

MICHIGAN STATE

UNIVERSITY

College of Arts and Letters



DEPARTMENT OF THEATRE
www.theatre.msu.edu

Undergraduate Handbook

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The policies, procedures, rules and regulations contained in this handbook are not all inclusive or final. The College of Arts and Letters and the Department of Theatre reserve the right to change, add, or amend the information contained herein at any time.

Students are responsible for understanding all policies, procedures, rules and regulations in this document as well as those of Michigan State University.

I. Welcome

Welcome to the Department of Theatre!

On behalf of faculty, staff, and your fellow students, I would like to welcome you to the Department of Theatre at MSU. Our undergraduate degree programs (BA and BFA as well as Minors in Dance, Theatre and Musical Theatre Immersion lie at the heart of our curriculum, and we are pleased that you have decided to join the large and active group of students who call the Department of Theatre their home. Whether you are interested in pursuing a career in acting or design, wish to study the long and rich history of dramatic literature, or simply want to maintain your passion for theatre or dance, you are in the right place. Carefully designed course work will allow you to expand your knowledge while you gain invaluable hands-on experience in the business of putting on plays, musicals and concerts. I know you will find the faculty helpful and supportive at every step along the path to your degree.

This handbook provides you with detailed information about our programs and courses and describes the many activities happening in the Department all year long. It also explains how you as a student have both rights and responsibilities within our degree programs. Please read the handbook carefully and keep it as a reference for future use. If you have any questions, please do not hesitate to talk with an adviser, one of your instructors, or with me. I wish you a successful, fulfilling, and fun undergraduate experience in the Department of Theatre.

We're glad you're here!

Kirk Domer
Chair, Department of Theatre
Michigan State University

II. College of Art and Letters Mission and Vision Statement

MISSION: Cultivating Human Values in a Global Context

The College of Arts and Letters at Michigan State University cultivates critical and creative thinkers who address the challenge of becoming world citizens by composing persuasive, artistic, and philosophical artifacts that engage students to contribute to the development of a more humane world. Curricula within the College emphasize creativity as well as careful argument, innovation as well as tradition, expression as well as introspection.

VISION STATEMENT

- Guided by intentional practice, aligning goals and actions, the College of Arts and Letters energetically engages students to critically and creatively explore their sense of self, their cultural heritage, and their connection to other cultures.
- We cultivate the curiosity and ability to imagine and create more ethical and just worlds from the one we currently inhabit.
- The faculty in the College of Arts and Letters have enhanced their considerable research strength by becoming more nimble and agile moving their research and scholarship energetically into print and online, finding ever-more interesting and effective ways to bring this scholarship into the classroom in appropriate and exciting ways, seeking assistance from funding agencies where appropriate.
- Teaching and learning is increasingly mindful of its distinctive dual mission to assure the broad-based liberal learning goals--breadth of knowledge, intellectual skills, mental flexibility and ethical grounding that allow students to lead satisfying personal lives and play responsible roles in society while also providing the deep knowledge of their disciplinary major that launches them in successful careers. This includes advanced communication skills, analytical thinking, cultural competence, integrated judgment, and effective citizenship.
- Our graduate programs seek creative innovative ways to produce the scholars/researchers/teachers who can negotiate the optimal balance of depth and connection to practice. They develop habits of reflection and inquiry about engaged learning. The scholarly community in arts and letters finds attractive ways to make their scholarship and artistic production a central core of the intellectual climate of the university and its regional environment.

III. Department of Theatre Mission Statement

THE PURPOSES OF THE DEPARTMENT OF THEATRE ARE

- To offer undergraduate and graduate programs of recognizable excellence
- To promote drama and theatre as civilizing agents within society
- To provide the auspices for enhanced understanding of current issues through theatrical expression
- To serve as a source and contributing partner for the enhancement and expansion of theatrical expertise
- To preserve and perpetuate theatrical traditions
- To educate and train future practitioners of performing arts
- To provoke and sustain interest in the theatre as a source of truth and insight into the human condition
- To present new plays which reflect the present condition of society
- To encourage and promote the exchange of ideas, research, and creative production in all aspects of theatre including related fields; and,
- To address the redefinitions of dramatic and theatrical styles, forms, and structures as they emerge as artistic responses to the changing world.

UNDERGRADUATE MISSION

The purposes of the Department are to offer theatrical experiences of professional caliber to the MSU student, to offer various levels of training, to prepare some students for careers in theatre, and to provide opportunities for many students to perform in all aspects of this art as an expressive and social outlet. It is also the intent of the Department to preserve and investigate historical traditions, and to present new plays that reflect the present condition of society.

IV. INTRODUCTION TO MSU

MSU NETID and E-MAIL ACCOUNTS

The MSU NetID is used to provide access to the central email system and many other services on campus. A MSU NetID is a unique, alphanumeric identifier of two to eight characters and is generated automatically from the user's name. NetIDs are assigned to all current faculty, staff, students (up to two years after graduation) and retirees. For example, Sparty may have an email address of sparty@msu.edu and thus, his NetID is "sparty." Individuals may change their NetIDs for a fee. Academic Computing & Network Services reserves the right to reject any ID it deems inappropriate. For more information about NetIDs, visit www.netid.msu.edu.

ATTENDANCE

No person is allowed to attend a class unless officially enrolled on a credit or non-credit basis with the appropriate fees paid. There is no all-University regulation requiring class attendance. However, attendance is an essential and intrinsic element of the educational process. In any course in which attendance is necessary to the achievement of a clearly defined set of course objectives, it may be a valid consideration in determining the student's grade. It is the responsibility of the instructor to define the policy for attendance at the beginning of the course that will be in writing in the syllabus.

Advisors and/or instructors need to be informed about any known medical conditions that may affect attendance. Good communication now can prevent future misunderstandings and/or injury. If you need to get a message to your advisor/instructor, you may call the Theatre's main office at (517) 355-6690

Problems—academic or otherwise—should be addressed without delay. There are MANY resources available to MSU students, most of them free or for a minimal fee. Help is readily available, but students must take the first step. Student Services (<http://www.vps.msu.edu/units>) is a great source of information for students.

ADVISOR INFORMATION

Please make sure to check in regularly with the Department of Theatre undergraduate advisor to schedule your courses so that you may graduate in a timely manner. You may also speak with any theatre or dance professor for scheduling advice.

The Mission of the Undergraduate University Division (<http://uud.msu.edu>) is to help undergraduate students achieve their academic goals at Michigan State University. Their motto is "achieving success through academic progress." The UUD is divided into two main components: Student Academic Affairs (SAA) and the Learning Resources Center (LRC).

TRANSFER STUDENTS

Admitted students with college or university credit will be able to access their official transfer credit evaluation approximately six weeks after their required Advanced Enrollment Deposit is received. This evaluation, available on the Student's StuInfo page, shows how courses completed at other institutions transfer to Michigan State University. Transfer students are encouraged to use the Transfer MSU searchable transfer credit equivalency system transfer.msu.edu to identify courses that may transfer to MSU. Students transferring from two-year institutions may transfer a maximum of 60 semester credits for use toward a bachelor's degree. Students transferring from a

four-year institution may transfer a maximum of 90 semester credits for use toward a bachelor's degree. Course work assigned a grade of 2.0 or higher may be recognized in transfer. Any courses taken that resulted in a grade below 2.0 are not eligible for transfer credit. For more information, visit MSU's Academic Programs Catalog.

Transfer students should also meet with the Department Academic Advisor immediately upon acceptance.

V. INTRODUCTION TO THE DEPARTMENT

The Department of Theatre office is generally open Monday through Friday, 8:00 a.m.–5:00 p.m.
Michigan State University
College of Arts and Letters
Department of Theatre
542 Auditorium Road #113
East Lansing, MI 48824
517.355.6690 / Fax: 517.355.1698

A great resource for all forms, policies and audition information is the Department's website. The website is accessible at <http://www.theatre.msu.edu>.

INVOLVEMENT

The best way to become a member of the Department is to attend all department performances and events. Throughout the year there are many master classes, guest lecturers, and special performances. Attend as many as you can.

OPEN HOUSE

On the first day of classes every school year, the Department hosts an **Open House** for all MSU students interested in Theatre and Dance. This is an excellent opportunity to meet faculty and students and learn about upcoming Department events.

VOLUNTEER

Volunteering your time to work on any show is also a great way to meet new people. Volunteers are always welcome in the design shops or in rehearsals. Contact the faculty member who oversees your area of interest and see what you can do.

USHER

Students may volunteer to usher for Department productions. Ushering allows you to see a production for free and is another way to meet other like-minded students. Ushering information will be posted on the callboard outside the main office and on the website.

MENTORS AND GRAD STUDENTS

At the Open House, you may be assigned a mentor who can answer your questions or guide you in your first months at MSU. Grad students are also another great resource to make your acclimation to MSU easier. Do not be afraid to seek out a grad student for advice. They will be happy to help you.

FACULTY

What sets Theatre at MSU apart from other universities is the approachable and available faculty in the Department. If you need more information, want some guidance, or want some extra help—a faculty member is usually available to assist you. Individualized attention to the education and theatrical training of our students is a top priority of the faculty and staff in the Department of Theatre.

WEBSITE ANNOUNCEMENTS, CALL BOARD, THEATRE MAILING LIST AND GREEN ROOM

Students should regularly check the website and the call board by the main office. Important information and deadlines will be announced online and/or on the callboards. Fall audition information is posted the preceding spring. Spring audition information is posted mid fall semester. Other auditions are posted daily and continuously.

Students should sign up to receive regular Department email updates that include information for professional audition, special events and curricular information. These emails sometime offer time-sensitive information and should be checked regularly. Sign up to receive these emails in the main office.

OUTREACH AND ENGAGEMENT

The Department of Theatre is heavily engaged in outreach and collaborative programs. Each Main Stage Production is accompanied by a special symposium related to an important topic or theme of the play; frequently faculty from other departments on campus and representatives from community organizations offer their special insight into the symposium topic. The Thursday evening pre-show talks by the directors offer patrons the opportunity to hear about the creative process that goes into a production. In conjunction with the Wharton Center for the Performing Arts, Theatre sponsors an annual residency by the famed **Stratford Festival of Canada**. Students have the opportunity to attend master classes by world leading actors and designers. There is also a Shakespeare Tour that presents at local high schools. **The Young Playwrights Festival** involves high school playwrights from high schools around Michigan; Theatre students direct and perform six original plays on the Stage of the Pasant Theatre. The Shakespeare Tour takes the Bard's classics to local classrooms. Outreach to the community occurs through our successful **Summer Circle Theatre** productions, free master classes, and student matinees.

VI. STUDENT ORGANIZATIONS

ORCHESIS

Orchesis is a student operated and supported dance organization. Its purpose is to promote the teaching and performance of dance to students at MSU and in the East Lansing area. For more information about Orchesis, go to: www.msu.edu/~dancemsu.

THE SOCIETY OF PERFORMING ARTISTS and MANAGERS (S.P.A.M.)

SPAM is open to all graduate and undergraduate students with a love for the performing arts. Its main goal is to encourage students with the same passions to form a community. SPAM offers MSU students another opportunity for learning outside of the classroom through workshops, lectures, and performance venues. For more information about SPAM go to: www.theatre.msu.edu/student-organizations

VII. PRODUCTION OPPORTUNITIES

Whether you are an actor, designer, director, or scholar, there are many ways to get involved with the numerous productions at MSU. Theater and dance students are provided extensive opportunities to gain practical experience in their areas of interest through participation in a wide range of Department productions, as part of in-class work and as actors, designers, or crew in Department and student productions. The expanded performance schedule also allows audiences to witness the growth of the Department. All productions are open to any MSU student to audition.

PRODUCTIONS www.theatre.msu.edu/current-season The Theatre Department annually mounts several major productions using many venues including: The Pasant Theatre at Wharton Center, The Fairchild Theatre in the Auditorium, and the Arena Theatre in the basement of the Auditorium, the RCAH Theatre in the basement of the Snyder Phillips Hall. Many of these shows are fully produced and range in style from classical plays to contemporary musical theatre.

STUDENT PRODUCTIONS www.theatre.msu.edu/student-productions Student productions are produced in various venues. These productions are entirely student produced. The Department pays for royalties and scripts but students come together to create interesting theatre in several productions each year.

DANCE www.theatre.msu.edu/dance

Dance concerts and other activities sponsored by the student dance organization, Orchesis (<http://www.msu.edu/~dancemsu>).

SUMMER CIRCLE THEATRE www.theatre.msu.edu/summercircle

For over half a century, the Department has presented free outdoor theatre on the bank of the Red Cedar. This tradition offers well-paid production opportunities in a season that includes 3-6 shows of varying styles. Students may attend class in the morning during the first summer session and then rehearse and perform the shows in the afternoon and evening.

OTHER

Other production opportunities include numerous class projects each semester, the Young Playwright's Festival, the Shakespeare Tour and numerous special projects throughout the year. Check the website, call board and emails regarding these opportunities.

OUTSIDE OPPORTUNITES

Production opportunities outside MSU are posted on the callboards and professional websites. Summer employment, master classes and professional work are encouraged and many possibilities may be found at this micreatvieconnect.org

WILLIAMSTON THEATRE www.williamstontheatre.com/wp/

The Department of Theatre has created a partnership with the Williamston Theatre. This organization is an Equity theatre and offers students the opportunity to perform, design and stage

manage alongside professional actors. This allows students to obtain their Equity Membership Candidacy—an important first step in becoming a professional theatre artist.

KCACTF www.kactf3.org/

The Kennedy Center American College Theatre Festival offers a unique regional gathering for those interested in all aspects of theatre. The conference held in early January is a great place to mingle with other theatre students.

VIII. ACADEMIC OPPORTUNITIES

STUDY ABROAD www.theatre.msu.edu/study-abroad

Michigan State University is one of the leading universities in Study Abroad programs. The Study Theatre in London program is arranged through the Office of Study Abroad (OSA) and sponsored by the Department of Theatre. Students spend five weeks in London intensively studying British theatre through attending:

- performances
- workshops
- lectures by British professionals
- backstage tours
- performance training
- various field trips

The program includes attendance at productions at venues such as the New Globe Theatre, the Royal National Theatre, and West End and Fringe Theatres. Field trips may include the Chichester Festival, Brighton, Bath, and Stratford-on-Avon's Royal Shakespeare Company. Students explore theatre history, actor training, and/or design with British specialists and workshops at the New Globe, the Theatre Museum, the Victoria and Albert Museum, and the Royal National Theatre. For more information contact the Study Abroad Coordinator for the Department or check the theatre website.

STUDY AWAY www.theatre.msu.edu/study-away

The Department offers various Study Away programs in New York City and Los Angeles. The New York Study Away explores the rich arts and culture scene in America's most vibrant city. The Los Angeles Study Away is devoted to all forms of media acting and gives students an up close and personal view of America's entertainment capitol. Dates and years may vary. Check the Department website for information.

STUDENT INVOLVEMENT AT FACULTY AND COMMITTEE MEETINGS

All undergraduate students who have declared with the Registrar a major or major preference in the Department of Theatre shall be student members of the Department.

At the beginning of each academic year, undergraduate and graduate students are elected to several committees. Their job is to act as conduits to their fellow students to discuss departmental procedures. They are also expected to voice the concerns of their peers to the faculty.

Faculty Governance

The voting students shall consist of one undergraduate student majoring in theatre and one graduate student working toward an advanced degree in theatre. These student representatives shall be selected from the students elected to the undergraduate and graduate affairs committees respectively. Student representatives shall have a vote in all policy decisions except matters reserved to the faculty only by the BYLAWS OF ACADEMIC GOVERNANCE, MICHIGAN STATE UNIVERSITY, 1978, Section 1.2.3.

Undergraduate Affairs Committee

The Undergraduate Affairs Committee shall be composed of two faculty members elected in Theatre. The undergraduate representatives to the Committee will be elected yearly from the total undergraduate students in the Department of Theatre. It is the responsibility of these three elected students to ensure that one of them is present at Faculty Governance Meetings. These elections will take place early in the fall semester.

Undergraduate Grievance Committee

The Undergraduate Grievance Committee shall consist of three faculty members and three undergraduate students majoring in theatre. Alternate faculty and student members shall be elected as well should be there be deemed conflicts of interest.

IX. AWARDS AND SCHOLARSHIPS

A full list of DOT scholarships may be found on the Department website.

www.theatre.msu.edu/scholarships

University Scholarships may be found at:

<https://scholendow2.ais.msu.edu/Student/ScholSearch.asp>

X. ACADEMICS

The Department now offers a full range of undergraduate programs for students interested in pursuing theatre arts or dance. All freshmen interested in a major in theatre will be enrolled as Bachelor of Arts students. Prior to entering MSU or at the end of their freshman year, students will have the opportunity to audition or present a portfolio for admission into the BFA. Upperclassmen and transfer students can check with the Head of Acting or Design to discuss entrance procedures.

Those interested in Theatre Studies, which includes dramaturgy, theatre history and play development should contact the Head of Theatre Studies.

Those interested in Dance should contact the Director of Dance.

Those interested in a Minor in Theatre should contact the Theatre Advisor

Those interested in Arts and Cultural Management should contact the head of that program.

As curriculum is ever shifting to keep up with today's changing trends, please check the degree requirements here:

A. BACHELOR OF ARTS IN THEATRE:

<https://www.reg.msu.edu/academicprograms/Text.aspx?Section=116#s1727>

B. BACHELOR OF FINE ARTS IN ACTING AND DESIGN:

<https://www.reg.msu.edu/academicprograms/Text.aspx?Section=116#s1729>

C. MINOR IN THEATRE:

<https://www.reg.msu.edu/academicprograms/Text.aspx?Section=116#s1733>

D. MINOR IN DANCE:

<https://www.reg.msu.edu/academicprograms/Text.aspx?Section=116#s1736>

E. MUSICAL THEATRE IMMERSION PROGRAM:

<https://www.reg.msu.edu/academicprograms/Text.aspx?Section=116#s11653>

F. STUDY AND PARTICIPATION IN THEATRE AND DANCE FOR NON-MAJORS:

<https://www.reg.msu.edu/academicprograms/Text.aspx?Section=116#s1740>

G. LINKED BACHELOR OF FINE ARTS-MASTER OF FINE ARTS DEGREE:

<https://www.reg.msu.edu/academicprograms/Text.aspx?Section=116#s10211>

XI. BFA – INFORMATION

A. BFA EXPECTATIONS AND OBLIGATIONS

1. What is a BFA?

A Bachelor of Fine Arts degree is awarded to students who have achieved professional education in the performing arts. A Bachelor of Fine Arts degree differs from a Bachelor of Arts degree in that the students develop an area of specialty, e.g. acting or design, in distinction from developing a general field of knowledge in Theatre. Toward the development of students' specialized knowledge, BFA programs include more intensive practical/studio components.

2. Admittance to BFA program

- a. Each student may audition or present their portfolio for the BFA program twice.
- b. Transfer students may audition or present their portfolio for the BFA program once.

You are admitted to the BFA in Acting program under the assumption that you will work to acquire superior vocal and physical technique, learn to choose appropriate material, approach material with a deep understanding of the text, and enter into an open, vulnerable and nuanced exploration of character.

You are admitted into the BFA in Design program under the assumption that you will work to acquire a deep understanding of the artistic process, learn how to research deeply and present your ideas artistically and enter into a highly competitive discipline with professional standards.

In order to attain these skills (in either track) a collaborative attitude in coursework and production work is imperative.

3. Development of Collaborative Attitude

Part of becoming a professional theatre artist (actor or designer) is **learning to be an artist who can work with others**. To truly be a good actor or designer, you must be a good collaborator, someone that the team can depend on, someone who gives as well as takes, someone that the rest of the ensemble can trust.

- This means behaving *professionally*:
 - Treat everyone with respect.
 - Treat everyone as an equal.
 - Approach the work with humility.
 - Be appreciative of the opportunities you are given.
 - Be fully prepared for rehearsal and classroom activities.
 - Remain engaged and a willing participant in rehearsal and classroom activities.
- The following are example of unprofessional behaviors that have been observed:
 - Texting/viral networking/etc. in class

- Tardiness and absences
- Bad attitudes—sleeping, messing around, not engaging with the work while you are there
- Resistance to trying new work because it's "not part of your process," refusing to take risks, and refusing to test your boundaries as an artist
- Poor work ethics—not putting thought and effort into assignments
- Presenting unprepared or poorly-prepared work
- Attitudes of entitlement
- Gossip and rumor-mongering
- Disrespect and unkindness towards classmates and production members
- Defensiveness or disregard when given feedback

B. BFA – ACADEMIC PROGRESS

Semester/Yearly Academic Review of Acceptable Academic Standards

An appointed Design Area Faculty Acting monitors the semester/yearly reviews of all BFA students. The BFA Faculty coordinator (if different) handles all BFA issues before going to the Heads of Area or Chair. It is the responsibility, however, of faculty in all departmental areas to conduct semester or yearly reviews. The area faculty members, in turn, consider these semester/yearly evaluations in order to determine that students are making reasonable progress within their courses of study. A student who does not maintain reasonable progress towards the degree or does not fulfill other departmental requirements may be denied further registration in the BFA program. Department procedures apply in all cases. All students must maintain a minimum 2.00 cumulative grade point average in all MSU courses and a minimum 2.00 grade in every course in the BFA program.

C. REVIEWS

Following each academic review, the area faculty review committee will make one of the following recommendations as to the student's progress in the program: Proceed in Program, Probation, Denial of Further Registration. In addition, if the student's grade point falls below a 2.00 cumulative average or a 2.00 in any course in the BFA program, the Department will place the student on Probation, with the possibility of removal from the BFA if the course work does not improve under conditions communicated to the student at the time of notification.

The recommendation a student receives reflects the evaluation and assessment of the total Area Faculty. Recommendations are based on academic and artistic progress as demonstrated in oral and written performance and participation in the classroom and laboratory. The various types of recommendations are defined below:

D. PROCEED IN PROGRAM

The student's performance meets or exceeds the criteria established within the degree area. The student is making satisfactory progress towards the degree.

E. PROBATION

Probation concerns an in-depth examination of the students' actions within classes, rehearsals and department functions. Probation may result from poor grades, infractions of BFA policy or unprofessional rehearsal or classroom behavior. Probation may result from other possible problems, but will be clearly delineated to the student once placed on probation.

The student will be placed under observation for a semester by the area faculty to determine progress toward meeting the review criteria. The student will be provided with specific written reasons for the Probation and will be given suggested corrective actions. The Head of Area will oversee the process in conjunction with the area faculty. If these corrections (e.g. grades or collaborative attitude) have been successfully implemented, probationary status will be lifted. No second probationary warning may be granted; upon a second infraction the student will be removed from the program. The student may respond in writing to this process.

The Department imposes probation if the student's GPA falls below a 2.00 cumulative average or a 2.00 in any course in the BFA program. A student may be dismissed from the BFA program if the GPA fails to rise to 2.00 or better. The student will be under observation by the faculty to determine progress toward meeting review criteria. The student will be provided with specific written reasons for probation and suggested corrective actions.

During a semester of probation any BFA student will be not be allowed to perform, direct or design for any MSU sanctioned production. Even if the actor has been cast or assigned a position in a non-probationary semester, the student will be removed from the production during the semester of probation. This action is taken to allow the student to concentrate on the studies or discipline issues that caused the initial probation.

The discipline required of any theatre artist demands a commitment and consistency antithetical to two semesters of probationary behavior. Therefore, once a student has been placed on probation, they may not be placed on probation a second time. Even if a student has successfully been removed from probationary status at the end of a semester, a student may not be placed on a second semester of probation (consecutive or not). A student will be denied further registration in the Bachelor of Fine Arts program if the student's academic progress or behavior warrants probation for a second time. This includes unprofessional behavior or unacceptable (2.0 or below) academic standing in BFA required classes.

F. DENIAL OF FURTHER REGISTRATION

When the student has not satisfactorily addressed the areas in need of improvement cited in the Probation Notification, the student may be denied further registration in the BFA program upon approval of and notification by the Area Faculty and the College of Arts and Letters. Denial of further registration is automatic once a student has served one semester of probation and has failed to meet established expectations (whether academic or behavioral) in subsequent classes or rehearsals.

G. BFA NON-PROBATIONARY REMOVAL FROM PROGRAM POLICY

In extreme circumstances, the Acting and Design Area Faculty of the DOT may initiate a special procedure to remove a BFA student in an expedited process. Such circumstances may include, but are not limited to, concerns about the safety or well being of faculty and other students, criminal activity, and combative attitude or issues that substantially disrupt classroom or production collaborations. This expedited process will involve the vote of the entire Area faculty of the DOT at a special meeting called for this purpose. Prior to a vote, the faculty will notify the student of the undertaking of this process, including a full explanation of the reason for the action, and the date, time and location of the area faculty meeting where this will be discussed. At the special meeting, the student will be given ample opportunity to respond to any and all issues involved before a vote is taken. After this opportunity, the Area Faculty will go into a confidential session to discuss the situation and vote on the removal of the student. A majority vote of the faculty in attendance (based on a quorum) will result in the removal of the student from the BFA program. After this vote, the student may choose to appeal the removal to the Chairperson of the DOT. The Chairperson may affirm or overturn the removal. In all cases of removal, faculty will offer options and resources to assist the student in finding ways to overcome the challenges they may be facing and goals for their re-admittance to the program. Students may continue in the Bachelor of Arts Program in the DOT and must fulfill all requirements for this program. Students have the right following all departmental procedure to grieve the decision should they feel the determination was incorrect. Please see policy for grievances later in this section.

Criteria for semester academic reviews have been established for each major area. These criteria are listed below.

H. BFA – ACTING/REVIEW CRITERIA

Area faculty will meet regularly to review the progress of the BFA candidates in classes as well as departmental productions and independent projects. These meetings are called Juries. At least once each academic year the BFA Actor and the Area faculty meet with the student to have a frank discussion about the student's artistic and academic progress. BFA students must sign up for interviews with the Area faculty to get responses to class and performance work, to seek advice from the faculty about artistic and educational goals, to discuss possible probationary measures, or to discuss any situations that may have arisen during the semester.

Success in the BFA Acting program is defined as an actor who demonstrates:

- Range and flexibility
- Vocal and physical agility
- Research capabilities
- Revisionary process
- Collaborative attitude
- Understanding of the demands of dramatic text
- Artistic and educational commitment
- An ability to seek out, understand and accept critique
- Positive and enthusiastic approach to their craft

- Understanding of type and professional standards
- A clear recognition of limitations and blockages and ways to overcome

These topics and more will be addressed in the semester or annual reviews. In all cases, students will have the chance to respond to the assessment of their work.

Students may also respond in writing to the evaluations of the faculty to be included in their academic folders or to share with the Chairperson of the DOT.

I. BFA – DESIGN/REVIEW CRITERIA

Each student's portfolio will be reviewed formally at the end of each year by the area faculty during the course of study for the BFA degree in design. The design/technology faculty and when possible the Director of the production of discussion normally participate in the review. Ongoing informal reviews take place through regular advising sessions.

The student should make a presentation of and be prepared to discuss and evaluate his or her work to-date accompanied by proper documentation (papers, drawings, renderings, projects). Students should consult their Academic Advisors regarding any questions they may have about the review.

Yearly Review: end of each year: **Process Portfolio**

At the end of each year of study, the **process** portfolio review occurs. All completed course work, papers, projects, research materials, realized designs and prompt books are included. The evaluation also encompasses the growth of professional design skills and the performance of the responsibilities as a member of a production team.

Yearly Review: end of each year: **Process Portfolio**

At the end of each year of study, the **process** portfolio review occurs. All completed course work, papers, projects, research materials, realized designs and prompt books are included. The evaluation also encompasses the growth of professional design skills and the performance of the responsibilities as a member of a production team.

Exit Review: in the final semester of study: **Comprehensive Portfolio**

Following the Academic Review Committee's meeting, the student's mentor shall compile the written evaluations and recommendations of the Area Faculty together with a summary statement and place these in the student's academic file. The student will also receive a copy. All completed course work, papers, projects, research materials, and realized designs are included. The evaluation also encompasses the growth of professional design skills and the performance of the responsibilities as a member of a production team.

Portfolio Standards and Overall Content

All Design Areas

1. All designs are to be neatly and clearly labeled. The name of the show, character, or scene (if applicable), the date of the design, and the designer's name should appear on each work.
2. Visual materials will suggest an understanding of a range of periods and styles assembled in a method appropriate to the given text, music, and/or performance.
3. Visual materials must demonstrate the ability to conduct research and present findings in a method that communicates the design approach.
4. For realized designs and project design assignments, a clear and concise written response paper will be submitted one week prior to the review. (See guidelines and cover sheet information at <http://theatre.msu.edu/forms>)
5. Visual documentation (photographs, slides, and/or color photocopies) of all realized designs will be included.
6. All drafting necessary for the creation and execution of the design, including ground plans, sections, elevations, perspective drawings, light plots, and pattern drafting will be included.
7. All organizational paperwork necessary for the implementation of the design, including but not limited to, budget statements, crew assignments, costume analysis, lighting paperwork, etc. will be included.
8. Demonstration of related graphic abilities in the arts (painting, drawing, and sketching).

Scenery Specific Information

Please include all:

1. models (or photographs of models)
2. painters' elevations
3. design drafting, construction elevations, representative projects (props, rigging, welding, effects, etc.)

Costumes Specific Information

Please include all:

1. color plates, demonstrating a knowledge of historical costume and basic costume construction.
2. production designs, fully swatched
3. costume crafts and construction projects

Lighting Specific Information

Please include all:

1. light plots demonstrating a range of staging configurations (thrust, black box, and proscenium spaces)
2. lighting paperwork (shop orders, channel hook-ups, instrument schedules, cue sheets)
3. electrical projects (production electrician notebook and paperwork, wiring projects, etc.)

Digital Specific Information

Please include all:

1. Examples of digital (computer-based) design and/or organizational skills
2. Graphic work or projects (posters, programs, promotional videos, etc.)

3. Examples of technological innovation and integration (creative problem-solving)

Stage Management Specific Information

Please include all:

1. Examples of paperwork related to stage management (prompt books, call scripts, shift sheets, etc.)
2. ANY other art or design-related work (art projects, etc.)

J. PROFESSIONAL BEHAVIOR AND POLICY FOR DISMISSAL

All BFA students in the Department of Theatre operate in two separate but connected spheres: the classroom and the rehearsal/preparation/performance process and experience. In both spheres, all participants are expected to be collegial and non-abusive, respectful of others' viewpoints and never disparaging. Professional academic behavior includes punctuality, sincere and deeply motivated attempts to master the subject matter, and a willingness to share and cooperate with others. Professional theatre behavior is outlined in the Departmental Bylaws under rehearsal guidelines. (See <http://theatre.msu.edu/undergraduate-studies>)

In the event of transgressions or lapses, the student is advised by the site or project supervisor with recommendations for altering the objectionable behavior. If necessary, the area supervisor is consulted, then the student's Academic Advisor and area faculty and finally the Department Chair. At all stages, an informal resolution is preferred.

Rehearsal/Preparation/Performance conflicts are resolved at the lowest possible level by the persons involved through goodwill and the guiding principle that primacy is accorded to the most immediate production. The Department Chair with the advice of the faculty is the final arbiter of these conflicts. If the student is unhappy with the decision a student may grieve at the Department level and finally with the Undergraduate Hearing Board. Please see the grievance procedures information in a later section.

K. OTHER BFA POLICY

On-campus Audition Policy for BFA Acting

All BFA Acting majors are required to audition for all Department productions. The Department and its faculty aim to supply all students enrolled with worthwhile educational opportunities. Each student's responsibility is to accept these challenges and support their growth as an actor. The relationship between student and Department productions is inextricably linked to curriculum by using these productions as an extension of the classroom. Students who do not audition will be placed on immediate probation in the program. (See probation guidelines in the Undergraduate Handbook.)

Students must be available for all productions, accept and complete the assigned role. Failure to complete the assigned roles may result in removal from the degree program. Please note that in listing potential conflicts with a rehearsal schedule, students should consider only their academic, religious, employment, scholarship, or certain familial commitments.

Off-campus Performance Policy for BFA Acting

The faculty encourages all performing and production experiences which are educationally valid and which are in line with the student's individual abilities, needs, and goals. However, since there is more to be gained from performing and production than simply "experience," the faculty places highest priority on productions on campus, which are designed with specific educational objectives as their primary goals. Students' main priority remains on-campus productions.

Students may seek work off-campus at any time following casting of the Department productions for a given semester. Every effort will be made to cast productions several months in advance so the student may seek such work. Students are then responsible for any conflicts with future Department shows. Should off-campus work conflict with on-campus productions, the on-campus educational production maintains priority.

In certain cases, a student may wish to accept work off-campus work that conflicts with Department productions. Students must seek the approval of the theatre faculty in advance of outside auditions and before accepting such work. The faculty will work with each student to discuss and evaluate the educational value of the off-campus opportunities. Approval of such work is finalized by the Acting Area Faculty.

Professional Audition/Interview Policies for BFA Acting

One of the program's goals is to connect students with professional opportunities. Students (either BA or BFA) may attend two professional auditions/interviews each semester, without penalty of unexcused absences in their THR/DAN courses unless otherwise specified in the professor's syllabus. Even if an absence is excused for the purpose of a professional audition or interview, the student is responsible for making up the work missed in all classes and informing the professor of the absence at least one day in advance of the audition day by presenting evidence of the completed audition, if required by the professor.

BFA Actor Showcase Policy

The BFA Actor Showcase was developed as an opportunity for graduating seniors to exhibit their work to theatre professionals, such as agents and casting directors. Whether or not the Department produces a showcase in any given year and in any particular professional market (NYC, Chicago, LA) depends on many different factors. The graduating class must be of sufficient size to warrant the production, and a sufficient number of actors must intend to move to that city. The BFA Actor Showcase is a costly endeavor funded primarily through student activities. If fundraising is insufficient to produce a Showcase, then the event may be cancelled. The decision of whether or not to produce a showcase will be made by the Acting Area faculty. Participation in the Showcase is not mandatory

In order for the showcase to benefit individual students, and because students' work impacts the reputation of the Michigan State University Department of Theatre, the work presented must meet or exceed professional standards of excellence. Therefore, the Acting Area Faculty will view material for the showcase on at least two separate occasions.

Actors will be given specific guidelines to ensure success to prepare for a subsequent viewing in order to guarantee participation in the showcase. Upon this subsequent viewing if the material or performance has not improved based on the guidelines offered or remains below the standards prescribed by a majority of the Acting Area Faculty, the actor will be removed from the showcase performance.

Following the first presentation, the faculty will discuss all work and offer notes to students. At this time, faculty will also discuss work that fails to meet professional standards or in which a student is not living up to his/her potential. The faculty will inform the student that this work may be cut from the showcase(s), unless it improves.

Living up to potential requires preparation, honest self-reflection, and outside critique. This means that students are admitted to the BFA program under the assumption that they will work to acquire superior vocal and physical technique, learn to choose appropriate material, approach material with a deep understanding of the text, and enter into an open, vulnerable and nuanced exploration of character. If a student is not proficient in these skills by the time of showcase, they may not be allowed to perform. All participants in the showcase must also contribute to its success by assisting in the design and execution of a marketing campaign. Each individual must take responsibility for obtaining a professional caliber headshot and resume. Actors with unprofessional headshots or resumes may not be allowed to participate in the showcase.

For all BFA Students – Foreign Language Highly Suggested

Students may be dismissed from the BFA meeting due to policy infractions and be allowed to join the BA program. In order to ensure students graduate in a timely fashion it is strongly encouraged that all BFA students successfully complete coursework in a foreign language to the 102 level as foreign language is required for the BA degree to the 202 level.

For all BFA Students – PLAN AHEAD

It is advisable to be aware of the courses you will be required to take. It is strongly recommended that students map out required courses and avoid leaving challenging courses such as “lab science” for the final semester.

XII. DEPARTMENT OF THEATRE POLICIES AND PROCEDURES

A. CASTING POLICY

Casting shall be open to regularly enrolled and newly admitted MSU students who are or shall be working toward an MSU graduate or undergraduate degree. Audition notices shall be posted and shall include requisites for the specific audition. The Department shall make available any materials necessary for student preparation. Student eligibility shall be subject to the date of casting.

Exceptions:

1. Emergencies: When a replacement performer is required, usually within a 96-hour period.
2. When the requirements of a role precludes the casting of an MSU student. This decision is subject to faculty approval.
3. When the Department has engaged a Guest Artist of accredited merit. This decision is subject to faculty approval.
4. Summer programs.
5. Classroom assignments, including plays, scenes, etc.
6. The casting of Department faculty; subject to faculty approval.
7. Special offerings, projects, programs sponsored by the Department.
8. Any circumstances not mentioned above shall be subject to faculty approval.

No student shall be cast in a production that conflicts with a production in which the student has previously been cast. **Any exception requires approval from a quorum of the Acting Faculty**, in consultation with the directors.

Performers:

1. May accept or reject a role within 24 hours of the posting of the Casting Notice (excluding BFAs).
2. May be dismissed from a production at the request of the Director.
3. May leave a production, without penalty, by agreement of the Director.

Policy Ramifications – This policy assumes:

1. That the Department shall be responsible for casting in fulfillment of academic requirements for the MFA.
2. That in order to support educational objectives, Department of Theatre MFA graduate students and undergraduate majors may be given preference.
3. That Acting teachers shall advise Faculty Directors of individual MFA requirements prior to auditions.
4. That Acting teachers shall be available for consultation.

Non-traditional Casting Policy for DOT

1. In accordance with the goals of Actors' Equity Association, U/RTA, the University and the Department of Theatre and the desire of the department to recognize the need

for expanding the participation of women, performers with disabilities and all ethnic groups in the artistic process, MSU DOT will encourage, to the best of its ability, a flexible and imaginative non-traditional casting policy.

- a. In keeping with this policy, all parts or roles shall be open to all performers and active solicitation of ethnic minorities, performers with disabilities, older actors, and women shall be evident in all notices in order to insure participation in the casting process.
 - b. Non-traditional casting is to be encouraged for the purpose of increasing opportunities for actors of ethnic minority, with disabilities, older students, and women in roles where race, ethnicity, gender, age or the presence or absence of a disability is not essential to the play or character's development or is not in conflict with the publisher's contract.
 - c. When a deaf performer is needed for a part, the DOT shall provide, during the audition, a qualified interpreter for the deaf (i.e., an interpreter qualified or certified in sign language or oral interpretation.) In order for this to be carried out, the performer who wishes to use the services of an interpreter is required to inform the DOT at least a week before auditions so that arrangements can be made.
2. All audition material provided by the DOT shall be available to blind and visually impaired performers, upon request, at a place to be designated by the DOT, at least 48 hours in advance of the audition. The request for such materials must be made no less than a week before auditions so that arrangements can be made.
 3. When auditions are held in premises that are not architecturally accessible, the DOT, upon notification by a performer needing accommodation shall arrange for an accessible facility for the audition.

Participation in KCACTF Productions

All cast and crew associated with DOT shows understand that there is a possibility the show may participate in the regional and national KCACTF festivals. Students will be made aware of the production's participation and status as soon as possible. In the event that the show is selected to travel to a regional or national festival, students should make themselves available for participation. The director will update students regularly on the show's status and will offer all reasonable information necessary for the student to plan accordingly. If a student is unavailable to be part of the regional or national festival the student may be asked to assist in finding a suitable replacement and assist with rehearsals.

B. REHEARSAL POLICY

Rehearsal space is limited so procedures and priorities must be implemented to ensure equitable and balanced rehearsal schedule.

The hierarchy for Departmental rehearsals is as follows:

1. Department Productions
2. Student Productions

3. Class rehearsals

Be aware that special events or guest artists may displace normal rehearsal procedures.

All rehearsal spaces are reserved and managed through an online calendar. Ask in the Main Office for more information.

Spaces are prioritized in the following manner:

1. Department productions performed in the Concert Auditorium, Fairchild Theatre or Pasant Theatre: These productions receive priority for rehearsals. When two shows are in rehearsal at the same time, the show opening first will receive priority. Other rehearsal spaces will be held for the other Department show.
2. Department shows performed in the Arena Theatre: These productions receive priority in the Arena Theatre when it is not reserved for an Open Stage show during its production week. When two Department Arena shows are in rehearsal the show opening first will receive priority. Other rehearsal spaces will be held for the other Department Arena show.
3. Student production rehearsals: Student Production rehearsals will be given priority in the performance venue the week of performances (from Sunday to Sunday). Student Production rehearsals *must relinquish* any rehearsal room should a Department production need alternative spaces. Student Production rehearsals **MAY ONLY** sign out a room on the day their rehearsal will take place. Due to space consideration, Student Production rehearsals *are encouraged* to take place outside of the Auditorium Building.
4. Class rehearsals: Students wishing to rehearse for classes may sign out any room for rehearsals when not being used by the Department. Please note that a Student Production does not fall under the classification of “class rehearsals.”

NOTICE TO CAST AND CREW OF DEPARTMENT OF THEATRE SPONSORED PRODUCTIONS

Congratulations! You have been selected to participate in a production sponsored by the Michigan State University Department of Theatre. Consistent with national, professional and university guidelines, we ask you to adhere to the following standards of ethics and conduct throughout rehearsals and performances of this production in order to insure the highest quality of professional training and experiential gratification for you, your colleagues and the audience.

The Creative Team

1. **The Director:** Is the conceptual artist of a production; directs the performer; coordinates collaborative aspects of the design process; makes the ultimate decisions.

2. **The Designers:** Create the collaborative environment of the production, in accordance with directorial concept, i.e. scenery, costumes, lighting, sound, props, projection, special effects, etc. Crews functioning in specific areas are responsible to the specific designer.
 - a. The **Guest Designers and Artists** provide an opportunity for students to work with professionals.
3. **Artistic Specialists:** Provide expertise for certain productions and work closely with the Director. Their contributions to the show enhance the experience and supplement the work of the Director. Such personnel may include:
 - a. The **Choreographer** provides choreography or movement for actors in certain productions.
 - b. The **Musical Director** provides vocal and instrumental support to enhance certain productions.
 - c. The **Vocal Coach** provides help in maintaining healthy vocal production, assist in an actor's vocal technique, or teach dialects in certain productions.
 - d. The **Dramaturg** serves as the production scholar, applying research skills to deepen actor, designer, and audience experience.
 - e. The **Fight Director** provides choreographed and safe movement patterns in certain productions.
 - f. The **Guest Artists** provide a chance for students to work with professional actors.
4. **The Costume Shop Supervisor:** Supervises all Costume Shop and related operations; interprets and executes costume designs and possible related props, etc. Costume crews are responsible to the Costume Shop Supervisor.
5. **The Technical Director:** Supervises all Scene Shop, Electrics Shop and related operations; interprets and executes scene designs and possible certain furnishings, props, electrical maintenance, etc. board operators and scenery run crews are responsible to the Technical Director.
6. **The Stage Manager:** Works closely with the Director; is present at rehearsals and performances; records blocking and technical cues; posts notices, etc.; is responsible for all technical running-crew aspects of a production; calls the show cues during performances. Performance running-crews are responsible to the Stage Manager.

C. GUIDELINES FOR PROFESSIONAL CONDUCT

1. **BE THERE:** Attendance is **required** at all rehearsals for which you are called and at all performances. Infractions may result in removal from the production.
2. **BE ON TIME:** Lateness is not allowed. Most professionals arrive early to insure concentration and perform necessary warm-ups or execute pre-show assignments. Remember, even one-minute late is LATE! An emergency number will be given to you; use it, if you must. Allow yourself lots of time for unforeseen issues like traffic to allow

you to get to the rehearsal on time. Any actor who has been late for more than three calls will be asked to meet with the Head of Acting to discuss a solution. Any technician who has been late for more than three calls will be asked to meet with the Costume Shop Supervisor or Technical Director to discuss a solution.

3. **MAKE CONFLICTS KNOWN:** Should you have a conflict with rehearsals, fittings or performances they should be discussed with the Director and Stage Manager as soon as you know about them. The Director reserves the right to replace anyone involved with the production who has too many or does not give sufficient notice to personal conflicts.
4. **WATCH AND LISTEN:** You are at work from the time you enter the rehearsal or production space. You learn by watching, even when you are not actively performing.
5. **FOCUS YOUR ENERGIES:** Leave your outside problems, etc. at the door and do not engage in idle chit chat or disruptive behavior during rehearsals or performances. Be professional. Alcohol or drug use during rehearsals and performances is unprofessional and dangerous conduct.
6. **DO YOUR HOMEWORK:** Your preparation extends beyond rehearsal time. You are expected to do personal research in understanding your role in this production and its importance. Remember, every role is vital to the success of the production.
7. **LEARN YOUR LINES AND CUES:** When your Director requests lines to be memorized, you will no longer be allowed to carry a script. Running-crews are expected to be familiar with the script and all lines, cues, or business which affects your role in the production.
8. **BE AWARE:** Check e-mail and callboards/bulletins daily for production information, appointments, costume fittings, publicity calls, etc.
9. **MAKE FRIENDS:** Reach out to your Director, supervisor, artistic specialist and colleagues. Theatre is TEAM effort. Dissension among the cast, crew or company is simply not allowed. Be a positive colleague.
10. **RESPECT YOURSELF:** Your good health and stamina is vital to your ability and to the success of this production; i.e. proper rest, hydration, hygiene, diet and personal safety precautions.
11. **RESPECT YOUR COLLEAGUES:** Use your colleagues for what they ARE, rather than what you would like them to be! You will work with people who are more or less talented than you; it is a sign of your professional ability to be able to make it work!
12. **DO YOUR OWN JOB:** Confine yourself to your personal assignment in the production. Remember, there is only ONE Director! It is considered highly unethical for performers and crews to direct each other. Never give another colleague notes and never allow

yourself to receive them. If you have a problem, consult the Director or your immediate supervisor.

Unprofessional Conduct Includes:

1. Cutting or dyeing hair, beards, etc. without permission from the Costume Designer. ALL hair decisions will be made by the Costume Designer.
2. Chewing gum during rehearsals.
3. Being late for or missing a costume fitting, photo or publicity call.
4. Badmouthing your show, the Director, the designers, artistic specialist, supervisors or colleagues.
5. Allowing your personal issues outside of rehearsal and performance to affect your work there.
6. Being inconsistent in the performance of your duties.
7. Springing surprises, jokes, etc. during performances; STRICTLY AMATEUR!
8. Altering your performance in a way that contradicts the rehearsal process.
9. Blocking entrances or exits.
10. Making distracting noises in the dressing rooms.
11. Allowing your cell phone to ring during rehearsals or performances.
12. Engaging in boisterous or intrusive activity in dressing rooms prior to performances or backstage during the show.
13. Allowing visitors in dressing rooms prior to or during performances.
14. Wasting and purging energies and emotions prior to performances.
15. Using alcohol or drugs.
16. Smoking, outside of designated areas or smoking in costume.
17. Behaving in any way that distracts a performer or colleague from the task at hand.

Since infractions of the above guidelines could result in your removal from the production, please address any relative questions or concerns to the Director or your supervisor.

All of the above rules and guidelines are meant to create the most productive and positive theatrical atmosphere. While it may seem overwhelming, you have just begun working in a production whose personnel is committed to creating an environment that is dedicated to the highest quality of professional achievement.

D. COSTUME SHOP POLICY

The Department of Theatre Costume Shop maintains a costume shop, storage, and craft rooms. The Costume Shop's usual hours are Monday-Friday 9am-12noon and 1 pm-5pm. The shop is closed on weekends, holidays, and university breaks. Occasionally there may be a class in the shop resulting in additional closed times.

The Costume Shop produces costumes for all Main Stage Productions. Work begins mid-August and continues through the end of Spring semester in May. It also produces costumes for Summer Circle Theatre in June. The Costume Shop does not rent or loan costumes to anyone for any reason. This includes class work, scenes, Second Stage and Open Stage. No tools, supplies, equipment or costumes may be removed from the costume shop or craft room

without permission from the costume shop supervisor. The Costume Shop space, equipment or supplies may not be used for personal projects.

Hours or projects for THR 300A or C are available to those who have completed THR 212 and can be arranged with the Costume Shop Supervisor.

The Costume Shop hires a small staff of undergraduate workers each fall semester. Preference is given to those students who have completed THR 212, and who are BFA costume students and those who have an interest in costuming. Applications can be picked up from the Costume Shop Supervisor at the beginning of Fall semester. Volunteers are welcome and should talk to the costume shop supervisor to arrange a schedule.

Actors cast in Department productions should check e-mail and the callboard for times to report to the Costume Shop to be measured. This usually occurs shortly after cast lists are posted, but may be later in the semester. Costume fittings are scheduled with the Stage Manager during rehearsals. Please be prompt for all fittings. Your fitting will involve a minimum of three other people in addition to yourself whose time is as valuable as your own. If you are running late or cannot make the fitting for any reason, please call the shop at 517-353-9219 and let them know. Depending on how late you will be, your appointment may need to be rescheduled. Multiple missed fittings tend to make everyone working on your costume unhappy and could even jeopardize the garment being done in time for the first dress rehearsal. You **MUST** wear underwear for all fittings! If you come to your fitting without wearing underwear the fitting will be cancelled and you will be required to reschedule. Actors with long hair should come prepared to arrange it up and away from the neck.

The costume designer and Director will determine what rehearsal garments are needed and when during the rehearsal process they should be on hand. Requests may be made through the Stage Manager and every attempt will be made to provide rehearsal clothing/costume props by the next rehearsal. Actors should own suit coats, skirts, and dress shoes to be used in rehearsals as necessary.

During performances, costumes will be cared for by an assigned crew from THR 212 and THR 300. Actors must provide their own undergarments during performance, appropriate to the production, unless the undergarments are part of the design. Actors should use good judgment in caring for their costumes. Costume must be hung neatly on the racks following a performance with costume props, wigs and accessories stowed in appropriate places, which will be determined by the costume crew prior to the first dress rehearsal. Please do not smoke, eat or drink colored liquids while in costume. Many costumes cannot be laundered and if stained will be ruined permanently.

E. SCENE SHOP POLICY

The Department of Theatre Scene Shop fabricates scenery and props for all Department productions. Production begins with the start of the fall semester and continues through the end of the academic year. During the summer semester the Scene Shop also produces scenery

for the Summer Circle Theatre.

The Scene Shop's open hours change each semester to reflect the availability of scene shop employees who supervise the shop. Classes are periodically taught in the Scene Shop and also affect the hours in which open times are designated. The schedule for any given semester is posted outside the shop doors or can be obtained from the Technical Director. The Scene Shop is not open and is not to be occupied between the hours of midnight and 6:00 am.

The Scene Shop maintains relationships with various theatres in the area to facilitate the sharing of various properties and other scenic elements. These arrangements are made in good faith with these establishments and items borrowed from them are to be cared for and returned in the condition they were received. Conversely, any items borrowed from properties storage areas by outside organizations must be approved by the Head of Design or Technical Director. Generally, items are loaned on a share and share alike basis with organizations that provide the Department of Theatre with access to their items as well.

The Scene Shop employs a small staff of undergraduate shop employees each semester. Preference is given to BFA students who have an interest in scenic carpentry and who have completed or are enrolled in THR 111 or THR 214. Applications are available from the Technical Director. Volunteers are always welcome to work in the Scene Shop and should arrange hours with the Technical Director.

THR 300A and C credits are available for work in the Scene Shop. These credits can be arranged through consultation with the Technical Director and/or Head of Design. All THR 300 students must log all hours on the appropriate log sheet in the Scene Shop. Each entry on the log must be approved by the Head of Design, Technical Director, a graduate student or, in certain situations, an undergraduate shop employee after each work period. Completion of the required hours within the assigned period is the responsibility of each student. Arrangements for time to complete hours outside of the regularly scheduled open times for the Scene Shop must be made with the Technical Director within the first **two weeks** of the semester.

Work in the Scene Shop involves a certain amount of risk that must be properly managed. All new employees, lab students, and THR 300 students must read and agree to the Scene Shop safety rules before working in the Scene Shop. A copy of these rules will be provided and a copy must be signed and returned to the Technical Director. It is important to report any and all unsafe or questionable working environments to a senior-level shop employee or supervisor immediately who should, in turn, either rectify the situation or inform the Technical Director. In addition, all shop employees and students working in the shop **must** be dressed appropriately for work in the Scene Shop. This includes closed toed shoes, work clothing, long hair pulled back, and no jewelry. All Scene Shop employees must wear underwear. Those not wearing underwear will be asked to reschedule their hours.

All accidents or injuries must be reported to a senior-level scene employee or supervisor immediately. For life threatening emergencies call 9-1-1 from the Scene Shop phone. Also

refer to the Emergency Procedures section of this handbook. First aid supplies are available for treatment of minor injuries. For injuries requiring treatment but which are not life threatening, shop employees should obtain an authorization from the Technical Director and go to Olin Health Center for treatment. Students participating in a lab are responsible for maintaining their own health insurance and are not covered by the university under worker's compensation.

The Scene Shop space, equipment or supplies may not be used for personal projects.

F. ELECTRICS SHOP POLICY

The Department of Theatre's Electrics Shops are located in Room 2 and 3 Auditorium. The Department of Theatre's light lab is located in Room 10. Room 3 stores all of the Department's lighting equipment for the Arena, light lab, and spares for when in Wharton facilities. Included in Room 2 are gel, gel holders, and miscellaneous light bulb storage. All templates and template holders can be found in the lighting faculty's office. Hours for the Electrics Shop and light lab are by appointment and/or scheduled hours by lighting faculty or the current lighting graduate student. The only people with keys to room 2 and 3 are the Head of Design, lighting faculty, lighting graduate students, and current show designers. No other keys will be given out to students.

Use of the Electrics Shops and its equipment is available to any Main Stage lighting designer. Arena show designers may use equipment beyond that of the Arena House Plot with approval of lighting design faculty in a limited manner. Open Stage and Second Stage have use of the Arena and Studio 60 House Plots only. Only Main Stage and Arena Productions may ask for use of templates. No lighting equipment may be used for personal projects.

Hours and/or show projects that utilize the Electrics Shop may be assigned (with lighting faculty approval) to students via THR 300A or C credit for those who have completed THR 211. Those projects/hours may include: lighting prep, lighting hang, lighting focus, lighting notes, light board operator, spotlight operator, master electrician, assistant master electrician, lighting designer, and assistant lighting designer.

For each show, a light lab presentation may occur. Actors cast in a Department production may be asked to attend these light lab presentations so their Director can see the show's light on them. We ask they arrive five minutes early. If an actor is running late we ask they contact the Stage Manager for the show. We ask that the actor try to wear something in a similar color scheme as their costume for the show.

G. THR 300 PRACTICUM

THR 300 'A' is a PRODUCTION PRACTICUM

THR 300 'C' is AREA OF EMPHASIS PRACTICUM

THR 300A: Production Emphasis (can also be THR300Cs)

- Shop hours (50 hours required in one semester): costume, scenic, lighting or digital
- Deck crew chief; one each show (requires training pre tech and attendance at all techs/performances)
- Costume crew chief; one each show (requires training pre dress and attendance at all techs/performances)
- Makeup crew chief; one each show (requires training pre dress and attendance at all techs/performances)
- Sound board op; number varies depending on show needs (requires training pre tech and attendance at all techs/performances)
- Projection board op; number varies depending on show needs (requires training pre tech and attendance at all techs/performances)
- Light board op/programmer; one each show (requires training pre tech and attendance at all techs/performances)
- Props master; one each show (may require work prior to tech as well as attendance at all techs/performances; details determined by scene designer for individual show)
- House manager/Front of House (one each non Fairchild/Pasant show only; requires attendance at one dress rehearsal and all performances from one hour prior to show time until after the performance)
- Haunted Aud Producer; two each fall
- Stage manager; one each show
- ASM; number varies depending on show needs
- Paint charge; one each show
- Master electrician; one each show
- Publicity/production archival coordinator; one each semester (must be available to coordinate publicity photos for all shows in one semester, run photo call for all shows in one semester & upload photos to DOTMedia, and set up video recorder for archival recording of each show & capture footage to DVD; requires training in advance by Alison)
- Backstage crew; number varies depending on show needs (any area, only available when there are not enough THR 111L students)

THR 300C: Area Emphasis (cannot be THR 300As)

- Acting
- Design (any/all areas)
- Haunted Aud design area heads (only 4 available: scenery, costume, makeup, lights)
- Outreach & Engagement leaders (prison project, Hartwood, Burcham, or similar; only non-paid roles)
- Specialized tech projects (any/all areas)
- Specialized Production Roles (all require individual show director AND area head approval)
 - Dramaturg
 - Assistant director
 - Choreographer
 - Assistant designers (any/all areas)
 - Movement Coach

- Dance Captain
- Fight Choreographer
- Fight Captain
- Assistant to the Playwright
- Dialect Coach
- Musical Director

All majors are required to take 2-THR 300A (one-credit) practicums, which could be crewing a show or a shop assignment. All 300A assignments and practicum forms are to be submitted to the Head of Design.

Majors are also required to take 2-THR 300C (one-credit) practicums.

Minors are required to take 1-THR 300A and 1-THR 300C.

For actors, you may take two THR 300C practicums for your work acting in Main Stage productions. All THR 300C acting assignments and practicum forms are to be submitted to the Head of Acting.

For designers and technicians, you may take two THR 300C practicums in higher level production positions. All THR 300C design/technical assignments and practicum forms are to be submitted to the Head of Design.

When should I take these THR 300 credits?

You should sign up for these classes following the casting of the fall shows or at the top of the semester if you know what you are interested in.

THR 341 - Beginning Play Directing Prerequisite

You need to have completed (THR 101 and THR 110 and THR 111 and THR 111L) and (THR 211 or THR 212 or THR 214 or THR 216 or THR 219)

H. STUDENT PRODUCTION POLICIES

www.theatre.msu.edu/student-productions

I. EMERGENCY PROCEDURES

Injury or Illness

- When urgent medical assistance is needed, dial 9-1-1. Describe your location and the nature of the problem or symptoms. Notify the main office to guide police/paramedics to the correct area.
- Do not move the victim. Move hazardous objects away. Only a trained person should be allowed to administer any kind of first aid. Any employee injured on the job is required

to obtain medical aid. Injury Report forms are available in the main office and shops downstairs.

Tornado Warning

- A tornado watch means conditions are such that tornadoes may develop. No action is required.
- A tornado warning means a tornado has been sighted in the area. Shelter should be taken immediately.
- If the tornado siren (steady horn) is heard, proceed to room 11 (Arena Theatre) in the basement. You may also be notified in person by someone from the main office. When leaving the room, turn off the lights so others will know the room is empty. The first faculty/staff member to arrive will open the door. As you are making your way to the basement, check for individuals unaware of the situation. Announce loudly "A tornado has been sighted nearby. Take cover immediately." Avoid stairways with windows, if possible. Everyone will remain sheltered and away from all windows until the all-clear is given. If you have a portable battery-operated radio and/or flashlight, bring it/them with you.

Fire

- If smoke or fire is sighted, pull the nearest fire alarm, then dial 9-1-1 and begin evacuation of the building. Sounding of the fire alarm means evacuate the building now. There is no time to go door-to-door notifying individuals. Turn off the light(s) in the room you are in and close the door. Assist anyone that needs help as you are evacuating the building. Keep a distance of 50 feet from the building. The meeting place for anyone in the building will be the Kresge Courtyard (between the Auditorium and Kresge). Regardless of where you exit, please direct people to this location. No one should re-enter the building until the Fire Department has determined it is safe.

Power Failure

- The building will remain open during regular business hours even in the event of a power failure.
- The main office will call Physical Plant to determine the expected duration of the power outage. The combination of the emergency lighting plus outside light should make building occupancy possible without undue risk. All staff should shut down computer terminals to avoid power surge related damage when power is restored. Unless a decision is made to evacuate the entire building for circumstances beyond a simple power outage, all staff are expected to remain at work. Students should contact their supervisor on whether they should stay at work.

Assisting Persons with Disabilities

- Keep in mind that someone with a permanent disability generally knows the best way to be assisted. A minute or so spent talking with the individual will give you crucial information. As a general rule, there is no reason that individuals who are blind or deaf cannot use the stairs to make an independent escape as long as they can effectively be notified of the need to evacuate and can find the stairway. Handicap ramps are located on the south side of the Auditorium.

When assisting persons with vision impairments, there are some basic rules to follow in order to be effective:

1. Announce your presence; speak out when entering the area. Speak naturally and directly to the individual and NOT through a third party.
2. Offer assistance but let the person explain what help is needed.
3. Let the individual grasp your arm or shoulder lightly for guidance. He/she may choose to walk slightly behind you to gauge your body reactions to obstacles; be sure to mention stairs, doorways, narrow passages, ramps, etc.
4. Ensure that after exiting the building that individuals with impaired vision are not “abandoned” but are led to a place of safety where someone should remain with them until the emergency is over.

When assisting owners of service dogs:

1. Do not pet or offer the dog food without the permission of the owner.
2. When a guide dog is wearing its harness, he is on duty. If you want the dog not to guide its owner, have the owner remove the dog’s harness.
3. Plan for the dog to be evacuated with the owner.

When assisting persons with hearing impairments, there are also some things to keep in mind. These include:

1. Flick the lights when entering the work area to get the person’s attention.
2. Establish eye contact with the individual, even if an interpreter is present.
3. Check to see if you have been understood and repeat if necessary.
4. Offer pencil and paper.

Persons with learning disabilities may have difficulty in recognizing or being motivated to act in an emergency by untrained rescuers. They may also have difficulty in responding to instructions which involve more than a small number of simple actions. Some suggestions for assisting them include:

1. The individual should be treated as an adult who happens to have a cognitive or learning disability. Do not talk down to them or treat them as children. A person’s ability to understand speech is often more developed than his/her own vocabulary.
2. Directions or information may need to be broken down into simple steps. Be patient.

Individuals with psychiatric disabilities may experience a variety of reactions to emergency situations. Some suggestions for assisting them include:

1. Approach the individual with a calm demeanor (don’t shout or raise your voice).
2. Make sure directions are given very succinctly. Break down instructions into simple steps. Be patient.
3. The most common reaction to watch for is hyperventilating. If this occurs, the individual should breathe into a paper bag until the symptoms subside.

For people who are mobility impaired or use wheelchairs, evacuation from basements or upper floors can be difficult because elevators may not be used during an emergency. Three courses of action are possible.

1. Proceed to an enclosed, safe, fire rated stairwell or one of the emergency areas designated for people with disabilities and wait for assistance. Their location must be reported by dialing 9-1-1 or by actually reporting to the nearest emergency responder (fire, police, etc.) immediately.
2. Remain in the room. If the hazard is not near the location and the room is well constructed, this may be the best choice. Their location must be reported by dialing 9-1-1 or by actually reporting to the nearest emergency responder (fire, police, etc.) immediately.
3. Be assisted in using the stairs or ramps to evacuate. However, great care must be taken in moving a person who uses a wheelchair or may have impaired mobility. Except in cases of extreme emergency, assistance in evacuation should only be performed by trained emergency responders (fire, police, etc.).

Someone using a crutch or cane might be able to negotiate stairs independently. It is best NOT to interfere with this person's movement. You might be of assistance by offering to carry an extra crutch. If the stairs are crowded, you can act as a buffer and "run interference."

XIII. FAIRNESS, INTEGRITY AND SAFETY IN RESEARCH AND CREATIVE ACTIVITIES

Students may grieve formal decisions from the Department of Theatre through the Department Undergraduate Grievance Board and finally the University Undergraduate Hearing Board:

EXCERPT FROM DEPARTMENT BY-LAWS REGARDING GRIEVANCE PROCEDURES

1. Undergraduate Grievance Committee
 - a) Composition
 - (1) The Undergraduate Student Grievance Committee shall be composed of three faculty members elected by the voting faculty and three undergraduate students. Undergraduate student representatives to the Committee will be elected yearly from the total body of undergraduate students in the Department of Theatre. These elections will take place early in the fall semester. Alternate Committee members shall be identified should there be issues deemed a conflict of interest of either faculty or students.
 - b) Functions
 - (1) The Committee shall hear complaints which may arise as a result of alleged violation of student rights and responsibilities as defined in the Academic Freedom for Students at Michigan State University document.
 - c) Procedures
 - (1) The Chairperson shall call a meeting of the Committee within 72 hours upon notification of an unresolved conflict.
 - (2) The Committee shall invite the parties concerned to present their cases individually.
 - (3) Upon completion of the hearing, the Committee shall submit in writing its recommendation for resolution of the complaint to both parties in the dispute as well as to the Department Chairperson. A record of vote totals shall be made available to all parties involved.
 - (4) The Committee shall reconsider only those cases that are referred to it by the Department Chairperson or the Dean of the College. Such referrals for reconsideration shall be accompanied by reasons for the request.

Academic Hearing Protocol for the Department of Theatre Undergraduate Students

The Academic Freedom for Students at Michigan State University (AFR) documents establishes the rights and responsibilities of MSU students and prescribes procedures for resolving allegations of violations of those rights through formal grievance hearings. In accordance with the AFR, the Department of Theatre has established the following Department of Theatre Hearing Board procedures for adjudicating academic grievances and complaints. (See AFR Article 6 and 7)

I. JURISDICTION OF THE DEPARTMENT OF THEATRE UNDERGRADUATE HEARING BOARD:

- A. The Department of Theatre Undergraduate Hearing Board (hereafter UTHB) serves as:
 - 1. the initial Hearing Board for academic grievance hearings involving undergraduate students who allege violations of academic rights. The University Academic Integrity Hearing Board is used to contest allegations of academic misconduct (See AFR 6.I.A and 7.I.B)
- B. Students may not request an academic grievance hearing based on an allegation of incompetent instruction. (AFR 2.II.A-D)

II. COMPOSITION OF THE UTHB:

- A. The UTHB shall be composed of three faculty members elected yearly by the voting faculty and three undergraduate students=elected yearly from the total body of majors in the Department. These elections will take place early in the fall semester. (See AFR 6.I.B, C, and D)
- B. For hearings involving undergraduate students, the Chair of the UTHB shall be the member with rank, who shall vote only in the event of a tie. In addition to the Chair, the Hearing Board shall include three voting undergraduate students and three voting faculty. (See AFR 6.1.B.)
- C. The Department of Theatre will train hearing board members about these procedures and the applicable sections of the AFR. (See AFR 7.IV.C)

III. REFERRAL TO THE UTHB:

- A. After consulting with the instructor and appropriate unit administrator, undergraduate students who remain dissatisfied with their attempt to resolve an allegation of a violation of student academic rights may request an academic grievance hearing. When appropriate, the Department Chair, in consultation with the Dean, may waive jurisdiction and refer the request for a hearing to the College Hearing Board. At any time in the grievance process, students may consult with the University Ombudsman. (See AFR 7.III.A, 7.IV.H)
- B. In cases of ambiguous jurisdiction, the Associate Provost for Undergraduate Education will select the appropriate Hearing Board for hearings involving undergraduate students. (See AFR 7.III.B)
- C. The deadline for submitting the written request for a hearing is the middle of the next semester in which the student is enrolled (including summer). If either the

student (the complainant) or the respondent (usually, the instructor or an administrator) is absent from the university during that semester, or if other appropriate reasons emerge, the UTHB may grant an extension of this deadline. If the university no longer employs the respondent before the grievance hearing commences, the hearing may still proceed. (See AFR 7.III.C)

- D. A written request for an academic grievance hearing must (1) specify the alleged violation(s) of the AFR, (2) identify the individual against whom the grievance is filed (the respondent) and (3) state the desired redress. Anonymous grievances will not be accepted. (See AFR 7.III.B and C, AFR footnote 35.)

IV. PRE-HEARING PROCEDURES

- A. After receiving a student's written request for a hearing, the Chair of the Department of Theatre will promptly convene the Undergraduate Hearing Board, per Section II above, and refer the grievance to the Chair of the Undergraduate Hearing Board. (See AFR 7.IV.D.1.)
- B. Within **5** class days, the Chair of the Hearing Board will:
1. forward the request for a hearing to the respondent;
 2. send the names of the UTHB members to both parties and, to avoid conflicts of interest between the two parties and the Hearing Board members, request written challenges, if any, within **3** class days of this notification. If the Chair of the Hearing Board is the subject of a challenge, the challenge shall be filed with the Chair of the Department (or designee). (See AFR 7.IV.D.2);
 3. rule promptly on any challenges, impanel a Hearing Board and send each party the names of the Hearing Board members; and
 4. send the Hearing Board members a copy of the request for a hearing and the written response, and send all parties a copy of these procedures.
- C. Within **5** class days of being established, the UTHB shall review the request, and, after considering all requested and submitted information:
1. accept the request, in full or in part, and promptly schedule a hearing.
 2. reject the request and provide a written explanation to appropriate parties; e.g., lack of jurisdiction. (The student may appeal this decision.)
 3. invite the two parties to meet with the UTHB in an informal session to try to resolve the matter. (Such a meeting does not preclude a later hearing.)

(See AFR 7.IV.D.4 and AFR footnote 35)

- D. If the UTHB calls for a hearing, the Chair of the UTHB shall promptly negotiate a hearing date, schedule an additional meeting only for the Hearing Board should additional deliberations on the findings become necessary, and request a written response to the grievance from the respondent.
- E. At least **5** class days before the scheduled hearing, the Chair of the UTHB shall notify the respondent and the complainant in writing of the (1) time, date, and place of the hearing; (2) the names of the parties to the grievance; and (3) a copy of the hearing request and the respondent's reply. (See AFR 7.IV.D.5.)
- F. At least **3** class days before the scheduled hearing, the parties must notify the Chair of the UTHB the names of their witnesses and advisor, if any, and request permission for the advisor to have voice at the hearing. The chair may grant or deny this request. The Chair will promptly forward the names given by the complainant to the respondent and visa versa. (See AFR 7.IV.D.6)
- G. The Chair of the Hearing Board may accept written statements from either party's witnesses at least **3** class days before the hearing. (See AFR 7.IV.D.10.)
- H. In unusual circumstances and in lieu of a personal appearance, either party may request permission to submit a written statement to the UTHB or request permission to participate in the hearing through an electronic communication channel. Written statements must be submitted to the UTHB at least **3** class days before the scheduled hearing. (See AFR 7.IV.D.9)
- I. Either party to the grievance hearing may request a postponement of the hearing. The UTHB may either grant or deny the request. (See AFR 7.IV.D.8)
- J. At its discretion, the UTHB may set a reasonable time limit (approximately 20 minutes) for each party to present its case, and the Chair of the UTHB must inform the parties of such a time limit in the written notification of the hearing.
- K. Hearings are closed unless the student requests an open hearing, which would be open to all members of the MSU community. The UTHB may close an open hearing to protect the confidentiality of information or to maintain order. (See AFR 7.IV.D.13)
- L. Members of the UTHB are expected to respect the confidentiality of the hearing process. (AFR 7.IV.D.13, 7.IV.F.)

V. HEARING PROCEDURES:

- A. The Hearing will proceed as follows:

1. Introductory remarks by the Chair of the UTHB: The Chair of the Hearing Board introduces hearing panel members, the complainant, the respondent and advisors, if any. The Chair reviews the hearing procedures, including announced time restraints for presentations by each party and the witnesses, and informs the parties if their advisors may have a voice in the hearings and if the proceedings are being recorded. Witnesses shall be excluded from the proceedings except when testifying. The Chair also explains:
 - In academic grievance hearings in which a student alleges a violation of academic rights, the student bears the burden of proof.
 - All UTHB decisions must be reached by a majority of the Hearing Board, based on a "preponderance of the evidence."

(See AFR 7.IV.D.14, Footnote 37). For various definitions, see AFR Article 11)
2. If the complainant fails to appear in person or via an electronic channel at a scheduled hearing, the UTHB may either postpone the hearing or dismiss the case for demonstrated cause. (See AFR 7.IV.D.11)
3. If the respondent fails to appear in person or via an electronic channel at a scheduled hearing, the THB Hearing Board may postpone the hearing, hear the case in the respondent's absence, or dismiss the case. (See AFR 7.IV.D.11)
4. If the respondent is absent from the University during the semester of the grievance hearing or no longer employed by the University before the grievance procedure concludes, the hearing process may still proceed. (See AFR 7.III.C)
5. To assure orderly questioning, the Chair of the Hearing Board will recognize individuals before they speak. All parties have a right to speak without interruption. Each party has a right to question the other party and to rebut any oral or written statements submitted to the Hearing Board. (See AFR 7.IV.D.16)
6. Presentation by the Complainant: The Chair recognizes the complainant to present without interruption any statements relevant to the complainant's case, including the redress sought. The Chair then recognizes questions directed at the complainant by the UTHB, the respondent and the respondent's advisor, if any.
7. Presentation by the Complainant's Witnesses: The Chair recognizes the complainant's witnesses, if any, to present, without interruption, any statement directly relevant to the complainant's case. The Chair then

recognizes questions directed at the witnesses by the UTHB, the respondent, and the respondent's advisor, if any.

8. Presentation by the Respondent: The Chair recognizes the respondent to present without interruption any statements relevant to the respondent's case. The Chair then recognizes questions directed at the respondent by the UTHB, the complainant, and the complainant's advisor, if any.
9. Presentation by the Respondent's Witnesses: The Chair recognizes the respondent's witnesses, if any, to present, without interruption, and statement directly relevant to the respondent's case. The Chair then recognizes questions directed at the witnesses by the UTHB, the complainant, and the complainant's advisor, if any.
10. Rebuttal and Closing Statement by Complainant: The complainant refutes statements by the respondent, the respondent's witnesses and advisor, if any, and presents a final summary statement.
11. Rebuttal and Closing Statement by Respondent: The respondent refutes statements by the complainant, the complainant's witnesses and advisor, if any, and presents a final summary statement.
12. Final questions by the Hearing Board: The UTHB asks questions of any of the participants in the hearing.

VI. POST-HEARING PROCEDURES

A. Deliberation:

After all evidence has been presented, with full opportunity for explanations, questions and rebuttal, the Chair of the Hearing Board shall excuse all parties to the grievance and convene the Hearing Board to determine its findings in executive session. When possible, deliberations should take place directly following the hearing and/or at the previously scheduled follow-up meeting. (See Section III.I above.)

B. Decision:

1. In grievance (non-disciplinary) hearings involving undergraduate students a majority of the UTHB finds, based on a "preponderance of the evidence," that a violation of the student's academic rights has occurred and that redress is possible, it shall direct the Chair of the Department to implement an appropriate remedy, in consultation with the Hearing Board. If the UTHB finds that no violation of academic rights has occurred, it shall so inform the Chair. (See AFR 7.IV.D and E.)

C. Written Report:

The Chair of the UTHB shall prepare a written report of the Hearing Board's findings, including redress for the complainant, if applicable, and forward a copy of the decision to the appropriate unit administrator within **3** class days of the hearing. The report shall indicate the rationale for the decision and the major elements of evidence, or lack thereof, that support the Hearing Board's decision. The report also should inform the parties of the right to appeal within **5** class days following notice of the decision. The Chair shall forward copies to the parties involved, the responsible administrators, and the University Ombudsperson. All recipients must respect the confidentiality of the report and of the hearing board's deliberations resulting in a decision. (See AFR 7.IV.E and F.)

VII. APPEAL OF THE THB DECISION:

- A. In hearings involving undergraduate students, either party may appeal the decision of the UTHB to the University Academic Appeal Board (UAAB) in cases involving academic grievances alleging violations of student rights. (See AFR 6.1.E.)
- B. All appeals must be in writing, signed and submitted to the Chair of the UAAB within **5** class days following notification of the UTHB's decision. While under appeal, the original decision of the UTHB will be held in abeyance. (See AFR 7.VII.A)
- D. A request for an appeal of a UTHB decision to ~~either~~ the UAAB must allege, in sufficient particularity to justify a hearing, that the UTHB failed to follow applicable procedures for adjudicating the hearing or that findings of the UTHB were not supported by the "preponderance of the evidence." The request also must include the redress sought. Normally, the UAAB will not accept the presentation of new evidence. (See AFR 7.VII.A and B)

VIII. RECONSIDERATION:

If new evidence should arise, either party to a hearing may request the UTHB to reconsider the case within **30** days upon receipt of the hearing outcome. The written request for reconsideration is to be sent to the Chair of the Hearing Board, who shall promptly convene the THB to review the new material and render a decision on a new hearing. (See AFR 7.IV.G.)

IX. FILE COPY:

The chair of the Department will file a copy of these procedures with the Office of the Ombudsperson. (See AFR 7.IV.A.)

PLAGIARISM

Plagiarism and other forms of academic dishonesty can result in a penalty grade on the assignment, a 0.0 in the course/seminar or the student's dismissal from the program. Undergraduate students are responsible for knowing the University rules pertaining to plagiarism and other forms of cheating, and for educating themselves about what actions and practices constitute plagiarism and other forms of academic dishonesty such as getting unauthorized help from others (or giving it) in writing papers or writing the comprehensive examination.

To see complete guidelines visit: <http://splife.studentlife.msu.edu/>

VIOLATION OF PROFESSIONAL STANDARDS

Plagiarism in research and research writing will initiate a review by Undergraduate Affairs Committee and may result in probation and/or dismissal.

Under Department of Theatre Bylaws and Policies the following will initiate review by Department faculty and may result in removal from the activity in question, probation and/or dismissal:

- Attempting to function in rehearsal, preparation meetings or performance under the influence of abusive substances (i.e. alcohol, illegal drugs, etc.).
- Abusive behavior (language but not limited to this) to peers, colleagues, collaborators.
- Lack of punctuality for deadlines, rehearsal, performances, public relations demands.

Human Research

The Human Research Protection Program governs all research involving humans. The Human Research Protection Manual is available online at <http://www.humanresearch.msu.edu/hrpmanual.html>. Kristen Burt is the Educational Program Coordinator should you want training or a presentation.

Activity in this category is supervised by the Academic Advisor and Department Chair.

ORCBS

The Office of Radiation, Chemical & Biological Safety (ORCBS) supports the mission and guiding principles of Michigan State University through leadership, guidance, education and partnership to promote and establish programs in health and safety, protection of the environment and regulatory compliance. Adherence to the regulations is a departmental function. Please consult with your supervisor, the Office Manager or Chair.

XIV. DEPARTMENTAL FORMS

DEPARTMENTAL FORMS

All departmental forms can be found on the Department of Theatre website: www.theatre.msu.edu/forms. Forms include academic checklists, student production proposal forms and the undergraduate reading list.