Now pick the shows that interest you but really push yourself into areas you've not explored. **TRY SOMETHING NEW.**

WORKSHOPS = The Development of Something SPECIFIC

The purpose of Workshops is to give students as directors, performers, playwrights, producers, dramaturgs, designers, and or artist educators, creative drama specialists, or applied theatre artists, an opportunity to present their work either in a finished form or as a work in progress. We often think in terms of finished products that proclaim our self-confidence and ability. In the real world of theatre, workshops afford artists the chance to really consider the work they are interested in from a specific vantage point. For example – if you are writing a play and would like to hear the words aloud – a workshop reading of the play would be of great benefit to your process. ***A full production is not necessary for your work to develop and grow.*** You may want to consider having a workshop of your play early on in the writing process so you can use the feedback you receive during your editing and revision process. Here's another example: if you're interested in working with a group of children doing creative drama games, you may want to set up a series of practice workshops with Hampshire students acting in role as children. Then, when you're ready to work with actual children, you've had some experience facilitating the activities. The examples are plentiful and we truly believe in the value and potential of workshopping.

There are many workshop formats for Division II. For students interested in theatre productions, you can coordinate a workshop through theatre board. Once again, the intention is to focus on the process, not the product itself. This means that having fully realized designs and a weeklong run are unnecessary. Take time to consider the purpose of the workshop and talk to your committee, your friends, theatre board, etc. about what you'd like to get out of conducting a workshop. If the answer is, "I want to put up this play I read in high school," take a moment to consider other options for exploring that play or expanding your horizons and trying something new. ***For the sake of your educational experience, and for that of your collaborators, we ask that you focus the scope and breadth of your workshop. A focused workshop is one that serves to develop a specific design element/skill set.*** Some workshops are used to present a single piece of work; a short scene, a single monologue, a small light design, etc. Once again, **the focus is on the process** – the design, the directing, the play, etc. Start out with something modest to scaffold your learning – then try something of a different scale.

Workshops are structured to give designers, directors, producers, or performers more experience in their chosen field. Workshops can make use of one or two production elements such as lights, and sound, or costumes and projection pending approval from Theatre Board and your committee. Workshops that are more advanced and on a larger scale with the possibility of a small budget you can apply for funding for a Workshop; the amount of money given will be determined by Theatre Board), but **they are by no means a full production.** Students wishing to put up a Workshop must be able to demonstrate their responsibility regarding Theatre space use. Any workshop may request a Theatre Board Liaison. Underlying all of this is the idea that a deep and thorough exploration of one theatrical element is often more revelatory and theatrical than a harried, superficial exploration of them all.

Workshops may be put on as training sessions led by more experienced members of the theatre community for other students, focusing on a number of things such as proper use and management of equipment. Through the workshop process students are allowed to work with the basic elements of theatre production and receive immediate feedback from peers and faculty following the performance or workshop.

If you're interested in conducting a workshop focused on applied theatre (i.e. drama therapy, creative drama, theatre of the oppressed) or specific forms of theatre (solo performance, design-driven, ensemble), you don't need to do a production/performance to try things out. You can conduct a workshop or a series of workshops and receive a budget to work on and learn about a specific mode of theatre and then invite faculty and other members of the theatre community to a "sharing" or a showcase of the work.

PRODUCTIONS

For your Division II, **production work also means THE PROCESS.** Much of Division II in production work is about process. That is, what did you go through to get to opening night? This is different from the critique. The critics don't care about process. The critics are focused on what happened that night the show opened. What did they see? But the Division II is not about critics. **Your committee needs to be in on the process with you.** This is where the real learning takes place. And this is where your committee belongs. You need to carefully work out a series of intersections with your committee in your process. This will begin with a careful series of conversations with the members of your committee about what you are planning to do on the production. If you are writing, it will be especially important to set up a series of meetings to discuss the various drafts and narrative developments. If you are directing or devising work, it will be important to discuss script interpretation and/or rehearsal strategies. If you are acting, it will be important to discuss character development, exercises and actor body/voice work. If you are designing, it will be important to discuss period, style, and color palette. If you are serving as dramaturg, it will be important to discuss the context of the piece, the translation, or the choices made about the setting - place, time, etc. The key here: start conversations early and consistently with your committee as you plan your involvement in the production. What is really important to your Division II is how you made decisions along the way. What obstacles you encountered. How you planned to resolve them. Did it work? What did you learn?

You will also need to set up a series of meetings with your committee during the rehearsal process. This may mean the faculty members of your committee seeing an early rehearsal to observe your process as a director. It may mean seeing a model of the set and discussing the blocking issues. It may mean seeing the first rehearsal off book to observe character development at an early enough stage to discuss other options. Usually, the committee members will want to see rehearsals at three different stages of the process. One is early (what is planned); one is in the middle (what's happening now and how should you be thinking about it) and one near the end (a dress or tech rehearsal). The committee will also want to see at least one performance. Reserve seats for your committee members on the night they are coming to the show - it's common courtesy.

Keep in mind that productions are considered learning activities. They are intended to expand your understanding of the creative process of making theatre. Critical analysis of and reflection on the process are of great importance, so document the process carefully. You should write a short retrospective essay at the end of the production to be placed in your portfolio later. And, as stated earlier, if you want to have this learning activity included in your transcript, get a letter of evaluation from a member of the production team (someone with whom you worked closely) to be submitted to Central Records.

FIELD STUDY

Increasingly, students are finding taking a semester off as part of their Division II studies, to study elsewhere (either abroad or elsewhere in the United States), is both healthy and illuminating. The change of environment can do wonders for that sense of burnout you may be feeling. And a semester in London looking at the West End offerings and taking traditional classes with grades can be an eye-opener. Some students have traveled for the semester, looking at theatre, taking some classes, watching how other people live and having time for just thinking and reflecting. If you can swing this, it is a rewarding interlude in the work of your Division II. And you can cite the experience as part of your learning activity component. The key here is to discuss this idea early on with your committee. It is not recommended for students to take field study leave during the final semester of Div II.

Here are a few questions for consideration:

- Will the field study leave interfere with your planned course work for Division II? Your production commitments?
- When will you take the leave?
- Have you talked with the Global Education Office?
- What are the deadlines for filing for Field Study?
- How will you stay in touch with your committee? How often will you communicate with them?
- What will the committee expect in the way of documentation when you return? Transcripts? Research Papers? Postcards?

Plan to discuss all this at least a month before you plan to leave. Refer to the Field Study or Exchange section *on* the Center for Academic Support and Advising website for more information..

COMMUNITY ENGAGEMENT AND LEARNING REQUIREMENT

CEL-2

In keeping with our educational mission, Hampshire expects every student to contribute something of value to the larger college community as well as to “advance the cause of social justice and the well-being of others” outside Hampshire. A commitment to engaged scholarship also emerges from Hampshire’s distinctive pedagogy, which stresses the importance of critical inquiry and the development of knowledge that enables students to participate responsibly in a complex world. The Community Engagement & Learning Requirement encourages students to design multiple opportunities to build community on campus and seek innovative ways to help address critical needs as defined by communities and organizations outside the college. Off-campus projects are negotiated collaboratively between students and community organizations and should be founded on reciprocity and sustainability. Hampshire encourages students to integrate into their academic work, through documentation and reflection, the knowledge gained from extending their learning venues beyond the classroom. The requirement sets minimum standards for completion, but students are encouraged to engage in socially responsible activities and take advantage of the opportunity to incorporate engaged scholarship and learning throughout their Hampshire education.

Working closely with their academic advisors, Hampshire students will design and fulfill their Community Engagement and Learning requirement before the conclusion of their Division II. Engaging in a sustained semester-long equivalent (about 40 hours) of community-based learning,

students will demonstrate social responsibility by meeting agreed- upon goals defined by an organization, person, or community on or, more typically, off campus. To the extent possible, these contributions and the engaged learning that results will complement or in some way further a student's academic course of study, and may take many forms.

CEL-2 expects students to:

- *Begin a conversation with your Division II committee about your ideas and interests for CEL
- *Identify potential sponsors/organizations to learn of their project needs
- *Negotiate with a sponsor to help address that community-defined need (on- or off-campus)
- *Collaborate with a project supervisor who will verify the work
- *Engage in at least 40 hours of CEL-2 projects (equivalent to a course)
- *Write an essay that reflects on your learning
- *Complete the online contract process on TheHub

Typical CEL-2 examples are:

- Internships (in local, national, or international settings) that are arranged through a course, through a Hampshire program, or independently;
- Mentoring in one's area of growing expertise (e.g., teaching assistant position, ESL, or other types of tutoring, or mentoring a Div I on their CEL-1 experience);
- other types of applied work that require students to utilize and build upon skills and expertise related to their divisional work (e.g., campus organizations, apprenticeships with NGOs, museums, or schools).

While integration of the Community Engagement and Learning requirement into the student's area of concentration is desirable, it is not required, and students may elect to fulfill this requirement before beginning Division II. However, in all cases, students must carefully negotiate their proposed form of community engagement with their advisors and/or Division II committee before initiating the activity in order to determine if it meets the criteria and spirit of this requirement.

Students are expected to engage in ongoing reflection on the relationship between their own learning goals and community needs as defined by the individual(s) or organization(s) with whom they are working. A reflective essay that describes the work accomplished, the need(s) being addressed, the learning that took place from this experience, and (where applicable) the integration of this learning with the academic focus of a student's concentration will be included in the final Division II portfolio, along with any documented project work completed for the sponsor. You will be asked to provide contact information for the supervisor who will receive a message at the start of the CEL-2 verifying you're participating in the activity and at the end of the CEL-2 verifying that it has been completed. The reflective essay and accompanying documentation must be included in the Division II portfolio.

MULTIPLE CULTURAL PERSPECTIVES REQUIREMENT

Hampshire College is committed to the principle that a liberal arts education should include a serious engagement with multiple cultural perspectives. In addition to carrying out the work defined by the Division II contract, every Hampshire student must also complete the multiple cultural perspectives academic requirement. The Division II contract must specify how the student will address the requirement. The special presidential assistant for diversity and multicultural education in collaboration with the dean of faculty oversees this part of the curriculum and is available to answer questions about it.

Multiple Cultural Perspectives in the Division II Experience

The Multiple Cultural Perspectives requirement is to be an integral part of the set of questions that guide the Division II at its inception (Division II form) and completion (Division II portfolio). In consultation with their Division II committees, **students will fulfill the requirement through substantial engagement with one or more of the following critical issues: non-Western perspectives; race in the United States; and relations of knowledge and power.** At the completion of the concentration, students will present the results of their work in their Division II portfolio, including course work and/or independent research. Students will also describe in their retrospective essay (or elsewhere) the impact those explorations have on their concentration as a whole. This requirement will be described and evaluated as part of the Division II evaluation.

Critical Issues

In satisfying this requirement, students can choose to address one or more of the following critical issues. However, students are encouraged to integrate all three issues into their Division II:

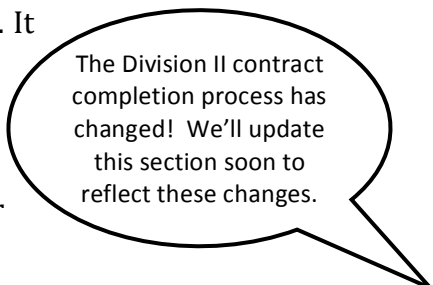
A. Non-Western Perspectives: Study of non-Western peoples and cultures will help our students to understand better the cultural diversity of the interconnected world at large. An intellectually vigorous engagement with non-Western perspectives expands the way one comprehends the world. To achieve this goal students must incorporate study of non-Western peoples and cultures into their Division II.

B. Race in the United States: Study of the history, politics, and culture of race in the United States and elsewhere will enable our students to understand better the conditions that underlie discrepancies of power that often fall along racial lines. Serious academic study of theories and analyses pertaining to "race" offers a more critical approach to students' education. To achieve this goal students must incorporate study of the roles that race and racism play in American culture and society into their Division II.

C. Knowledge and Power: The influence of discrepancies in power and privilege is hidden from most scholarly discourse, where the canons of academic disciplines are apt to be presented as neutral and universal. Study of how academic knowledge may be shaped by relations of power and difference will help our students think more critically about the processes under which intellectual or artistic perspectives can be either privileged or marginalized. To achieve this goal, students must incorporate study of the relations between power and knowledge, in regard to either A (non-Western perspectives), or B (race), into their Division II.

FILING THE CONTRACT

Once you get commitments from all the faculty members (both via the hub and verbal – double check after the committee request and theatre application processes are completed), it's time to file! This is a really important step and commits you and the College to your plan of action. Remember, it is a CONTRACT. As such, it is an agreement between you and your committee to do the work outlined in the contract. It assures you that you will have the support and guidance you need. You may download the contract as a template from the computers located on the third floor of the library. Copies of many Div II portfolios complete with contracts are available in the theatre offices (the shelves inside the box office and in some cases in professor's offices). These are examples of Div IIs other students have filed, including other academic areas and Schools, and may give you suggestions and ideas. You should certainly schedule a preliminary meeting with your theatre faculty member to discuss what should go into the Division II or you may want to tackle this on your own and then show it to the faculty member as a way of beginning a discussion. You should expect the draft of your Division II contract to go through some revision. You may rethink some areas or the faculty member may suggest other areas. Remember that the Division II contract is a roadmap of your plan of study for the next two years. It should contain the main questions you want to explore, the relevant courses and learning activities you plan to take, relevant learning activities and theoretical works and authors you want to study as well as a plan for your Multiple Cultural Perspectives Expectation (more on this on pg 17) and some suggestions for your Community Engaged Learning activity (more on pg. 15).



The Division II contract completion process has changed! We'll update this section soon to reflect these changes.

Spend some time on the “Main Questions to be Explored” section. This is really important. This says what you want to study and how you want to “frame” the range of that study. When you complete Division II you will come back to this question as a way of reviewing your work. Try to be specific. “I want to study theatre” is too broad and not very specific to your interests or curiosity. ‘I want to study intelligent lighting fixtures” is TOO specific and doesn't leave room for exploration and a range of courses. Questions like “What is the relationship of design to the theatrical process” or “How are directorial intent and the collaborative process determined” seem about right. But that is just the opening. This section needs to be about two to three paragraphs long and should include your main planned activities and areas of study. It should also include any internships, relevant learning activities (like shows you want to do, creative drama workshops with area children or summer theatre) and bibliographies of works (theoretical and practical) that you plan to read.

Again, remember that this is a contract, an agreement between you and your committee. If you want to make changes, you must file a new contract. And there are filing deadlines. If changes are to be made, check first with your committee chair. Changes are not automatically rubber-stamped by your committee. They need to be carefully negotiated. Each time you change your contract it needs to be updated on the Hub and your committee will have to resign it.

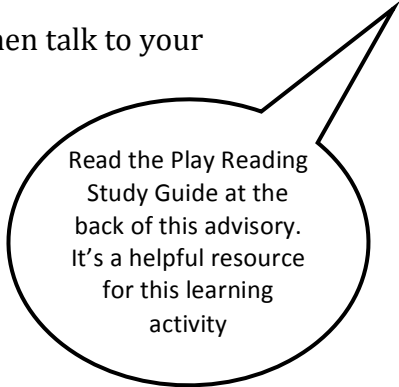
It's also a good idea to give your committee members a hard copy of your latest contract. A personal copy is a healthy reminder!

READING LISTS

During your Division II you will be watching, producing, experiencing, and studying theatre. In addition to the work you will do in courses and the practical learning experiences in which you will engage, we would like you to consider a broad range of playscripts in conjunction with your concentration. Whether you're a playwright, designer, performance artist, actor, director, theatre educator or dramaturg, developing a familiarity with plays and playwrights is important for numerous reasons. One of the primary reasons for expanding your awareness of plays and playwrights is the common language or vocabulary used amongst theatre artists – professionals often make references to plays and playwrights in conversation.

There are a multitude of other more personal reasons for reading and becoming familiar with plays. For example, some theatre artists strive to push against the constraints of traditional theatre – but in order to do this, you must first know what traditional theatre's constraints are. Some artists find inspiration in the creative visions of particular playwrights, eras, or theatrical modes therefore exploration in search of this inspiration is necessary. We invite you to use this opportunity to begin or continue the discovery process of figuring out why you read plays. Hopefully you'll be reading plays for the rest of your life. This is your chance to move forward in a meaningful reflexive manner.

Read the Play Reading Study Guide (at the back of this advisory) and then talk to your theatre faculty committee member about the plays that you are thinking of and the manner in which you will investigate them. The Study Guide offers suggestions for periods, playwrights, and genres that may be of interest to you along with questions and ideas that will assist you in assessing and reflecting on the plays you read. Don't wait until the very end of your Division II to get started. Consider this experience along the lines of a learning activity; it's a self-directed project, which should be integrated into your concentration like any other learning activity.



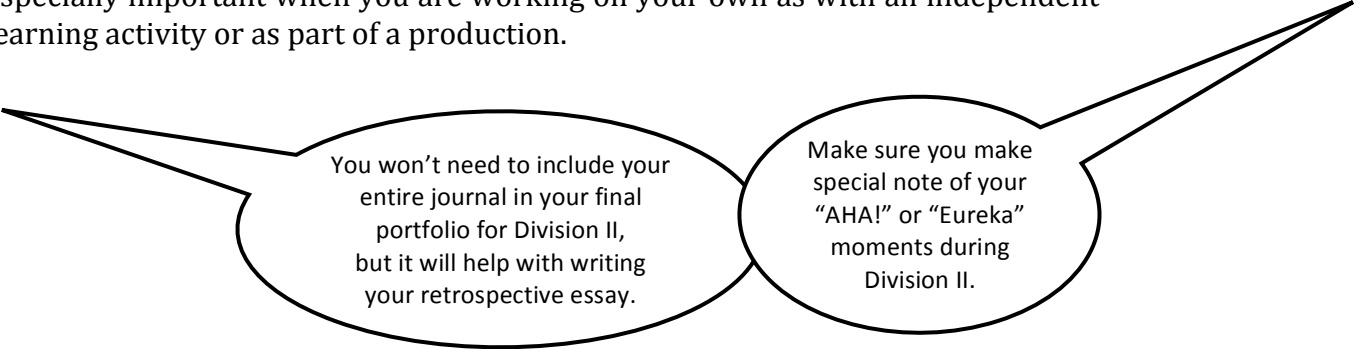
Read the Play Reading Study Guide at the back of this advisory. It's a helpful resource for this learning activity

It's also a good idea to keep a list of the performances you attend (beyond the ones you worked on) and the books that have been most influential to your study. An annotated bibliography of these resources and experiences is a good idea to include in the portfolio.

KEEPING A JOURNAL

As you are probably realizing, there is a lot of information and activity in a Division II. After all, this is about one half of your college career and the material is complex and broad. The conclusion of your Division II is about ways of drawing the material and experiences together into some form of reflection and personal analysis. This can seem daunting unless you have prepared by using the key: keeping a journal. Many professionals and artists keep diaries or journals as a matter of practice. The exercise gives you a chance to reflect on what has happened that day (or at that rehearsal) and how you can shift or affirm your behavior in response. If you keep a journal, with

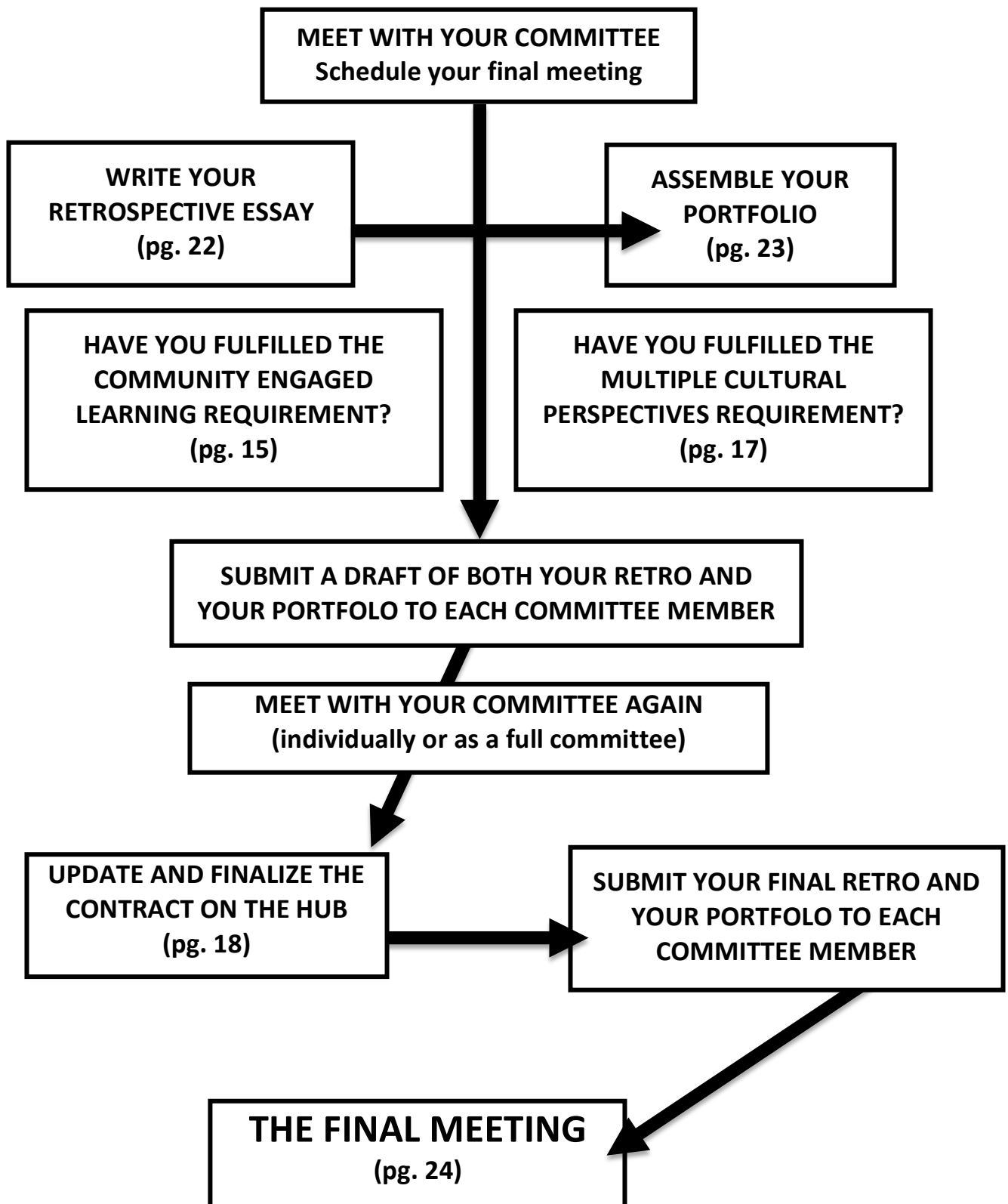
daily entries, as part of your Division II process and especially as part of your production process, you will find the task of pulling together the retrospective at the end of the Division II much simpler and more rewarding. Get in the habit of doing nightly (or morning) entries. This is especially important when you are working on your own as with an independent learning activity or as part of a production.



You won't need to include your entire journal in your final portfolio for Division II, but it will help with writing your retrospective essay.

Make sure you make special note of your "AHA!" or "Eureka" moments during Division II.

PROCESS FOR COMPLETING DIVISION II



THE RETROSPECTIVE ESSAY

We have talked a lot about the contract and the various part of the contract that involve careful decision-making before you finish Div II. The conclusion of the Division II is punctuated by the handing in of a portfolio that includes a retrospective. Next we will talk about the organization of that portfolio, but first let's look at the real centerpiece of the portfolio: the retrospective.

This is a document that tries to encapsulate the last two years of your academic life. If you remember our discussion of the contract, we mentioned the "Main Questions to be Explored." The retrospective is an attempt to answer those questions. It provides a conceptual description of your Division II work. It should reference the courses and learning activities and demonstrate how all the parts fit together to make a conceptually coherent program of study. It may do so directly in the form of an essay or it may do so by combining the answers to the questions with reflections on what you have learned, how you've learned it and where you want to go next with your studies. The retrospective is not about *how* the process happened, your committee knows that. It is about what you *learned* in that process. That is what your committee does not know and wants to know. Organizationally, the retrospective is the main document of the portfolio (for those of you who can't work without numbers: the retrospective is usually about fifteen pages long. Depending on your study and work it may be longer. It should probably not be shorter). **IT WILL PROBABLY GO THROUGH SEVERAL REVISIONS.** You may find the Writing Center particularly helpful at this point. If you feel stymied on how to get started, the Center can help you get going. They are a real resource!

Again, you may want to look at other Division IIs in the theatre offices or at the Advising Center and STAR. You may not like the retros you read, but they may better inform you as to how yours will be even better! In the last semester of your Division II studies you should arrange with your committee a timetable for submitting a draft of this retrospective several weeks ahead of the final meeting. Figure on one month from the first draft to the second draft and then to the final retro. This will give you time to respond to the suggestions and notes the committee attaches to the draft. The final, revised retrospective is submitted as part of the portfolio (one for each member of the committee) prior to the final meeting. Allow at least one week (two is better) for the committee to read and reflect on your portfolio prior to the final meeting.

THE PORTFOLIO

Your portfolio documents the work of your Div II. You should be selective about what work goes into it and be creative about how you put it together. Here's what it should include:

- 1) Your revised contract (including a list of all courses taken with the semester and year taken, professor, and/or 5C grade)
- 2) All evaluations for courses (including your self-evaluations) and other learning experiences that are part of your Div II (reprinted from the Hub), including five college grades, transcripts from other institutions, and additional letters of evaluation or recommendation applicable to your work. Make sure there is complete correspondence between what you listed on the Hub and the evaluations/grades put in the portfolio.
- 3) Your **retrospective essay**. This is an essay that describes your concentration, discusses the experiences and questions that brought you to your Div II, describes changes in your thinking, and ends with your ideas about potential Division III work. A good retrospective

is thematic and not simply a chronological description of your coursework. The essay should also point the reader to important work. It is a guide to the portfolio.

- 4) Your selected work organized in a logical way (usually students use dividers to mark different sections of a binder devoted to different disciplines, courses, etc.). Include a **cover sheet introducing each section or paper** explaining what it is and why it's included. If in your retrospective essay you mention a book you have read or a paper you have written that marked an intellectual turning point, make sure that the book or paper is represented in your portfolio. Similarly, if a professor singles out a particular paper or project for criticism or praise, it is helpful to see it in the portfolio.
 - a. Include original copies of important papers with professors' comments.
 - b. There should be papers that show your ability to use the literature(s) of your field(s) and to formulate an argument. These abilities, along with the challenges you faced and solutions you employed, are worth discussing in the retrospective.
 - c. Programs, photographs, slides, light plots, renderings, technical drawings, reviews or other documentation of learning activities
 - d. Consider and negotiate this with your committee how to best present visual or audio work that you are including – e.g. printed images, images or tracks on CD/DVD, or original work shown in the final meeting.
 - e. Prepare work so it makes sense to the reader. For example, if you had an internship, do not simply include a daily journal. Write a short paper about the experience using excerpts from your journal to show your thinking and the experiences that affected it. Be creative in including non-course related work.
 - f. You might choose to include a process or progress section to demonstrate your growth in an important skill. For example, if your writing has really come along in your Div II, you can have a section showing the change over time; you could show multiple drafts of a paper to show how you revise your written work.
 - g. Theatre concentrators should include crew requirement completion forms and
 - h. Your play reading responses
 - i. You might also choose to include a bibliography of other readings that you have done during your Division II, including what you read outside of courses.
 - j. Some students also include a list of all the shows they saw during their Division II along with a brief description of each piece.
- 5) Demonstration of how you met your **multiple cultural perspectives** expectation. It can occupy a section of the portfolio or be discussed in your retrospective, depending on what makes sense with regards to the way you met this expectation.
- 6) Demonstration of how you fulfilled your **community engaged learning requirement**. An evaluation from your CEL supervisor is preferred (but they can also sign off on the activity online or via email), a reflective essay, and accompanying documentation must be included in the Division II portfolio.

Course-related materials should document your best thinking or writing. Remember that the development of a portfolio is a special skill. For artists, it becomes a life-long experience. It will be an important part of your future survival.

A copy of the portfolio should be prepared for EACH member of the committee. Committee members will need at least one full week to review it. Traditionally your committee chair keeps their copy of the portfolio and your member will return their copy of the portfolio to you.

THE FINAL MEETING

The final meeting of Div II is a special time. For some people there is a sense of terror. For others there is the sense of celebration. It sort of depends on your perspective. The purpose of the meeting is to bring some closure and review to the process of your Division II studies. The impetus for this discussion is the portfolio, especially the retrospective. That's why these documents are so important. The final meeting is also a time for candidly reviewing what you have done and what you need to do next, especially in preparing for your Div III. You should feel free during this meeting to ask you committee for their recommendations for the next level of your study. This meeting may also include questions that have come up as a result of reading your retrospective or reviewing the portfolio. Finally, this last meeting will serve as a springboard for your committee chair in writing your Div II evaluation. Usually these meetings are real celebrations, complete with food and laughter. Everyone hopes yours will be as successful!

In preparing for your final Division II meeting, you need to do the following:

- 1) Make sure you and your committee members are happy with your **contract**. If it needs revision, revise it on the Hub and contact your chair and member(s) to review and approve it.
- 2) Make it clear in your contract how you met your **multiple cultural perspective** requirement.
- 3) Get your **CEL-2** elements together on the Hub and make sure the chair of your committee has already signed off on this endeavor. The sponsor of your activity will also need to confirm that you completed your work with them.
- 4) Prepare your Div II **portfolio** and get copies to your chair and member(s) at an agreed upon date (generally 1-2 weeks before the final meeting).
- 5) For your final meeting, be prepared to talk about the nature of the concentration (how would you describe it to the outside world?) and your learning. Also expect to discuss how your Division II leads to a possible Division III project. Use the meeting to help you organize your thoughts about Div III.

CHECK LIST

- Your revised contract**
- A list of all courses including 5 college courses including the number and titles of the courses**
Include:
 - When the course occurred
 - Where the course occurred (a Hampshire course, a Five-College course or another institution)
 - The number and titles of the courses
 - The instructor or supervisor
 - How you were graded or evaluated (include the instructor evaluation or grade; if a transfer, include a copy of the transcript)
 - A brief description of what the course covered and what was important about it
- All evaluations for courses (including your self-evaluations)**
- Your retrospective essay**
- Your selected work (Include a cover sheet introducing each section or paper) Include original copies of important papers with professors' comments.**
 - Papers
 - Documentation of learning activities
Programs, photographs, slides, light plots, renderings, technical drawings, reviews or other
Make sure you note:
 - When the activity occurred
 - Where the activity occurred
 - The supervisor
 - How you were evaluated
 - Crew requirement completion forms
 - Play reading responses
 - Annotated bibliography of other readings
 - Bibliography of shows
- Demonstration of how you met your multiple cultural perspectives expectation.**
- Demonstration of how you fulfilled your community engaged learning requirement**

TRANSFER STUDENTS

This is a special note for transfer students. Again, welcome! We know the decision to come to Hampshire at this point in your academic career was an important and difficult one. We hope you will find your work here rewarding and productive. We also need to get you up to speed as soon as possible. While conversations with your new advisor are of the utmost importance in learning the lingo and the way the place works, it might be useful to check out the following if you are doing theatre as a part of or the focus of your Div II. An early task for you is determining what a Div II in theatre is all about and how long will it take you to catch up. First, courses you took in theatre, before coming to Hampshire, may count as part of your Div II. Hurrah! Look at an earlier section of this document (Courses, Pg. 9) and check it against the courses you took. If they seem alike, talk with your committee chair about getting credit for them. Remember, though, that courses for which you got transfer credit towards a Div I may not count for Div II credit.

Begin by talking with your committee chair as soon as possible. What is expected? What can you expect? This document may help answer some of those questions but it may also prompt others. Keep notes, keep in contact with your committee chair and you'll catch up in no time. Note too that at this point your Div II chair will become your advisor. Working with a Divisional committee is part of the "ethos" of Hampshire; it is about process and collaboration.

Again, if you are doing theatre as part of your Div II, it is wise to get involved with the production part of the program IMMEDIATELY. Volunteer for crews. Go to auditions. Run for Theatre Board. Talk with other students in the Program about how things are run. Talk with the faculty. Anything that will introduce you to the Program. This is not the theatre department you've just come from! First of all we don't call ourselves a department! We are a Program. This is VERY Hampshire. People who say the "Theatre Department" are doomed forever! – Well, not really, but we much prefer being called by our appropriate name – The Theatre Program. Don't worry though, you won't be the only one who forgets.

THEATRE TEACHER LICENSURE

What exactly is teacher licensure and what does it have to do with theatre? As of Fall 2009, students interested in teaching theatre at the elementary or secondary level, can fulfill the necessary licensing requirements during their Hampshire College education. Licensure can also be helpful for students considering working as a teaching artist in schools, afterschool programs, community centers, etc. There are specific requirements for obtaining licensure including taking the required theatre courses listed on page 9. Hampshire College's licensure process is a part of the Critical Studies in Childhood, Youth and Learning Program. Natalie Sowell, the theatre faculty member focused on child drama (creative drama and theatre for young audiences) is the contact person for students interested in theatre licensure at Hampshire.

Hampshire College has a collaborative relationship with Mount Holyoke College and Amherst College to assist students in working toward teacher licensure. The teaching licenses obtained through this program are recognized in approximately 45 other states. To become eligible for licensure in the state of Massachusetts through Mount Holyoke College, students must successfully complete the requirements of a teacher licensure program; pass the Massachusetts Tests for Educator Licensure (MTEL)[fees apply]; and submit licensure application materials and fees to the Massachusetts Department of Education. To find out which Hampshire courses will substitute for Mount Holyoke courses and for information and support in obtaining teacher licensure, contact the licensure coordinator, Sarah Frenette, at sfrenette@hampshire.edu.

FAQs

- 1. Do I have to complete a theatre application if I am not a theatre concentrator?** Yes, you do. The theatre application is the program's way to know who is working with whom and to make sure students are covered even if one of the faculty is on sabbatical.
 - 2. How often does the application process happen and where can I get an application?** The deadlines for the committee request process are advertised widely by CASA and Central Records. Don't forget that if you want a theatre person on your committee, you need to provide the additional information requested on the Hub.
 - 3. Where can I find more information about the Theatre Program – like the season, slotting, etc?** The Theatre Website – <http://www.hampshire.edu/academics/theatre.htm> - has a lot of resources available to you. If you'd like more information, contact Theatre Board or chat with a member of the Theatre Program.
 - 4. Who do I talk to if I want to go on field study or study abroad during my Division II?** Start by talking to your committee. They can recommend several programs in which Hampshire students have participated in the past (i.e. NTI, BADA, Accademia dell'Arte, etc.). After your initial conversation, they'll most likely direct you to talk to the folks in GEO (Global Education Office) and perhaps CASA.
 - 5. What do I do if I want to slot a show as part of the Hampshire Theatre season?** Refer to the Theatre Board Handbook for this process. It happens every spring semester without fail. It may sound complicated and daunting, but it's not that bad. Consider it like a grant proposal for an arts organization – it's good practice for the real world if creating theatre is what you want to do. Your theatre faculty and your peers will help if you need assistance.
 - 6. How do I figure out what to do to fulfill my community engaged learning requirement?** This requirement entails a lot more conversing and communication with your committee to establish your project and to make sure that what you're doing also serves the needs of the community organization or group for whom you're working. It's a negotiated process between three parties – you, the community group and your committee.
 - 7. Does working on a Div III project fulfill the community engaged learning requirement?** Yes. Particularly if you are a part of the production team or a performer in a piece. The CEL-2 is at least a 40 hour commitment. You will need to talk to your committee about the CEL-2 requirement to figure out what you would like to do and how it intersects with your academic trajectory.
 - 8. I wrote a paper on multiculturalism for a class – does this fulfill my multiple cultural perspectives requirement?** No. This requirement is asking you to go deeper than writing one paper would allow you to do unless you choose to revise or expand the paper. Consider how the field of theatre and your role as an artist intersects with the three issues addressed via the MCP requirement. This is not a quick check off that you can complete at the end of your Division II. Consider these questions throughout your Division II in as many ways as possible. We believe careful and conscience consideration of MCP will better prepare you for the challenges we face in this field.
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FAQs cont.

9. **If I want to do theatre licensure will I be able to do an interdisciplinary concentration?** Yes and No. You will need to complete the theatre concentrator requirements and several others as dictated by the dept. of education, but you will also be taking education, child development, and other related courses.
10. **What do I do if one of my committee members goes on sabbatical?** Make sure you know when your faculty are planning to go on sabbatical. If you are a theatre concentrator, we will supply you with another faculty member to cover while your committee member is away. If you prefer, you can do this yourself or have a one-person committee until your other member returns. Make sure you change your contract to reflect who your advisor/chair will be while the other person is on sabbatical.
11. **What student groups work with the theatre program?** Theatre Board is the student driven, faculty advised governing body for the program. Information about Theatre Board is available in the lobby of Emily Dickinson Hall. There are several other student groups that provide theatre students with opportunities to do theatre or related work – there's an active improv group, a circus collective, etc. The Childhood, Youth and Learning Program is also a good resource for students doing interdisciplinary work in this area.
12. **Are there other resources like this DII Advisory that will help answer my questions about Division II?** The Non Satis Non Scire handbook, which is available in the CASA office or online is a great document to have on hand for campus-wide practices like the Community Engaged Learning Requirement. Hampedia and the Hampshire intranet and internet are also decent resources. For students interested in addressing multiculturalism and diversity in British drama, a guide is available. Ask your friendly theatre faculty to access any of these resources.
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