

MICHIGAN STATE

UNIVERSITY



DEPARTMENT OF THEATRE
www.theatre.msu.edu

Undergraduate Handbook (update 4/26/19)

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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 ARTS & LETTERS MISSION STATEMENT

The College of Arts & Letters (CAL) is a vital force that puts the arts, letters, humanities, and culture into action to create meaningful impact in our world.

We bridge tradition to cutting-edge innovation. We leverage new opportunities and technologies in pursuit of age-old humanistic questions. We infuse arts and humanities approaches into the campus community, creating a culturally vibrant environment that enhances students' learning. Above all, our degree programs create synergy between the life of the mind and tangible, transferable skills, launching students onto exciting career trajectories.

Shaping Intentional Lives, Cultivating Creativity, and Global Cultural Understanding

In response to profound geopolitical, social, cultural, and economic changes, today's university must not only prepare students to live and work in a dramatically changing global environment, but also provide them with the skills needed to understand these changes, their impact on social justice and their imprint on the fabric of our cultural environment. The strength of the American higher education system rests on educating effective problem-solvers who will bring creativity as well as careful argument, innovation as well as tradition, expression as well as introspection to their work and to their lives. To this end, CAL engages students and cultivates critical and creative thinkers who address the challenge of becoming world citizens by contributing to the development of a more humane world.

We are committed to leading academic transformation at MSU by advancing our capacity in information technology, educational technology, digital humanities, digital arts and media, and enhancing online learning within a global context and with an entrepreneurial focus.

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 check out the university website.

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 Affairs and Services is a great source of information for students.

ADVISOR INFORMATION

Please make sure to check in regularly with the Department of Theatre undergraduate advisor for guidance on making the most of your college years, planning your courses for a timely graduation, and preparing for life after college. Faculty are also available and should be consulted.

The Neighborhood Student Success Collaborative also has general advisors available to help you achieve your academic goals at Michigan State University. Their motto is "achieving success through academic progress." The NSSC advisors are helpful for students seeking to broaden their education beyond Theatre and can refer students on to supplementary areas of interest to round out your education.

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 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, Room #113
East Lansing, MI 48824
517.355.6690 / Fax: 517.355.1698
theatre@msu.edu

A great resource for all forms, policies and audition information is the Department's website:
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.

BEGINNING OF THE ACADEMIC YEAR ACTIVITIES

At the start of every fall semester numerous introductory events occur where students can find information on the many programs, guest artists and special events the Department offers. Check the Department's website for more information prior to the first day of classes.

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 can be found on the Department website.

MENTORS AND GRAD STUDENTS

At the beginning of fall semester, 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, DIGITAL CALLBOARD, THEATRE MAILING LIST

Students should regularly check the website and the digital callboard for opportunities, jobs, master classes and much more. Important information and deadlines will be announced online through these sites. Fall audition information is usually posted the preceding spring. Spring auditions are usually posted mid-fall semester. Other auditions are posted daily and continuously via regular Department emails and the digital call board.

Upon declaring a Department of Theatre major or minor, students will be signed up to receive Department email updates that include information for professional auditions, special events and curricular information. These emails sometimes offer time-sensitive information and should be checked regularly. You can also receive notifications by joining the digital callboard on the Department website.

OUTREACH AND ENGAGEMENT

The Department of Theatre is heavily engaged in outreach and collaborative programs. Each Main Stage Production is accompanied by a special talkback 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. Pre-show talks by artists from the mainstage shows offers 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. Outreach to the community occurs through our successful Summer Circle Theatre productions, free master classes, and student matinees. There are always numerous faculty and student projects that connect to learning beyond the Department.

VI. STUDENT ORGANIZATIONS

There are several student groups active within the Department including dance, outreach, and theatre groups. For a complete list and ways to join go to the “Student Organizations” tab on the Department of Theatre’s website.

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

The Department of Theatre annually mounts several major productions using many venues including: The Pasant Theatre at Wharton Center, The Fairchild Theatre in the Auditorium, the Arena Theatre & The Studio Theatre in the basement of the Auditorium, and 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. Check out the “Current Season” tab on the Department website.

STUDENT PRODUCTIONS

Student productions are produced in various venues. These productions are entirely student produced. Check out the “Student Productions” tab on the website.

DANCE

Dance concerts and other activities are produced by the Department and/or sponsored by the student dance organization.

SUMMER CIRCLE THEATRE

For over half a century, the Department has presented free outdoor theatre on the banks of the Red Cedar. This tradition offers well-paid production opportunities in a season that includes several shows of varying styles. This is a professional summer theatre operated by the Department.

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, digital callboard and emails regarding these opportunities.

WILLIAMSTON THEATRE

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.

A. VIII. ACADEMIC OPPORTUNITIES

EDUCATION ABROAD

Michigan State University is one of the leading universities in Education Abroad programs. The Theatre in London program is arranged through the Office of Education Abroad (EA) and sponsored by the Department of Theatre. Students normally 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 Shakespeare's 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 Shakespeare's Globe, the Victoria and Albert Museum, the Royal National Theatre, and with professional theatre companies. For more information contact the Education Abroad Coordinator for the Department or check the theatre website.

STUDY AWAY

The College of Arts and Letters in conjunction with the Department offers various Study Away programs in New York City and Los Angeles. Dates and years may vary. Check the College of Arts & Letters 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, Section 1.2.3.

UNDERGRADUATE AFFAIRS COMMITTEE

The Undergraduate Affairs Committee shall be composed of two faculty members and three undergraduate students majoring 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 HEARING BOARD

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

IX. AWARDS AND SCHOLARSHIPS

A full list of THR scholarships may be found on the Department website under “Admissions.”

University Scholarships may be found by searching msu.edu

X. ACADEMICS

The Department offers a full range of undergraduate programs for students interested in pursuing theatre arts or dance. A wide range of options is available including everything from a generalist degree (BA) covering a wide range of theatre to a more concentrated degree (BFA) focusing on one specific subject of theatre. Upperclassmen and transfer students can check with the Head of Acting, Design, or Stage Management 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 Theatre Advisor.

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

Those interested in a Minor in Musical Theatre Immersion should contact the Theatre Advisor.

Those interested in Arts and Cultural Management should contact the Program Director.

As curriculum is ever shifting to keep up with today's changing trends, please check the degree requirements at msu.edu and by searching the following titles under academic programs at msu.edu

BACHELOR OF ARTS IN THEATRE

BACHELOR OF FINE ARTS IN ACTING, DESIGN, AND STAGE MANAGEMENT

MINOR IN THEATRE

MINOR IN ARTS & CULTURAL MANAGEMENT

MINOR IN DANCE

MINOR IN MUSICAL THEATRE

ZERO ENROLLMENT

Many THR and DAN classes are restricted to students pursuing particular opportunities within the Department of Theatre. Each spring, the Department will announce to the undergraduate students the procedure to use to request a seat in any of these restricted classes for the upcoming year. The faculty will fill seats in these classes by taking into account students' graduation requirements, and remaining time to graduation. The Department will approve student requests and will enroll students in these restricted classes as quickly as possible to expedite the students' overall enrollment process. Any questions should be directed to the departmental advisor.

XI. BFA GENERAL INFORMATION

BFA EXPECTATIONS & OBLIGATIONS

WHAT IS A BFA?

A Bachelor of Fine Arts degree is awarded to students who have achieved pre-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, design, or stage management, 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.

ADMISSION TO THE BFA

Admission to the BFA is only granted following a successful interview/audition and is contingent upon being accepted by MSU Admissions. Students may audition/interview for the BFA program no more than twice, including auditions/interviews prior to matriculation at MSU. Admissions decisions may be appealed to the Department Chair. Feedback may be requested after an unsuccessful attempt in order to better prepare for a subsequent audition/interview.

CREATING FUTURE PROFESSIONALS

Part of becoming a professional theatre artist is learning to be an artist who can collaborate well with others. A good collaborator is a person that the team can depend on, someone who gives as well as takes, and whom the rest of the ensemble can trust.

- This means behaving *professionally (this list is not definitive)*:
 - 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, production, and classroom activities.
 - Remain engaged and a willing participant in rehearsal, production, and classroom activities.

PROFESSIONAL BEHAVIOR & POLICY FOR DISMISSAL

All BFA students in the Department of Theatre operate in two separate but connected spheres: the classroom and the rehearsal/preparation/production/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 later in this handbook.

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

Production conflicts are resolved at the lowest possible level by the persons involved through goodwill and the guiding principle that priority 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.

At all junctures, the well-being of the student, colleagues, productions, classes and Departmental projects shall drive every decision. The balancing of these disparate but dependent collaborations requires careful examination. Every effort to ensure a healthful decision for the majority shall be at the fore.

REVIEW/JURIES

Area faculty will meet regularly to review the progress of the BFA candidates in classes as well as Departmental productions and independent projects. At least once each academic year the BFA Student and the Area faculty meet to have a frank discussion about the student's artistic and academic progress. BFA students must sign up for juries 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.

Following each academic review/jury, 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 average falls below a 2.00 cumulative average or a grade less than a 2.0 is earned in any class applicable to the BFA major requirements, 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. This includes all THR, DAN, and ACM courses as well as advisor approved course substitutions. A student that earns below a 2.0 in a THR or DAN course, or approved substitutions including elective or re-enrollment courses, cannot choose to remove the course from probationary consideration.

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, Department productions and events. The various types of recommendations are defined below:

a) **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.

b) **PROBATION & VOLUNTARY REMOVAL FROM THE PROGRAM**

BFA students are expected to work to their full potential and prepare for their future work as a theatre professional. Occasionally, issues may occur where a student may need to be removed or remove themselves from the program.

Voluntary removal may include personal health concerns or familial obligations. It may also be a realignment of priorities that do not include future professional work.

Probation concerns an in-depth examination of the student's actions, academic progress, or lack of attendance within classes, rehearsals, production meetings, and Department functions. Probation may result from poor grades, infractions of BFA policy, or unprofessional rehearsal, production, or classroom behavior. Probation may occur in relation to other circumstances related to absences or concern for student health or well-being. Probation may result from other possible problems, but will be clearly explained to the student once placed on probation.

Following a meeting to discuss possible extenuating circumstances (such as mental or physical health) surrounding possible BFA probation with the BFA Program Director, the student may be determined to be 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 reasons for the Probation and will be given suggested corrective actions. The Program Director 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.

Two unexcused absences in a single semester to required BFA events such as BFA meetings, costume fittings, rehearsals, portfolio reviews, work calls, production meetings, and auditions will mean that the student is placed on probation for the next semester. Whether or not an absence is considered "excused" is at the discretion of the person coordinating the event. For example, a missed costume fitting that is rescheduled in advance may be considered excused by the costume shop coordinator. Missing a BFA meeting for illness or school-related conflicts may be considered excused by the BFA Program Director. Communicate with the coordinating faculty member in advance of any absence.

During a semester of probation any BFA student will be not be allowed to perform, direct, design, or stage manage for any MSU sanctioned production. Even if they have 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 grades in BFA required classes (grades below 2.0).

c) DENIAL OF FURTHER REGISTRATION

When the student has not satisfactorily addressed the areas in need of improvement cited at the time of probation, the Area Faculty and the College of Arts and Letters may deny the student further registration in the BFA program. 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.

d) BFA NON-PROBATIONARY REMOVAL FROM PROGRAM

In extreme circumstances, the Acting, Design, or Management Area Faculty of THR 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 safety or the student's own well-being, the 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 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 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 Department of Theatre. 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 as outlined by the Chair. Students may continue in the Bachelor of Arts Program in the Department of Theatre 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.

Students may respond in writing to the evaluations from the faculty and present the document to the Chairperson of the Department for possible discussion.

RE-ADMISSION TO THE BFA

Students that have been removed from the BFA in by the Area Faculty are not eligible for readmission. Students that remove themselves from the BFA in Acting can only be readmitted to the program after re-audition/interview at the next scheduled audition day.

BFA CLASS/PERFORMANCE POLICY

Classes are designed as the ultimate setting to experiment with your craft while rehearsal and performance are a chance to test those findings. If you are a Bachelor of Fine Arts actor or stage manager, and you have taken your allowed unexcused absences for a class and miss another class, you will not be able to attend the rehearsal or performance that evening.

This policy was created to support and prioritize the concept of classes over performances.

FOREIGN LANGUAGE 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 that 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 (typically four semesters).

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 for the final semester.

XII. BFA - ACTING

ADMISSION TO THE BFA IN ACTING

The BFA in Acting is a competitive program and admission is by audition/interview only. Audition procedures and signups can be found by accessing the Department of Theatre's website, clicking Admissions, then Audition/Interviews. Admission decisions are made by the Area faculty in attendance at the audition/interview. Students will be assessed based on the following criteria:

- Evidence of preparation
- Overall presentation
- Material selection
- Characterization
- Movement
- Voice
- Past performance experience
- Evidence of previous leadership or good citizenship
- Artistic potential
- Creativity
- Interview, professionalism, alignment of goals to the program

These assessments of artistic potential are subjective. It is possible to audition well, to do everything correctly, and still not be accepted into the program. Students that are not accepted into the BFA may still participate in many of the Department's performance classes and activities.

EXPECTATIONS

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 expected to maintain a willingness to explore and grow as an actor with an understanding of professional expectations.

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

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
- Dependability and reliability in class and performance

- Positive Departmental reputation
- Respectful and engaged interactions

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

ON CAMPUS AUDITION POLICY

All BFA Acting majors are required to audition for all fall and spring semester 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 an earlier section.)

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.

Students must identify prior to auditions any issues that may prevent them from accepting a role in a Department-sanctioned production. This may include hardship or other matters. If a student does not speak to the BFA Program Director prior to auditions they are expected to fulfill the assigned role to the best of their ability. Students are expected to prepare and audition to their fullest potential. Should any student not present their best work at auditions they could risk being placed on probation or removed from the BFA program for non-professional behavior.

OFF CAMPUS AUDITION POLICY

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 with 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 Program Director 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. The Program Director finalizes approval of such work.

PROFESSIONAL AUDITIONS POLICY

One of the program's goals is to connect students with professional opportunities. Students may attend two professional auditions/interviews each semester, without penalty of unexcused absences in their THR/DAN/ACM 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 audition, if required by the professor.

SHOWCASE POLICY

The BFA Actor Showcase or similar networking experience 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 or related graduation experience 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, representatives of the Acting Area Faculty will view material for the showcase and decide upon the validity of the actor's participation.

In the event of a negative review by the Acting Area Faculty, the student 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 representative of the Acting Area Faculty, the actor will be removed from the showcase performance or experience.

At any time during the showcase preparation, faculty will also discuss work that fails to meet professional standards or in which a student is not living up to their potential. The faculty will inform the student that this work may be omitted 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.

XIII BFA – DESIGN

Success in the BFA Design program is defined as an individual who demonstrates:

- Artistic and educational commitment
- Growth as a designer and technician
- An ability to thoroughly understand the needs of the script and production
- A strong collaborative attitude
- Development of a professional portfolio
- An ability to seek out, understand, and accept critique
- Positive and enthusiastic approach to their craft
- Understanding of professional standards
- A clear recognition of limitations and blockages and ways to overcome
- Dependability and reliability in class and performance
- Positive Departmental Reputation
- Respectful and engaged interactions

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

Each student's portfolio will be reviewed formally at least once 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/mentoring sessions.

The student should make a presentation of and be prepared to discuss and evaluate their work to-date accompanied by proper documentation (papers, drawings, renderings, projects). Students should consult the Area Faculty 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, 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.

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

This evaluation encompasses the growth of professional design skills and the performance of the responsibilities as a member of a production team and will be held in the final semester of enrollment

PORTFOLIO STANDARDS

All Design Areas

- 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.
- 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.
- Visual materials must demonstrate the ability to conduct research and present findings in a method that communicates the design approach.
- Visual documentation of all realized designs will be included.
- 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.
- 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.
- Demonstration of related graphic abilities in the arts (painting, drawing, and sketching).

Scenery Specific Information

Please include all:

- Models (or photographs of models)
- Painters' elevations
- Design drafting, construction elevations, representative projects (props, rigging, welding, effects, etc.)

Costumes Specific Information

Please include all:

- Color plates, demonstrating a knowledge of historical costume and basic costume construction.
- Production designs, fully swatched
- Costume crafts and construction projects

Lighting Specific Information

Please include all:

- Light plots demonstrating a range of staging configurations (thrust, black box, and proscenium spaces)
- Lighting paperwork (shop orders, channel hook-ups, instrument schedules, cue sheets)
- Electrical projects (production electrician notebook and paperwork, wiring projects, etc.)

Media Specific Information

Please include all:

- Examples of media (computer-based) design and/or organizational skills

- Graphic work or projects (posters, programs, promotional videos, etc.)
- Examples of technological innovation and integration (creative problem-solving)

Sound Specific Information

Please include all:

- Complete Qlab/sfx files (or equivalent) with sound files
- Paperwork Shop orders/Equipment Lists, Sound Cue list
- Presentation/Research images
- CAD drafted or hand drafted, Sound System one-line block diagram, Sound groundplan showing speaker placement, amp locations, FOH mix location for all musicals and if applicable for other plays

DESIGN ASSIGNMENTS

On-campus designs are assigned by the Design Area Faculty in the spring semester. Assignment to a Department production will be given to students who have proven themselves to be artistic collaborators and have shown promise in class work. Designers must accept full commitment to the design process.

Students may seek work off-campus at any time following assignment on Department productions for a given semester. Every effort will be made to assign designs 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. The Design Area Faculty finalizes approval of such work.

XIV. BFA – STAGE MANAGEMENT

Success in the BFA Stage Management program is defined as an individual who demonstrates:

- Leadership skills
- Project management skills
- Organizational skills
- Collaborative attitude
- Understanding of the demands that come with running a production
- Artistic and educational commitment
- An ability to seek out, understand and accept critique
- Positive and enthusiastic approach to their craft
- Dependability and reliability in class and performance
- Positive Departmental Reputation
- Respectful and engaged interactions

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

Students may respond in writing to the evaluations of the faculty to be included in their academic file or to share with the Chairperson of the Department.

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, production paperwork, and realized prompt books are included. The evaluation also encompasses the growth of professional management skills and the performance of the responsibilities as a member of a production team.

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

This evaluation encompasses the growth of professional leadership & management skills, advanced paperwork skills, and the performance of the responsibilities as a member of a production team and will be held in the final semester of enrollment.

XV. DEPARTMENTAL POLICIES

CASTING

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:

- Emergencies: When a replacement performer is required, usually within a 96-hour period.
- When the requirements of a role precludes the casting of an MSU student. This decision is subject to faculty approval.
- When the Department has engaged a Guest Artist of accredited merit. This decision is subject to faculty approval.
- Summer programs.
- Classroom assignments, including plays, scenes, etc.
- The casting of Department faculty; subject to faculty approval.
- Special offerings, projects, programs sponsored by the Department.
- 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:

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

Policy Ramifications – This policy assumes:

- That the Department shall be responsible for casting in fulfillment of academic requirements for the MFA.
- That in order to support educational objectives, Department of Theatre MFA graduate students and undergraduate majors may be given preference.
- That Acting teachers shall advise Faculty Directors of individual MFA requirements prior to auditions.
- That Acting teachers shall be available for consultation.
- 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, the MSU Department of Theatre will encourage, to the best of its ability, a flexible and imaginative non-traditional casting policy.
- 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.

- Non-traditional casting is encouraged for the purpose of increasing opportunities for actors of ethnic minority, with disabilities, older students, and women as allowed by the publisher's contract.
- When an aurally impaired performer is needed for a part or when an aurally impaired actor wishes to audition, the Department of Theatre 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 THR at least a week before auditions so that arrangements can be made.
- All audition material provided by the Department of Theatre shall be available to visually impaired performers, upon request, at a place to be designated by the Department of Theatre, 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.
- When auditions are held in premises that are not architecturally accessible, upon notification by a performer needing accommodation the Department of Theatre shall arrange for an accessible facility for the audition.

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:

- Department Productions
- Student Productions
- 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.”

PRODUCTION STRUCTURE

Consistent with national, professional and university guidelines, we ask you to adhere to the following standards of ethics and conduct throughout rehearsals and performances in order to insure the highest quality of professional training and experiential gratification for you, your colleagues and the audience.

The Creative Team

The Director: Is the conceptual artist of a production, directs the performer, coordinates collaborative aspects of the design process, and helps facilitate most creative decisions.

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.

The **Guest Designers and Artists** provide an opportunity for students to work with professionals.

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:

- The **Choreographer** provides choreography or movement for actors in certain productions.
- The **Musical Director** provides vocal and instrumental support to enhance certain productions.
- The **Vocal Coach** provides help in maintaining healthy vocal production, assist in an actor's vocal technique, or teach dialects in certain productions.
- The **Dramaturg** serves as the production scholar, applying research skills to deepen actor, designer, and audience experience.
- The **Fight Director** provides choreographed and safe movement patterns in certain productions.
- The **Guest Artists** provide a chance for students to work with professional actors.

The Costume Shop Supervisor: Supervises all Costume Shop and related operations; interprets and executes costume designs and possible related costume props, etc. Costume crews are responsible to the Costume Shop Supervisor.

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.

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.

PROFESSIONAL CONDUCT

ATTENDANCE: You are required be present and on time for every rehearsal and production related appointment, such as costume fittings. If you think that you may be late, please contact your stage manager to let them know. A failure to adhere to call times will result in meetings with your Head of Area and the Production Manager. These meetings may result in disciplinary action and eventual removal from the production.

CONFLICTS: Please make all of your conflicts known on your Audition Form. Conflicts will only be accepted until you have accepted the role. After which, all conflicts need to be requested in writing to the director and the production manager. To receive approval for your conflict both the director and the production manager must sign off. The production manager will notify you of whether or not your conflict was approved.

REHEARSAL ROOM ENERGY: You are at work starting at the time you enter the rehearsal or production space. There are a number of things that you can learn by actively watching rehearsal. Please keep quiet during rehearsal. Do not distract others by engaging in side conversations or exhibit disruptive behaviors. Rehearsal is a place where you can leave your problems outside of the door. Some people find that when you allow yourself to focus solely on what is happening in the room you may have a new perspective the problem once you exit.

DRUGS/ALCOHOL: You will be removed from the room if you arrive to any production related activity under the influence of drugs or alcohol. Further disciplinary actions will be taken and your Head of Area will notify you of the next steps.

IMPAIRED BEHAVIOR: If your behavior at an event is impaired for any reasons you may be sent home from said event by a faculty or staff member. This is not only for your own wellbeing, but for the safety of those around you. There are many reasons that you could be asked to leave, this is not a form of punishment. However, if you are asked to leave multiple times you may be contacted by your Head of Area to set up a meeting to discuss concerns.

UNPROFESSIONAL CONDUCT includes the following:

- Chewing gum during rehearsals.
- Arriving late for rehearsals, costume fittings, photos or publicity calls.
- Bad mouthing your show, the director, the designers, artistic specialist, supervisors or colleagues.
- Gossip and rumor-mongering.
- Disrespect and unkindness towards classmates and production members.
- Once cast through closing, no cutting or dying of hair, beards, acquiring tattoos or piercings without consultation from the Costume Designer.
- Allowing your personal issues outside of rehearsal and performance to affect your work there.
- Allowing for inconsistencies in the performance of your duties.
- Springing surprises, jokes, etc. during rehearsals or performances.
- Altering your performance in a way that contradicts the rehearsal process.
- Standing offstage where you could be blocking entrances or exits.

- Anything that could be distracting or intrusive in the dressing room; including boisterous behavior, loud noises or playing loud music.
- Anything that could be distracting or disruptive backstage.
- Cell phone use during rehearsals or performances, including texting, calling, allowing it to ring, use of social media, etc.
- Bringing your cell phone with you on stage.
- Allowing visitors in dressing rooms prior to or during performances.
- Wasting and purging energies and emotions prior to performances.
- Performing at less than optimal level at rehearsals or performances due to prior consumption of alcohol or drugs.
- Smoking in costume. Eating in costume. Unapproved beverages in costume.
- Behaving in any way that distracts a performer or colleague from the task at hand.
- Resistance to trying new work, refusing to take risks, and refusing to test your boundaries as an artist.
- Poor work ethic, lackadaisical attitude or attitudes of entitlement.
- Presenting unprepared or poorly-prepared work.
- Defensiveness or disregard when given feedback.

PERFORMANCE & REHEARSAL ROOM ETIQUETTE:

- You are expected to do **personal research** in understanding your role in this production and its importance.
- **Learn your lines on time.** Once you reach your “off book” date, you will no longer be allowed to carry a script. Remember that other people in the production depend on you to know your lines.
- You are expected to **check your email** and callboards/bulletins daily for production information, appointments, costume fittings, publicity calls, etc.
- **Remain positive and professional.** If you have a concern in the rehearsal room you can reach out to your stage manager or deputy. If you are unsure of who to speak to you can always ask your faculty mentor or the production manager.
- Part of being a respectful member of a production means engaging in **self-care**. It is important to stay well-rested, hydrated, and maintain basic hygiene and nourishment. Self-care also means taking advantage of the many resources on campus. Your faculty mentor can help put you in contact with the right people.
- When **receiving notes**, it is important to do so in a professional manner. This means writing down the notes you are given, respectfully approaching the director after the note session has concluded to ask any clarifying questions. It is important to not be defensive, because the artistic team has the responsibility to look at the production as a whole.
- **Do not give notes** or direction to anyone else on the production. The only people who should be commenting or critiquing on other’s performances should be the director, choreographer, and music director. It is considered highly unethical for performers and crews to direct each other. If someone gives you notes, please consult the Director or your immediate supervisor.
- **Please do not touch weapons, props or costume pieces that are not assigned to you.** You also need to preset or double check your preset items. Even though someone else may preset your items, it is important to have a second set of eyes to look over everything.
- **Support the values of a consensual, professional workplace through consent practices.** Rehearsal is a professional model. Check in with your partners or ensemble members before engaging in any physical touch. When asking for consent, use open, specific questions such as “May I touch your shoulder with my hand?” Do a boundary

check, and respect these boundaries at all times. If a boundary is accidentally crossed, apologize and check in before rehearsal continues. Stop immediately and check in if a partner or member of the ensemble verbally or non-verbally indicates a change in their boundaries. Refrain from physical “horseplay” in rehearsal and performance.

Since infractions of the above guidelines could result in your removal from the production, please address any relevant 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. All production personnel must be committed to creating an environment that is dedicated to the highest quality of professional achievement.

COSTUME SHOP POLICY

The Department of Theatre Costume Shop maintains a costume shop, storage, and craft rooms in the Auditorium. 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 provides 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, and student productions. 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 THR111 and THR111L and can be arranged with the Costume Shop Supervisor and/or Head of Design.

The Costume Shop hires a small staff of undergraduate workers each year. 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. Missed fittings may result in probation from the BFA program.

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 THR111L 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.

SCENE SHOP POLICY

The Department of Theatre maintains a Scene Shop at Mount Hope and Farm Lane. The Scene Shop fabricates scenery and props for all Department productions and College of Music Operas. 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 Summer Circle Theatre.

The Scene Shop's open hours change each semester to reflect the availability of scene shop employees who supervise the shop, but are generally from 9am-noon and 1-5pm. Classes are periodically taught in the Scene Shop and may affect the opening hours. 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 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, THR111L and/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 for those who have completed THR111 and THR111L. These credits can be arranged through consultation with the Technical Director and/or Head of Design.

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 immediately report any and all unsafe or questionable working environments to a senior-level shop employee or supervisor 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 accidents or injuries must be reported to a senior-level scene shop 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 Sparrow Urgent Care 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. Props are not available for classes but are available for student productions with two weeks prior notice. If props are to be used in a student production a list of needed props are to be emailed to the ATD no less than two weeks before performance and must be approved in advance by the ATD. All theater productions take priority over student shows.

ELECTRICS SHOP POLICY

The Department of Theatre's Electrics Shops and Light Lab are located in the Auditorium. Hours for the Electrics Shop and light lab are by appointment and/or scheduled hours by lighting faculty.

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. Second Stage, and/or Student Productions have use of the Arena and Studio 60 House Plots only. 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 and/or Head of Design approval) to students via TH300 A or C credit for those who have completed THR111, THR111L and/or THR211. 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 or be prepared to change into costumes from the production.

SOUND SHOP POLICY

The Department of Theatre Sound Shops are located in the Auditorium. Hours for the Sound Shop and Sound Lab are by appointment and/or scheduled hours by sound faculty, current graduate assistants, and sound shop employees.

Use of the Sound Shops and its equipment are available to any Main Stage sound designer. Arena and Studio 60 department show designers may use equipment beyond that of the Arena/Studio House Plot with approval of sound design faculty. Second Stage and/or Student Productions have use of the Arena and Studio 60 House Plot only unless specifically approved by the sound faculty. No sound equipment may be used for personal projects. Sound equipment for use outside of a Main Stage production is by approval of the sound faculty and should be requested in writing using a Sound Equipment Contract. Users and/or their organization can be held liable for damage and misuse of ANY equipment including but not limited to the house systems. Use of the equipment and facilities by students is strictly limited to educational use.

Hours and/or show projects that utilize the Sound Shop may be assigned (with sound faculty and/or Head of Design approval) to students via THR 300A or C credit for those who have completed THR 111 and THR111L. Those projects/hours may include: sound designer, assistant sound designer, sound engineer, and assistant sound engineer.

For each show, a microphone fitting may occur. Actors cast in a Department production may be asked to attend these fittings so the sound designer can make preliminary microphone settings. We ask they arrive five minutes early. If an actor is running late we ask that they contact the Stage Manager for the show. We ask that the actor prepare material from the show that demonstrates the vocal and physical extremes of the actor. If any head appendages are to be used (masks, hats, wigs, etc.) the sound designer is encouraged to communicate with the costume area to find an equivalent for accurate testing.

The Department of Theatre's Sound Lab and Recording Studio is located next to the Arena. Because of likely interference with a performance the use is restricted to headphones for monitoring and the only recordings that may take place in the audio booth are vocals at or below a conversational level and all doors must be shut. This applies to dress rehearsals, regular performances, and matinees. Hours may be posted but it the responsibility of the key holder not to interfere with performances.

Any infractions of the Sound Shop policy can result in access being revoked.

MEDIA SHOP POLICY

The Department of Theatre has a Media Shop located in the Auditorium. Media Shop Hours are by appointment and/or scheduled hours by media faculty or the current graduate assistant. The only people with access to the Media Shop are the media faculty, assigned graduate students, and current show designers. No other access will be given out to students.

Use of the Media equipment is available to any Main Stage media designer. Second Stage and/or Student Productions have use of a maximum of two classroom style projectors. No media equipment may be used for personal projects.

Hours and/or show projects that utilize the Media Equipment may be assigned (with media faculty and/or Head of Design approval) to students via THR 300A or C credit for those who have completed THR 111 and THR111L. Those projects/hours may include: equipment prep, projector hang, media programming, media creation, media design and assistant media designer.

CREDIT-BASED WORK ON PRODUCTIONS: THR300 A or C

For credit working in or on Department produced/sponsored productions

1. Not all positions are available all semesters—THR300A list will be sent out prior to semester start by THR300A Coordinator; THR300Cs are determined by advisors in discussion with the student.
2. All require approval by Head of Acting and Directing or THR300 Coordinator.
3. Student production projects are only available as Independent Study, not for THR300 credit.
4. Non-Department projects are generally not available as THR300 credit.

5. All students who wish to must fill out the THR300C application at first rehearsal (for acting, directing, dramaturge, choreography credit). These will be signed by the director and returned to the Head of Acting for final approval and filed with the Theatre office for enrollment or held for future enrollment. If the student wishes to add the credit to the current semester prior to first rehearsal it becomes their responsibility to bring the forms to the appropriate faculty and head of area for signatures. Head of Acting and Directing or THR300 Coordinator will file the form with the Theatre Office for registration.
6. All students with THR300A/C production assignments (crew positions and shop hours) must have the form filled out by the end of the first week of classes or within one week of approval (if later than the first week of classes). The completed form will be emailed to the THR300 Coordinator for Production for signatures and returned to the Theatre office for enrollment or held for future enrollment. Forms will be kept on file in the Theatre office (with recorded grades) until the student chooses to use them for credit. If a form is not filled out within the timeline detailed above **NO CREDIT** will be granted.
7. THR300A/ C production assignments (crew positions or shop hours) will be approved via email by THR300 Coordinator. Appropriate section numbers and name of faculty of record will be provided in this email.

THR300A=production based projects

THR300C=area of emphasis/creative based projects

THR300 (no letter); these do not sub for THR300A OR THR300C

Projects determined by faculty to be worthy of credit, but that do not fall in to Independent Study or Theatre Practicum projects.

Other project or performance opportunities as determined by faculty (this can be where student productions go ONLY if the student has used all possible independent study credits)

THR300As (can also be THR300Cs)

Shop hours costume

Shop hours scenic

Shop hours lighting

Shop hours digital media

Shop hours sound

Deck crew chief (requires training pre tech)

Costume crew chief (requires training pre dress)

Makeup crew chief (requires training pre dress)

Sound board op (requires training pre tech)

Projection board op (requires training pre tech)

Light board op/programmer (requires training pre tech)

Stage manager

ASM

Props master

Paint charge

Master electrician

House manager/Front of House (non-Fairchild/Pasant shows ONLY)

Backstage crew (any area, only w/ lack of THR111Ls)

Haunted Aud Producer (only two available each year)

THR300Cs (cannot be THR300As)

Acting

Design (any/all areas)

Assistant Design (any/all areas)

Haunted Aud Designers (4 available: scenery, costume, makeup, lights)

Outreach & Engagement leaders (prison project, Hartwood, Burcham, 4th Wall or similar. Only non-paid roles)

Specialized tech projects (any/all areas; require area faculty approval)

Specialized Production Roles (all require area head approval). For example:

- Dramaturge
- Assistant director
- Choreographer
- Assistant designers (any/all areas)
- Movement Coach
- Dance Captain
- Fight Choreographer
- Fight Captain
- Assistant to the Playwright
- Dialect Coach
- Musical Director

FAQs**What's the difference between THR300, THR300A, THR300C (what do the letters mean)?**

The THR300 series are the Department's practicum classes. The letters designate different types of projects but have no actual meaning. THR300A is Production Practicum—this is participating in the cumulative process of theatrical production by working backstage on a crew or in one of the production shops creating the work that will be seen on stage. THR300C is your Area of Emphasis—this is intensive experience participating in a Departmental production as part of the creative team: actor, designer, director, etc. OR can also include any of the production categories from THR300A. THR300 is there for projects that do not fall into either of these categories—it can be any practical experience approved by a faculty member. See the THR300 Policy for specific projects that may be available in each category in a given semester.

When should I take my THR300s?

You should start working toward your THR300s after you successfully complete THR111 and THR111L. THR111 teaches you the basics for participation in production work. If you begin the THR300s in your sophomore year you have plenty of time to complete the required credits (THR300A x2 and THR300C x2 for majors; THR 300A x1 and THR 300C x1 for minors) before you graduate. It's best if you spread out the THR300 experiences over your time at MSU so you don't have to try and cram four of them in during your last semester—this may be impossible to accommodate due to there being a finite number of opportunities available each semester.

How does a THR300A/C Production Practicum differ from what I did in THR111L?

THR111L is the lab requirement for that class. You are being trained to be an introductory level crew member or technician. THR300A/C Production Practicums are the next level—you know the basics and are now ready to be a crew leader or to help with construction/creation of

production elements. The curriculum is designed to give you a minimum of four practical theatrical experiences integrated into the major (two for minors).

How do I sign up for a THR300 position?

When you are cast in a show or offered a design or assistant design/production role you should fill out a THR300 form for C credit. Often these are available to cast members at the first rehearsal. Designers/production assistants should fill out these forms at the first meeting with their mentor/project advisor. THR300A projects opportunities are emailed to all majors and minors after cast lists are posted each semester. This allows you to know your rehearsal requirements from casting before committing to another production's technical rehearsal. The email will tell you everything you need to know to request a THR300A/C Production Practicum position for that semester.

Why can't I enroll in THR300A or C?

These courses are enrolled by override only. You will be enrolled by the Department after the THR300 Application form has been approved.

When will I be enrolled in my THR300A/C Production Practicum?

Once you have been approved for the project, you will receive an email with instructions for filling out the THR300 Application. Fill it out, return it via email as directed, and it will be forwarded to the Department office. The office will process enrollment as soon as possible, usually within one week of receipt of the form. Forms are currently due at the end of the first week of classes for projects approved prior to the semester start and within one week of approval for projects approved after the beginning of the semester. Need the credit added to your schedule sooner? Get the form filled out sooner!

What does it mean to “hold for future enrollment”? Why would I want to “hold for future enrollment”?

Hold for future enrollment means you do the project in the current semester but pay for the credit in a future semester. Why? We're nice people and we understand that some semesters you may have time to complete a project but not money to enroll in another credit. We also understand that you may want a semester with a lighter class load but need to be enrolled in credits. By choosing to hold a THR300 credit for the future, you will complete the project in the current semester, have it graded by the professor of record at the completion of the project, but it will not be added to your class schedule until you contact the departmental advisor to have it added to your enrollment.

What's the time commitment?

THR300C's are project based—the time commitment depends on how many hours of rehearsal you are called to; how many production meetings you need to attend; how long the show runs during tech week; etc. etc... It's hard to say since every production is so different.

Likewise, the time commitment for working backstage crew for THR300A/C can be difficult to estimate. In general, crew is called for one week prior to opening night for the technical rehearsal process and are required to be in attendance for every technical rehearsal and performance and to participate in strike. Call times are approximately 5pm to 11pm, but can be earlier and/or later depending on the needs of a particular production.

Shop hours are the easy one—it's a 50 hour commitment over the semester. This equals approximately four hours per week and most shops will ask that you work a minimum of two hour blocks. The costume and scene shop are usually open 9am-noon, 1-5pm and you can

schedule your hours around your classes. Media, lighting and sound may be either regular weekly hours or scheduled around load-in or projects—you can always find out more by talking with the supervisor/primary faculty member of the shop you are interested in working in.

What does it mean that I need to do two different areas of THR300A Production Practicum?

In order to make you a well-rounded theatre professional, we want you to have a broad base of experiences by completing THR300 Production Practicums in two different areas. All that means is that you cannot do the exact same job twice for THR300A credit. But you CAN do more of the same project as THR300C credit if you decide you really like it—it can become your area of emphasis.

STUDENT PRODUCTION POLICIES

See the Department website.

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.

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.

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:

- Announce your presence; speak out when entering the area. Speak naturally and directly to the individual and NOT through a third party.
- Offer assistance but let the person explain what help is needed.
- 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.
- 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:

- Do not pet or offer the dog food without the permission of the owner.
- 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.
- 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:

- Flick the lights when entering the work area to get the person’s attention.
- Establish eye contact with the individual, even if an interpreter is present.
- Check to see if you have been understood and repeat if necessary.
- 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:

- 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 their own vocabulary.
- 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:

- Approach the individual with a calm demeanor (don't shout or raise your voice).
- Make sure directions are given very succinctly. Break down instructions into simple steps. Be patient.
- 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.

- 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.
- 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.
- 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."

XVI. DEPARTMENTAL INTEGRITY

HEALTH & WELL-BEING

The life of a theatre practitioner is a difficult one and this profession has unique demands like no other. An actor is forced to examine potentially risky psychological territory in scene work. Actors, designers, and managers keep late hours and lack the structure and surety of most other professions. In many cases theatre practitioners do not keep their personal health at the fore of every decision.

With that in mind, a reminder that while college is a place to explore new things, it is not a place to jeopardize your personal well-being. Please refrain from excessive “partying” that will impact your current obligations and future reputation. If you find that your alcohol and/or drugs use becomes a problem, there are numerous places on campus to assist you in creating a healthier lifestyle. Don’t be afraid to ask for help; the Department of Theatre faculty and staff are here to support you.

If you see a fellow Department member consistently out of control, please talk first to the person and involve a faculty member for support.

If drugs or alcohol are suspected in class, at rehearsal, performance or other Departmental events, a faculty member or Department representative may ask the student if he or she is under the influence of intoxicants. Depending on the severity of behavior the faculty member may remove the student from the Departmental function and may contact either the Office of Student Life to handle minor issues or the police for larger issues related to the safety of self and others. The removal from a Departmental function may serve as a possible probationary or removal instance from the BFA program.

Self-destructive behavior can also be interpreted as not dealing with emotional and psychological issues that impede your progress as a theatre artist. The mental health of any artist is extremely important and your resiliency and facility related to mining deep issues related to the human condition is a theatre artist’s job. There are many outlets on campus to seek further assistance.

Should any studio exercises, rehearsal techniques, shop atmosphere or any Department event trigger an unhealthy reaction please let the instructor or faculty member in charge know immediately.

PROVOCATIVE SUBJECT MATTER

In most cases, prior to the production and at the very least in the first few rehearsals directors and students may identify elements of a production that they feel may fall into the category of provocative subject matter. These issues could include explicit sexual content, intimate contact, graphic enactments of violence, subject matter that some may deem objectionable and more. The Department will provide scripts or other documents in advance and it is the student's responsibility to identify concerns in a timely manner. The director will also identify general content warnings prior to auditions.

Students may also mention their discomfort to the director related to provocative elements of the production prior to auditions and/or as part of the rehearsal process. Should such issues arise as a part of the ongoing creative process, the directly involved participants should discuss the

issue privately and not in the rehearsal room. Such discussions seek a solution as how to best handle the provocative subject matter. In these discussions, students may advocate for themselves and/or seek peer advocates related to any subject matter with which they have issue. Directors should remain sensitive to personal boundaries and student comfort throughout any process. Those directly involved should agree that the resolution is free from coercion and that a willingness or refusal to be part of the content respect both the project's and the students' integrity.

The resolutions to such issues must be mutually satisfying to the direct participants or a third party may be brought in to assist in final resolution. Any final decisions may not violate copyright or license agreements from publishers. Once a mutually agreed upon solution has been found, students and directors will work together to create a process that respects the final decisions.

The Safety of Egress Policy remains in effect during all rehearsals and meetings related to this subject.

SAFETY OF EGRESS

The study of Theatre and Dance involves intensive physical and emotional challenges. Every effort is made to provide a supportive and safe learning environment. To aid in this regard, students enrolled in Theatre and Dance courses are responsible for the following standards:

- All members of the class, including the instructor, are to be treated with respect. No one may intentionally hurt himself or herself, another person or the physical space and its contents at any time.
- Students have the right to egress from any class activity, to step out of work that they believe may compromise their well-being.
- Students will not abuse the privilege of egress, a privilege that will be respected by the classroom community.
- Students are responsible for informing faculty of anything that might limit their full participation in the class (injuries, restrictions, etc.). Physical contact, between student and student, as well as student and instructor, can be expected in the practice of Theatre and Dance. A student who does not wish to be touched, for whatever reason, is responsible for informing the instructor. An instructor will clearly define the pedagogical purpose and the specific physical contact that may arise from a given exercise.

TITLE IX

- The Department of Theatre is committed to cultivating a safe and inclusive community that is free of sex discrimination, sexual harassment, and sexual violence. For help, resources, policies, or to make a report. Some resources include the Office of Institutional Equity or the Behavioral Theatre Assessment Team.

GRIEVANCES

If a student remains dissatisfied with the outcome of their discussions with the instructor and unit head, they may send a written request for a hearing to the appropriate unit head (i.e., department chairperson, school director, program director, or associate dean). Hearings for student grievances should be held at the lowest possible administrative level.

Department Level Hearing Procedures

The grievance procedure is outlined in the department bylaws; appeals are addressed by the college and university bylaws governing grievances.

Excerpt from Department of Theatre Bylaws:

2.2.4 Undergraduate Hearing Board

2.2.4.1 Composition. The Undergraduate Hearing Board shall be composed of three faculty members elected by the voting faculty and three undergraduate students. Undergraduate student representatives to the Hearing Board will be elected yearly from the total body of undergraduate students in the Department of Theatre.

2.2.4.2 Function. Procedures shall be in accordance with University policies and procedures pertaining to academic hearing protocol.

Undergraduate Hearings

If an undergraduate student remains dissatisfied with the outcome of their discussions with the instructor and unit head, they may send a written request to the Associate Provost for Undergraduate Studies for a hearing with the appropriate board. For undergraduates who want to contest an allegation of academic dishonesty, that would be the University Academic Integrity Hearing Board. All other undergraduate academic grievances go to the University Academic Grievance Hearing Board.

For undergraduates the hearing request letter must include the following information:

- The student's name and PID
- The student's local address, phone number and e-mail address
- A detailed explanation of the alleged violation of student rights to justify a hearing, with reference to the specific article in the SRR or Code of Teaching Responsibility
- The name of the individual the student believes violated their rights
- The date of the alleged violation
- The name of the MSU instructor, student or staff member, if any, who will assist the student throughout the hearing process
- The names of witnesses, if any, who will speak on the student's behalf at the hearing, if the hearing board grants the request for a hearing
- The redress sought to rectify the situation.

Deadline: The student should sign and date the letter and **submit it before the middle of the semester following the initial dispute.**

If the student prevails at the hearing, the hearing board may direct the unit head to provide the appropriate redress for the student. The unit head, with advice from the hearing board, may then implement an appropriate remedy. If the instructor prevails, no additional action is required. Either party may appeal the hearing board's decision to the University Academic Appeals Board.

Both parties and the chair of the hearing board may consult with the University Ombudsperson at any time during the grievance process.

Please note that the SRR prohibits students from filing grievance hearing requests based on allegations of faculty incompetence. This matter may be judged only by the faculty.

Based on the specific type of grievance, the hearing process for an undergraduate student will follow one of these patterns:

[Academic Grievance Hearing alleging violations of student rights \(including grade disputes\) established in the SRR.](#)

[Academic Grievance Hearing to contest an allegation of academic dishonesty.](#)

[Academic Disciplinary Hearing to impose sanctions in addition to, or other than, a failing grade in a course for an act of academic misconduct.](#)

Refer to the Office of the University Ombudsperson's for additional information regarding MSU policies: <http://www.msu.edu/unit/ombud/>

JURISDICTION OF THE DEPARTMENT OF THEATRE UNDERGRADUATE HEARING BOARD:

Undergraduate Affairs Committee

- 1. Composition.** The Undergraduate Affairs Committee shall be composed of two 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. It is the responsibility of these three elected students to ensure that one and only one of them is present at Faculty Governance Meetings. Elections to this committee will take place early in the fall semester.
- 2. Functions.** Elect from its members a Chairperson and a Secretary; Keep minutes of its meetings on record in the Department Office; Meet at the discretion of its own members or at the request of the Department Chairperson or regular faculty; Serve as a source of information as well as develop proposals and recommend policies relevant to the Committee's concern and expertise.

Undergraduate Hearing Board

- 1. Composition.** The Undergraduate Hearing Board shall be composed of three faculty members elected by the voting faculty and three undergraduate students. Undergraduate student representatives to the Hearing Board will be elected yearly from the total body of undergraduate students in the Department of Theatre.
- 2. Function.** Procedures shall be in accordance with University policies and procedures pertaining to academic hearing protocol.

HUMAN RESEARCH

The Human Research Protection Program governs all research involving humans. The Human Research Protection Manual is available online through a search at msu.edu.

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

EHS

The Office of Environmental Health and Safety (EHS) 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.