University of Michigan
Department of Theatre & Drama

HANDBOOK
for the BFA in Performance

Creating theatre is about people working together. In all of our endeavors we continually strive toward the highest standards of excellence—agreements between you and your fellow students, you and your faculty, you and your work. They represent the structures we need in order to work efficiently and joyfully, so that we bring the very best to our educational and artistic objectives.

Have a terrific year!

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THE ADVISORS

**Head of Performance** Annette Masson

**Directing Advisor** Malcolm Tulip

**Foundation Advisor** Janet Maylie

**Senior Advisor** Annette Masson

**Head of Performance** oversees all matters relating to programmatic training goals and philosophy. Post-graduate advice may be sought from Head of Performance.

**Directing Advisor** oversees all matters relating to programmatic training goals and philosophy.

**Foundation Advisor** advises on all matters pertaining to freshman/sophomore curriculum requirements and second-year review.

**Senior Advisor** advises students on all matters pertaining to junior/senior curriculum and requirements in preparation for graduation.

THE CLASSROOM

Work in the Theatre Department requires enormous energy and dedication. The programs are structured to help each student realize his or her unique potential. Development of skills is systematic and disciplined, and opportunities to explore individual creativity are continuous. It is the expectation of the faculty that all students should excel in their course work.

**CLASS AND SHOP ATTIRE**

Comfortable, loose clothing is recommended for most class work. Check with instructor for specific clothing demands. Makeup or jewelry should NOT be worn in actors’ technique classes.

Supervisors of shop and running crews will inform students of appropriate work clothing and shoes for those classes and activities.
ACTOR’S COSTUME AND PROP LIST

In order to facilitate class and rehearsal periods, each actor is expected to own a set of stock wardrobe and props. These need not be totally accurate in detail or style. They are to help the actor discover required behavior as a role is developed. Items listed below may be required in a variety of combinations and situations. Thrift shops are useful in building a stock. Please do not borrow from costume storage for these basics.

Men:  
- white dress shirt  
- dress slacks  
- tie assortment  
- sport jacket  
- vest  
- hard and soft-sole shoes  
- running shoes  
- dance or Tai Chi shoes  
- boots  
- belt and suspenders  
- wallet  
- outer coat  
- dance belt  
- make-up supplies  
- robe or smock

Women:  
- rehearsals skirts (modern)  
- dress slacks  
- shoes (flat, soft sole & medium heel)  
- character shoes  
- dance or Tai Chi shoes  
- running shoes  
- outer coat  
- accessories (purses, jewelry, handkerchief, hats, veil, scarves, shawl)  
- tights  
- make-up supplies  
- robe or smock

It is important that you have the above items as they will be useful for rehearsals of mainstage shows. The Costume Shop will only provide unusual or period rehearsal clothes. These include, but are not limited to, corsets, petticoats, fans, bodices, britches, period shoes, boots, etc. Any modern or easily accessible clothing must be provided by the actor.

Rehearsal skirts for “period” shows are available from the Costume Shop. They are assigned at the beginning of rehearsals and are to be turned back in when dress rehearsals begin. Any “modern” show requires that the actors provide their own skirts unless there is something unique or specific about the garment.
### THE ACTING CURRICULUM

#### Theatre Requirements
(Total credits: 67)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>181:</td>
<td>Acting I</td>
<td>3</td>
</tr>
<tr>
<td>182:</td>
<td>Acting II</td>
<td>3</td>
</tr>
<tr>
<td>281:</td>
<td>Acting III</td>
<td>3</td>
</tr>
<tr>
<td>282:</td>
<td>Acting IV</td>
<td>3</td>
</tr>
<tr>
<td>381:</td>
<td>Acting V</td>
<td>3</td>
</tr>
<tr>
<td>382:</td>
<td>Acting VI</td>
<td>3</td>
</tr>
<tr>
<td>481:</td>
<td>Acting VII</td>
<td>3</td>
</tr>
<tr>
<td>483:</td>
<td>Acting VIII</td>
<td>3</td>
</tr>
<tr>
<td>484:</td>
<td>Acting IX</td>
<td>3</td>
</tr>
<tr>
<td>387:</td>
<td>Studio I</td>
<td>2</td>
</tr>
<tr>
<td>388:</td>
<td>Studio II</td>
<td>2</td>
</tr>
<tr>
<td>192:</td>
<td>Voice I</td>
<td>3</td>
</tr>
<tr>
<td>291:</td>
<td>Voice II</td>
<td>3</td>
</tr>
<tr>
<td>292:</td>
<td>Voice III</td>
<td>3</td>
</tr>
<tr>
<td>395:</td>
<td>Stage Dialects</td>
<td>3</td>
</tr>
<tr>
<td>172:</td>
<td>Movement I</td>
<td>2</td>
</tr>
<tr>
<td>271:</td>
<td>Movement II</td>
<td>2</td>
</tr>
<tr>
<td>272:</td>
<td>Movement III</td>
<td>2</td>
</tr>
<tr>
<td>371:</td>
<td>Physical Theatre</td>
<td>1</td>
</tr>
<tr>
<td>274:</td>
<td>Stage Combat</td>
<td>2</td>
</tr>
<tr>
<td>374:</td>
<td>Stage Combat II</td>
<td>2</td>
</tr>
<tr>
<td>250:</td>
<td>Intro to Tech Thtr</td>
<td>3</td>
</tr>
<tr>
<td>251:</td>
<td>Production Practicum</td>
<td>1</td>
</tr>
<tr>
<td>321:</td>
<td>History of Theatre I</td>
<td>3</td>
</tr>
<tr>
<td>322:</td>
<td>History of Theatre II</td>
<td>3</td>
</tr>
<tr>
<td>323:</td>
<td>American Drama</td>
<td>3</td>
</tr>
</tbody>
</table>

Music: Voice 111, 112, or 219 1

#### Suggested SMTD Electives
(Total credits: 9)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>Musical Theatre 133: Intro to MT</td>
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<tr>
<td>Musical Theatre 235: Performance</td>
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<tr>
<td>Musical Theatre 465/466: Cabaret</td>
<td></td>
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<tr>
<td>Dance 100: Intro to Dance</td>
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<tr>
<td>Musical Theatre 151/152: Tap</td>
<td></td>
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<tr>
<td>Musical Theatre 153/154: Dance Styles</td>
<td></td>
</tr>
<tr>
<td>Theatre 162: Intro to Stage Make-Up</td>
<td></td>
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<tr>
<td>Theatre 211: Intro to Drama</td>
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<tr>
<td>Theatre 212: Intro to World Performance</td>
<td></td>
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<tr>
<td>Theatre 222: Intro to Black Theatre</td>
<td></td>
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<tr>
<td>Theatre 267: History of Dress</td>
<td></td>
</tr>
<tr>
<td>Theatre 227/327: Playwriting I and II</td>
<td></td>
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<tr>
<td>Theatre 385: Arts Management</td>
<td></td>
</tr>
<tr>
<td>Theatre 427: Advanced Playwriting</td>
<td></td>
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<tr>
<td>Theatre 429: Playwriting toward Production</td>
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<tr>
<td>Theatre 435: Producing in the Amer Thtr</td>
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<tr>
<td>Theatre 438: Legal Issues in the Theatre</td>
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<tr>
<td>Theatre 464: Scene Painting</td>
<td></td>
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<tr>
<td>Theatre 472: Stage Make-Up</td>
<td></td>
</tr>
<tr>
<td>Theatre 277: History of Dress</td>
<td></td>
</tr>
<tr>
<td>Musicology 121: Intro Art of Music</td>
<td></td>
</tr>
<tr>
<td>Ensemble 349: University Choir</td>
<td></td>
</tr>
<tr>
<td>Voice 220</td>
<td></td>
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</tbody>
</table>

### Credit Summary

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre Requirements:</td>
<td>67</td>
</tr>
<tr>
<td>SMTD Voice Requirement:</td>
<td>1</td>
</tr>
<tr>
<td>SMTD Electives:</td>
<td>9</td>
</tr>
<tr>
<td>Non-SMTD Electives:</td>
<td>45</td>
</tr>
</tbody>
</table>

**TOTAL CREDITS = no less than 122**
SECOND-YEAR EVALUATION (SOPHOMORE REVIEW)

All students in the acting concentration must participate in a second year evaluation. Successful completion qualifies the student to enroll in specific upper level performance courses. This evaluation is mandatory, and normally takes place in the Winter term of the sophomore year, or for transfer students, during the term following one full semester completed in good standing in the School of Music, Theatre & Dance. This evaluation serves as an effective means of assessing the student's potential to graduate, as well as to enter the job market or graduate school.

Requirements

The Second Year Evaluation will consist of the following:

1. A two-character scene
2. Monologue

In addition:

Each student MUST submit ON THE DAY OF THE EVALUATION:

1. 8x10 professional quality headshot, with an up to date resume (also cut to 8x10) stapled on the back
2. Each student must hand in a hardcopy of the self-assessment form

Students will not be asked to present anything other than what they have specifically prepared for the evaluation.

Description and Guidelines:

1. The two-character scene:
   a. The audition scene will be from a play to be determined.
   b. Must use all-purpose ground plan, rehearsal pieces such as chairs, blocks, etc.
   c. Should use minimal rehearsal props.
   d. Must use a partner who is a BFA Performance (Acting) Major.

2. The monologue:
   a. Must be chosen from a modern American play, a character comfortably within the actor's age range. Chosen piece must not have been used to audition for the program, performed in class, or coached by a member of the faculty.
   b. Must not exceed two minutes.

3. Goals:
   a. Availability of Instrument – Physical and Vocal
   b. Integration of Voice, Movement and Acting
   c. Moment-to-Moment Reality
   d. Clear Character Choices
   e. Sense of Given Circumstances or Situations
   f. Ability to Play an Action through Clear Choice of Objective/Intention.
Additional Comments:

- All selections should be chosen with the student’s own gender in mind.
- Audition monologues must be approved by the Foundation Advisor. **A deadline, approximately two weeks prior to the end of the second year student’s fall term, will be given for the submission of the selected monologue.** Any questions about the selection of the monologue material must be submitted to the Foundation Advisor prior to the monologue submission deadline. All other questions regarding the evaluation process may be submitted to the Foundation Advisor at any time. Scene materials will be distributed and the play will be available for purchase by the deadline mentioned above.

Results:

1. Admission to upper-level performance courses will be determined within one week of the second year evaluation by the Performance Faculty.

2. Those not admitted to a particular course are encouraged to make an appointment with the Performance Faculty for information, and for decisions regarding a course plan for the future.

3. Exclusion from a class does not constitute exclusion from the Degree Program. If a denied class is a requirement for graduation, a student should consult the Advising Faculty Instructor to determine a plan for re-application, or for a course substitution.

4. Students will not necessarily receive a response in writing, such as a written evaluation, from any faculty member.

5. The Second Year Evaluation is completely separate from any specific assignment for a particular class, and it will not influence the grade for any class.

6. If a student’s grade for any performance course is below a “C-“, he/she may be denied admission to any upper level performance course, whatever the results from the second year evaluation. At the same time, a grade of “C-“ or above does not constitute a guarantee for admission to an upper level performance course.

7. After the Second Year Evaluation, a meeting to review and discuss comments will be required.
THE DIRECTING CONCENTRATION

PROGRAM REQUIREMENTS

Students enrolled in the Directing Concentration are required to see all mainstage departmental productions as well as certain productions outside the Theatre Department, as selected by the instructor. Obtaining tickets for these outside productions is the student’s responsibility unless a discount group rate is initiated by the instructor. Written or verbal reports and/or critiques may be required of each production attended. Students are also required to keep a journal of their work and experiences after their freshman year. At the end of the junior year, there is a review of the student’s work to date. This review is intended to evaluate the student’s growth potential for the senior year and to provide guidance in overcoming any perceived weaknesses in his or her work.

It is highly recommended that each student have the following;
• An exercise book in which to keep a journal
• A copy of Creative Play Direction by John Harrop/Robert Cohen and Acting with Style by John Harrop/Sabine Epstein
• A small set of drafting tools which includes a compass and an architect’s scale

OUTSIDE ACTIVITIES

Students must receive permission from the Head of Directing before accepting a Basement Arts, MUSKET Productions, RC Players, Rude Mechanicals, or outside independent directing assignment.

The following protocol for outside directing activities must be followed:
• Basement Arts - juniors and seniors only - sophomores by permission.
• MUSKET Productions, RC Players, Rude Mechanicals - seniors only.
## DIRECTING CURRICULUM

<table>
<thead>
<tr>
<th>Theatre Requirements</th>
<th>SMTD Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>241: Directing I</td>
<td>Musicology 121: Intro to Art of Music 3</td>
</tr>
<tr>
<td>242: Directing II</td>
<td><strong>Total: 3</strong></td>
</tr>
<tr>
<td>341: Directing III</td>
<td><strong>Non-SMTD Requirements</strong></td>
</tr>
<tr>
<td>342: Directing IV</td>
<td>Min. 3 credits of 200 level SAC Elective 3</td>
</tr>
<tr>
<td>387: Studio I</td>
<td>English 124 or 125: 4</td>
</tr>
<tr>
<td>442: Directing Project</td>
<td>English 225 or approved course 3</td>
</tr>
<tr>
<td>172: Movement I</td>
<td>English 367 or equivalent 4</td>
</tr>
<tr>
<td>181: Acting I</td>
<td>Foreign Language 8</td>
</tr>
<tr>
<td>182: Acting II</td>
<td>Electives: at least 23 credits</td>
</tr>
<tr>
<td>192: Voice I</td>
<td><strong>Total: 45</strong></td>
</tr>
<tr>
<td>282: Acting IV</td>
<td><strong>SUGGESTED SMTD ELECTIVES</strong></td>
</tr>
<tr>
<td>211: Intro to Drama</td>
<td>MT 133: Intro to Musical Theatre 2</td>
</tr>
<tr>
<td>321: Theatre History I</td>
<td>MT 235: Musical Theatre Perf 3</td>
</tr>
<tr>
<td>274: Stage Combat I</td>
<td>MT 465/466: Cabaret Performance 2</td>
</tr>
<tr>
<td>322: Theatre History II</td>
<td>Dance 334: Hist of 20th Cent Dance 3</td>
</tr>
<tr>
<td>323: American Drama</td>
<td>TH 212: Intro to World Performance 4</td>
</tr>
<tr>
<td>240: Intro to Design</td>
<td>TH 222: Intro to Black Theatre 3</td>
</tr>
<tr>
<td>260: Scene Design I</td>
<td>TH 222: Intro to Black Theatre 3</td>
</tr>
<tr>
<td>250: Intro to Tech Theatre</td>
<td>TH 227: Intro to Playwriting 3</td>
</tr>
<tr>
<td>277/478 History of Dress/History of 20th Century Dress</td>
<td>TH 233: Acting &amp; Black Experience 3</td>
</tr>
<tr>
<td>250: Intro Tech Theatre</td>
<td>TH 385: Performing Arts Mgmt 3</td>
</tr>
<tr>
<td>251: Production Crew</td>
<td>TH 427: Advanced Playwriting 3</td>
</tr>
<tr>
<td>252: Production Practicum</td>
<td><strong>Total: 67</strong></td>
</tr>
<tr>
<td>245: Intro to Stage Mgmt</td>
<td><strong>Total: 7</strong></td>
</tr>
<tr>
<td>429: Playwriting/Production</td>
<td><strong>CREDIT SUMMARY:</strong></td>
</tr>
<tr>
<td></td>
<td>Theatre Requirements 67</td>
</tr>
<tr>
<td></td>
<td>SMTD Requirements 3</td>
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<td></td>
<td>Non-SMTD Requirements: 45</td>
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<tr>
<td></td>
<td>SMTD Electives: 7</td>
</tr>
<tr>
<td></td>
<td><strong>TOTAL CREDITS = no less than 122</strong></td>
</tr>
</tbody>
</table>
BFA PERFORMANCE CLASS DESCRIPTIONS
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Theatre 181: Acting I (Theatre Games/Improvisation) - Emphasizes exploration and definition of the total physical life of an actor, freeing and expanding the imagination, self-awareness and personal discovery and developing a character through individual experience and creativity, sense memory and imagery..

Theatre 182: Acting II (Modern/Monologues/Scene Study) - Scene-specific improvisation to text analysis and scene study; structured improvisation, script and scene analysis, text interpretation and realization, identification and implementation of action and objectives..

Theatre 281: Acting III (Acting for Camera I) - Exploration of the fundamentals of acting techniques as they relate to the medium; concentration on purposeful relaxation, image work, subtext and re-emphasis of basic action playing. Methods include improvisation, storytelling, monologues and scenes. Subject matter explored will be of a contemporary nature and will utilize in-class critique.

Theatre 282: Acting IV (Basic Scene Study) - Basic Scene Study: Action/objective text scoring and technique review; includes early- to mid-20th century American and European playwrights.

Theatre 381: Acting V (Advanced Scene Study) - European classics of the 18th and 19th centuries. In depth scene study identifying author’s period and style, understanding the physical and social traits inherent in scenes.

Theatre 382: Acting VI (Shakespeare/Restoration) - Emphasis on Shakespeare and Restoration period text. Language through verse is explored; getting advanced classical text and action off the page. Monologue and scene work and some play reading is required..

Theatre 387, 388 (Studio Credits) - The ongoing work each semester includes scene work, monologues, auditions, readings and occasional short plays; provides opportunity to expand roles and styles of performance. Studio credits must either be claimed during the semester that the production takes place, or retroactively, in the following semester. ONLY.

Theatre 481: Acting VII (Professional Seminar) - Particular attention to individual rehearsal and audition technique; preparation for graduate, conservatory and professional work. Seminars with guest lecturers and visiting directors focus on professional career preparation.

Theatre 483: Acting VIII (Styles II) - Playwrights may include Shaw, Chekhov, Coward, Wilde, Strindberg. Advanced scene work incorporates style texts and Romance language authors..
Theatre 484: Acting IX (Acting for the Camera II) - Concentration on practical techniques to use in selected on-camera situations. Utilization of adjustments needed for compelling, truthful work using various audition and recording formats. Single and multiple camera studio work will be employed. Prerequisite: Theatre 281 (Acting for the Camera I).

Theatre 241: Directing I - The history of directors; function and responsibilities of a director; relationships with designers, playwrights, stage managers, technical/artisan staff, actors, dramaturges. Identifying styles of theatre, stage types, floor plans. Also covers script interpretation/analysis, director’s research, resources, directorial concepts, conceptualization of a play, interpretation..

Theatre 242: Directing II - Stage composition, blocking, effective stage pictures, principles of focus. Also stage movement with actors, establishing variety, clarity, use of levels, enhancement of inner action of the play, entrances/exits, crowd scenes, rhythm, pace, tempo. Also working with actors, approach to motivation/characterization, rehearsal techniques, study/use of status technique.

Theatre 341: Directing III - Covers period styles from Greek to avant garde, styles of performance (realism, naturalism, expressionism, absurdist, farce, experimental). Explore contemporizing of a play.

Theatre 342: Directing IV - The realization of a play from choice of script to opening night; the complete process of direction/concept, research process, collaborating with designers, casting, rehearsal technique, play opening and review. Students direct a short play.
Theatre 442: Directing Project - Students continue their preparation for a professional career or graduate studies in directing by directing a studio play.

Theatre 192: Voice I - Establishes a working philosophy and vocabulary for voice study. Exercises develop students’ understanding and awareness of vocal production necessary for continued study. Uses Linklater system of vocal production, with vocal improvisation and physical/vocal awareness.

Theatre 291: Voice II - Expands the understanding and awareness of the basic vocal philosophy and vocabulary established in Voice I, while developing a clearer connection to the demands of text. Continuation of Linklater work, Lessac and Berry study, Skinner speech work, including IPA. Includes poetic text, sonnets and monologues.

Theatre 292: Voice III - Expands and refines the students individual flexibility, range and sensitivity to experiencing voice while stimulating vocal imagination. Improvisation and Roy Hart techniques are explored.

Theatre 395: Stage Dialects - Introduces students to specific methods for acquiring stage dialects. Work includes International Phonetic alphabet) and Standard American Speech/Dialect. Students listen to and perform scenes and monologues in each dialect, which may include Standard American, Standard British, Cockney, Irish, American Southern, French, South African, Spanish.
Theatre 172: Movement I - Aims to provide performers with a working knowledge of their bodies. Exercises, improvisation and other techniques will aid in developing awareness of the body as an expressive medium.

Theatre 271: Movement II - This class expands the understanding and awareness of movement philosophy and vocabulary while developing a clearer connection to the actor’s body in relation to performance/text.

Theatre 272: Movement III - Expands the student’s individual flexibility, range, sensitivity to experiencing movement while stimulating movement imagination. Fundamentals of performance enhancement, Alexander Technique, Tai Chi are used as reference.

Theatre 371: Physical Theatre - Exposes the actor to the dynamics of gesture, the physical foundations of character and interaction, the architecture of stage space and creating of original work. Based on work of Jacques Lecoq, techniques include commedia, chorus, dance, mime, neutralist and clown.

Theatre 274: Stage Combat I - Focuses on enabling the actor to extend range of truth and responsibility; imparts a philosophical and historical overview relative to three areas of concentration: unarmed combat, quarterstaff and single rapier, and rapier-and-dagger.

Theatre 374: Stage Combat II - Continuation of Stage Combat I, leading to SAFD certification. Prerequisites: Stage Combat I, Voice I, Acting IV.

THE ACTING/DIRECTING CONCENTRATION

In order to graduate, it is the students responsibility to fulfill all requirements as defined in the School of Music, Theatre & Dance Handbook. This includes Foreign Language, English, Writing, and non-School of Music electives. Please refer to this bulletin or your “silent advisor” for detailed curriculum requirements. Students must schedule regular meetings with their academic advisors to insure that all the necessary requirements are being met.
The grading system in the Performance program is:

**A+** = Exceptional Work
- Inspired work; imaginative and thorough solutions to problems; work transcends the expected
- Showing continuous and exceptional (above average of class) growth
- Showing understanding of basic ideas and methods taught through exceptional application in projects
- Timely preparation and submission of class work
- Regular and constructive classroom participation in critiques and discussions as appropriate to class and subject
- Regular attendance

**B+** = Above Average Work
- Good workable solutions to problems
- Showing some insight into problem solving
- Showing continuous and above average growth
- Showing understanding of basic ideas and methods taught through skillful application in projects
- Timely preparation and submission of class work
- Regular classroom participation in critiques and/or discussions as appropriate to class
- Regular attendance

**C+** = Average in All Respects
- Appropriate solution to problems
- Showing some growth
- Showing general understanding of basic ideas and methods taught through application in projects
- Most class work is prepared and submitted in a timely manner
- Participates in classroom critiques and/or discussions as appropriate to class and subject
- Regular attendance

**D+** = Below Average Work; Marginally Acceptable
- Inconsistent solutions to problems
- Showing little growth
- Showing inconsistent understanding of basic ideas and methods taught and applied to projects
- Class work often not prepared and submitted in a timely manner
- Rarely participating in classroom critiques and/or discussions
- Inconsistent and poor attendance
E = Unacceptable Work; Failing to Meet Requirements of the Course
* Incomplete or no solutions to problems
* Showing little or no growth
* Showing little or no understanding of basic ideas and methods taught and the
  application of these ideas is often missing or inconsistently presented in class
  work
* Class work not prepared and/or submitted on time or at all
* Participating rarely or not at all in classroom critiques and/or discussions
* Poor attendance

INTERNERSHIP CREDIT

Internship course number: Theatre 417 (Internship in Theatre)

1. If the student receives any money for an internship, he/she may NOT receive
   academic credit for that internship.
2. The internship experience must be that which is NOT available in the existing
   curriculum.
3. The internship must be an off-campus experience.
4. Student must write and submit a post-internship comparative benefit(s) statement
   prior to award of a grade.
5. There must be at least one written assessment by the individual overseeing the
   internship submitted to an instructor of record in the Theatre Department for the
   awarding of a final grade.

STUDIO CREDITS 387/388

Must be claimed either during the semester the show is performed or the semester
immediately following the production. Studio credits are not retroactive for more
than one semester.

FOREIGN LANGUAGE CREDIT

If a student tests out, claims AP credit or demonstrates a proficiency for the
foreign language requirement, those 8 credits must be made up with electives
within the University. Proficiency means the student is relieved of the requirement,
not the credit.
PRODUCTION REQUIREMENTS

Each year the Theatre Department mounts 4-5 mainstage productions. Unless prior permission is obtained from the Head of Performance and the director, all BFA Acting students must audition for mainstage productions, with the following exceptions:

* First semester freshmen do not audition for any fall semester productions.
* Transfer students must audition for all shows.
* Directing majors are exempt from these audition requirements.
* All freshmen must audition for winter semester shows.
* Bring your professional quality 8” x 10” headshot and resume to the audition.

Some exceptions may apply (i.e. shows with an all-female or all-male cast). Directors will post specific audition requirements. Students whose religious obligations conflict with audition or performance dates may request an exemption or alternative arrangements from the Head of Performance. All Theatre Department students are encouraged to see all productions in order to support and share in the work of others.

AUDITIONS

Auditions for the first production of the fall semester are usually held at the end of the previous winter term. Auditions for the winter term productions are usually held at the end of the fall term. Some exceptions may apply due to director availability or production requirements. Directors will post audition requirements and make available perusal copies of the script. If possible, directors will see all auditioners during the same week. Any exceptions must be cleared with the director prior to the scheduled audition dates. Casting will be posted after final callbacks.

Headshots and Resume: Students must have a professional quality 8” x 10” headshot by their Sophomore Review. This can be used for auditions both inside and outside the Theatre Department. Students may contact the Head of Performance for examples of headshots.
CASTING POLICY

BFA Performance majors are given casting priority for all departmental productions because their tuition charge is based upon studies and training related to performance. BTA majors are also given consideration. BFAs in the Musical Theatre Department and BAs, however, are sometimes eligible for consideration, i.e. if it is impossible to fulfill occasional, unique casting requirements from students within the department and other allied programs. Casting decisions within the season normally encourage as broad an inclusivity among performance majors as possible.

ELECTIVE PRODUCTION OPPORTUNITIES

Mainstage production commitments always take first priority over any other production engagements.

Outside film opportunities for students are handled on a case by case basis. Potential conflicts of professional work in the industry that impact Theatre Department core training classes must be cleared by the instructors and head of performance in a timely fashion. Any curricular work must be completed in accordance with class parameters.

When it is determined, in consultation with the Head of Performance, that there is no conflict with commitments to mainstage productions, students may elect to participate in other projects, such as Basement Arts, RC Players, Rude Mechanicals, MUSKET Productions, Performance Network, Ann Arbor Civic Theatre, Purple Rose Theatre, and others. Note: All participation in elective work must be arranged so that it does not interrupt required class work and prescribed production activities.

PETITIONS TO BE EXCUSED

The entire faculty monitors students’ educational and training requirements and must be assured that additions or interruptions to the prescribed program structure will in no way interfere with students’ artistic and academic progress. A petition is a written request to the faculty asking to be excused from a production due to personal circumstances or an unforeseen conflict with rehearsals or performances. The student will submit it to the Head of Performance who will bring it to the next faculty meeting and will inform the student of the faculty’s decision.

Petitions after the fact are not permitted—these are not “petitions.” Whenever possible, faculty and student-initiated projects beyond those listed in the official school calendar should be proposed by petition to the faculty in the preceding semester. The Theatre Department encourages such projects as long as they do not negatively impact on finite resources of the department or on the student’s ability to participate in program requirements.
THE PRODUCTION PROCESS

Dates and deadlines are posted on the University Productions production calendar.

A play and a director are chosen, designers and stage managers are assigned. **Auditions** may be held and the **design process** begins: the director meets with the designers to discuss concepts for the production. Design meetings may happen as often as it takes for director and designers to arrive at a mutually satisfying visual solution by the design due date. The designs then go to the shops for budgeting of manpower and money. This may take some redesigning, some compromise, some cutting to bring in buildable designs by the budget due date. When the designs and the budget have been accepted, the shops may begin to purchase and build.

Close to the same time, **rehearsals** will begin. At the first rehearsal and read-through, there will be a company meeting attended by all members. Introductions are made all around and rehearsal guidelines and proposed schedules are explained. The director and designers will discuss production concepts and designs. The read-through and discussions that follow will begin to help everyone develop a sense of the show. Before this company meeting ends, the actors elect a spokesperson who serves as their representative. The spokesperson is an essential line of communication when the cast needs to be consulted as a group or wishes to express a concern. She/he should understand whom to address within the department when questions arise. (Note: Please refer to “Guidelines for Rehearsals.”)

Rehearsals then follow a regular schedule as posted. Eventually there will be **run-throughs**, partial and complete. Designers are urged to attend rehearsals regularly while the show is developing.

Meanwhile, in the shops the designers and technicians assigned to the show, as well as the regularly scheduled crews, are busy. **Production meetings**, which include the director, the production manager, the stage manager, and representatives from each design element or shop, are held at regular (probably weekly) intervals. Problems are discussed, notes arising from rehearsals are confirmed, and progress is assessed. Approximately two and a half weeks before the first performance, **load-in** of the scenery begins. Lighting starts to **hang and focus**. These elements will be mostly in place by one-and-a-half weeks before first performance so that the actors may have some time for **rehearsal on-stage**. These rehearsals are for adjusting to the space and acting—under work lights with no running crew.

At some point during this time the stage manager may or may not schedule a **paper tech**. This meeting gives the director, the stage manager, designers (usually sound and lighting), and the technical director, if necessary, a chance to exchange information about cues: placement, effect to be achieved, timing, etc. A **design tech** may be scheduled to give the lighting and/or sound designer a chance to write preliminary cues (or looks). They may be aided in this by the stage manager and/or the director and crew as necessary.

The **dry tech** is a tech without actors. Designers will display the progression of cues through the show for the director. Time should be taken to discuss and fix cues as necessary. Input from the stage manager and the other designers can be helpful. At
this time, all running crew should be trained for their jobs.

**Tech rehearsals** will include the actors and all relevant design and technical personnel. All props and scenic elements should be completed by this time. The integration of cues into the action may take some time; it is often advisable to stop and do it again until it is right rather than plugging on. Stops and starts should be called by the stage manager. Mini-production meetings may be held at the end of each rehearsal and designers, technicians, and crew should not leave without checking.

**Tech/dress** will add some costume pieces to this process to deal with quick changes, special business, etc. The same people plus costume representatives are necessary and should not leave without checking with the director or stage manager. All costumes should be complete by the **first dress**. During the tech/dress and first dress the only stops should be for costume problems. Crew may be called up to 90 minutes before the “Go” and cast call will be an hour before. Afterward, while the actors are getting out of costume, the director gives tech notes. The actors will then reconvene for their notes. Subsequent dress rehearsals should be under performance conditions.

All actors must have and use their own **stage makeup**, as it is unhygienic to borrow from other actors. The recommended kit is Ben Nye’s Theatrical Kit (creme kit). It will last quite awhile if properly cared for. The kits come in seven different skin tones.

All actors must have black clothing for all movement and voice classes. Flexible fibers, plain T-shirts with NO logos or images, black tights or sweat pants with elastic waistbands

All production photos are on file, and can be ordered through the Marketing Director at University Productions. Main stage productions are photographed during a dress rehearsal. In addition, the Marketing Department schedules staged **photo calls** for publicity purposes, which are coordinated with the stage manager and costume department. A photo call should last no more than one hour.

Students are encouraged to publicize their participation in productions. Promotion should be coordinated with the Marketing Director of University Productions to ensure coordination of marketing efforts and compliance with UM posting and media policies. This includes all forms of advertising, including Web, print (newspaper, magazine, etc.), broadcast (radio, television, internet, etc.), and signage.

Any student contact with members of the media, particularly the MI Daily, should be communicated to the Marketing Director in order for the press to obtain accurate and up-to-date information regarding the production.

**A preview** may be considered a “rehearsal with audience” or a performance “in progress,” in that notes may be given afterward and changes may take place. Crew and cast calls are the same as a dress. The stage manager will give “half-hour,” “15-minute,” “5-minute,” and “places” calls.

**Performances** after the opening should be consistent and it is the job of the stage manager, in the absence of the director, to help maintain the production. Crew and cast calls remain the same.

The **strike** is the removal of all scenery, costumes, and props and restoring the theatre space to its original configuration.
RECORDING, TAPING, AND COPYRIGHTS

Most of the scripts that the Department of Theatre and Drama perform are under copyright, meaning that making a film, taking a video tape or making an audio tape is prohibited without permission of the author.

This means that students are not allowed to make a CD or a DVD, or even to post a portion of your performance on YouTube without prior permission. Parents are not allowed to make a videotape of a student’s performance just to show to grandparents, even though this activity seems harmless enough.

The University of Michigan did not make these rules. Some of the restrictions are contained in contracts that we agree to enforce when we are given permission to produce a play, while other restrictions are the result of U.S. law. Copyright law is extremely complicated, but what it comes down to is that unless you have explicit permission from the author, you are not allowed to do it. Because the piracy of intellectual property is a worldwide problem, copyright holders have become aggressive in defending their rights and in prosecuting law breakers. Certain copyright holders have targeted university students to prosecute because of a large amount of illicit music file-sharing by students, so please be aware that you are under scrutiny. Unauthorized web postings are not difficult for a copyright holder to find.

Copyrights last a long time. Copyright extends for the life of the author plus seventy years, and for 95 years if the work was created for a corporation. How can one tell if a work is under copyright? One way is to look on the title page of the program. If there is a sentence in small print that says “Used by permission…” then the work is still under copyright. Students may also contact the U-Prod Marketing Department for clarification.

If a production is in the public domain, then the Department has a few policies designed to protect the safety of its performers. Because the Department does not want a sea of video cameras or flash photography in the audience to distract performers, taping or photography is not allowed during any of our performances or rehearsals without permission. However, students can borrow the Department’s archival copy of the production, make copies, and even post snippets on a personal website.

In creating independent student productions, please be aware that one may need to request permission to incorporate copyrighted photos, video, live or recorded music, or photos of paintings. Although digital technology has made sampling very easy, technology has also made it easier for copyright holders to collect a fee per use. It is extremely tedious to get permissions when one is in the frenzy of creativity with an opening night approaching, but this is the law.

These days, almost all things are copyrighted the moment they are written, and no copyright notice is required.

What is “fair use”? Copyright law does allow for some limited copying in educational or non-profit settings, but determining when a use is fair is extremely complicated. One has to evaluate how much of the work is being used, the intent of the copier, the effect of sales of the work being copied and the setting. Using 30 seconds from a popular, two-minute hit song in a no-charge Basement Arts production is probably covered under fair use, but using 60 seconds in a charged main stage production is likely to
require permission and a fee.

If you are presenting a play or a musical on campus that is open to the public, you need to get explicit permission to perform it, even if you are not charging an admission fee. You are still using someone else's intellectual property and they may require a small fee for your use. The University's blanket fees paid to BMI and ASCAP for the use of concert music around campus do not include what are called “grand rights,” which are permissions whenever dramas, musicals, or dance are performed on a stage. Performing a work in class would not require permission.

It is true that getting permissions is a big bother. But keep in mind that many of you are hoping to become professional creative artists when you graduate. Beneath the jargon of “protecting intellectual property” is really just a concern for artists to earn a living from their creative work.

All Theatre majors are asked to fill out the School of Music, Theatre & Dance Consent to Document or Record form that is available on the SMTD website. The form may be found in the Current Student section of the SMTD website (www.music.umich.edu) under Student Resources. The site indicates the reasoning behind the request. You will be notified of this at the Fall Kick-off meeting and again in sectional meetings.

THE USE AND CARE OF WEAPONS AND FIREARMS

Any weapons or firearms used in a rehearsal or production must be very carefully handled and monitored. Any item, whether real or otherwise, that has the potential to inflict bodily harm, MUST NOT BE TAKEN OUT OF THE REHEARSAL ROOM OR THEATRE. IT IS AGAINST THE LAw, and university policy, to have or brandish any kind of weapon, real or otherwise, in public.

During a break in rehearsal, the Stage Manager must ensure that any such items are returned to the prop table, BEFORE allowing the break to take place. After every rehearsal or performance, any weapons or firearms must be returned immediately to Stage Management and locked up.

Under no circumstances should an actor, stage manager, or any other person connected to the production, play with, or use in a joking or otherwise irresponsible way, any weapons, firearms or items assigned to the production that have the potential to inflict bodily harm. This applies to the rehearsal room and theatre.

Under no circumstances can an actor, or anyone connected with the production, bring into a rehearsal or theatre, without permission, any personal weapons, firearms or items considered to have the potential to inflict bodily harm.
PRODUCTION ETIQUETTE

1. Check the callboards regularly (morning and afternoon). Be on time and ready to work (warm up prior to start). Set-up and clean-up are a part of every call. This is particularly important with shared spaces.

2. Regular breaks are to be maintained within each call.

3. No rehearsal, including notes and crew responsibilities (clean-up, reset, etc.), may extend past midnight.

4. A stop in the action is not a cue to talk. Actors should remain quietly in place. Others should also remain attentive. Quite often a note for one person is a note for everyone.

5. Those whose attendance at rehearsal is necessary should not leave without notifying the stage manager. This includes all actors, designers, technicians, and crew. Notes often are given during a rehearsal, so theatre personnel and actors should be there to receive them. Notes should be discussed and prioritized, and acted upon ASAP. When possible, notes should be incorporated by the next evening.

6. Try not to walk between the director and the action.

7. Rehearsals are open to all students and faculty. A director may declare a rehearsal closed, however. Please advise the stage manager if you would like to attend. When observing, exercise common courtesy and adhere to any applicable rules above.

8. Costume fittings are often difficult to schedule due to the number of people who may be involved. It is imperative that all participants arrive on time. Actors should bring any wardrobe items requested of them and wear undergarments. An unexcused absence from a fitting may require the an extra hour of crew time in the costume shop. A second unexcused absence may result in a disciplinary action.

9. Some rehearsal props and costumes may be provided by the shops; others will be the responsibility of the actors. Alert the prop or running crew if something is damaged.

10. Wear the costume as intended. Remove all personal jewelry, wallets, etc. The stage manager will offer a lock-up for all valuables.

11. Always turn off cell phones during rehearsals.

12. Actors should bring a smock or a robe to dress rehearsals and performances if they plan to eat, drink, smoke, or leave the area during break.

13. Costumes must be turned in to the wardrobe crew at the end of the evening. Inform the wardrobe crew of any problems or repairs needed.
14. Use make-up as recommended by the costume designer and director.

15. A FEW IMPORTANT THINGS TO REMEMBER:
   • No smoking, drinking, or eating is permitted within the rehearsal rooms, theatre or backstage areas.
   • Always work with a partner in a theatre shop.
   • Always announce a “going to black.”
   • Always rehearse a blackout with glow-tape and running lights.
   • Always make an announcement before you “fly” anything.
   • Always stay gum-free while on the headset.
   • Always keep actor or audience pathways clear.
   • Always use props for their intended purposes only.
   • Always keep your sense of humor.
   • ALWAYS be prepared; NEVER ASSUME ANYTHING.

GUIDELINES FOR REHEARSALS

1. The director should be aware that the production is an essential part of the student's education, and should maintain a commitment to that education. Directors should avail themselves of the resources of other faculty, for consultation on individual students' skills or abilities.

2. Students will be given these rehearsal guidelines at the time they receive their scripts and/or guidelines will be posted on the callboard before the first rehearsal. It is the responsibility of the Chair, in his or her capacity as Director of Theatre (or an appropriate designee), to relay this information to all guest directors.

3. During auditions, or shortly after, students will be informed of any anticipated "unusual" demands required for a role. These shall include, for example, changes in hair color or style, additional crew or property construction, the enactment of physical violence, nudity, and/or explicit scenes of sexual activity. Should such requirements arise as a part of the ongoing creative processes of the director and cast, they shall be dependent upon the agreement of the participants directly involved in the enactment of that scene and should be discussed in private beforehand so as to avoid peer pressure(s).

4. Monday through Friday, rehearsals may be held between 7:00 p.m. and 11:00 p.m. Some students have classes until 6:00 or 6:30 p.m.

5. A general outline of the time commitment, including outside preparations for special coaching, will be presented by the time of final casting. This should include any plans for rehearsals that occur outside the normal weekly 7-11:00 time slot. During tech week, rehearsals should stop by 12:00 a.m. and the theatre cleared. Note sessions are considered part of rehearsal. Weekend rehearsals may not exceed five (5) hours per day. No student may be called on both Saturday and Sunday. This last guideline is in recognition of the necessity for many students to earn money by working, as well as fulfilling a rigorous academic schedule.
6. Each cast member, including the stage manager, must be given one (1) day off per week. The entire cast need not be given the same day off in a week. Thus, a rehearsal that might occur (once a week) without the stage manager should deal with matters that do not involve the use of stage space, such as vocal coaching, text work, improvisation work, etc.

7. Students are **never** encouraged or permitted to skip any class in order to create additional rehearsal time. Missing classes on days **following or preceding** performances is not permitted and may reflect negatively on grading.

8. Students may not be dismissed from a production unless the director has previously discussed the problem with the Department Chair, an appropriate designee, or the Dean.

9. Stage managers should not be expected to resolve rehearsal conflicts that may arise between one director and another. Directors should discuss any conflicts—should they occur—with each other.

10. Once a student has been cast in a role in a Theatre Department/University Productions venue, **all other engagements must be planned so as not to conflict with that commitment. Students must inform the director and stage manager, at the time of the audition, of any potential conflicts.** Failure to do so could result in dismissal from the production. Accepting roles in conflicting productions is **never** encouraged.

11. Students must arrive on time for each rehearsal and must notify the stage manager of any delay for any reason.

12. The stage manager will submit daily rehearsal reports to the U Prod Stage Manager, appropriate U-Prod personnel, and the chair of the Theatre Department. In cases of problems or perceived irregularities that the student SM cannot solve through communications with the director, it is his/her responsibility to seek the guidance and advice of the U-Prod SM. The U-Prod SM, if unable to achieve a resolution, should then approach the Chair, in his or her capacity as Director of Theatre, for a resolution.

13. The cast may elect a representative. He or she will attempt to resolve any questions or concerns with the director of the production. These concerns should be carefully weighed and should primarily focus on the maintenance of professional behavior and the adherence to the rehearsal guidelines. Should this effort fail, he or she should communicate these concerns to the stage manager. Under no circumstance should an actor’s communication with the director on artistic or personal matters be deflected onto this student representative.

14. Any modification to these guidelines must be approved by the Chair and/or the Dean. In addition, the Director of University Productions will be consulted on any changes.
OTHER STUDENT SERVICES

- **Rehearsal Space**: Only those students involved in Basement Arts and authorized directing projects are allocated rehearsal space. The space must be kept clean, only spike tape is to be put down on classroom floors, and furniture must not moved out of the rooms or **future access will be denied**. Pianos are not available to students unless a faculty member is willing to be personally responsible. Rehearsal space is very limited.

- **Lockers**: Individual lockers will be issued via the Theatre Department office. Please check with the office staff regarding procedures and priorities for lockers.

- **Ticket Office Policies**: check with University Productions for updated student ticket policies and procedures (764-2538).

- **Financial Aid**: All students are encouraged to explore financial assistance of every kind. In the Theatre Department, all students are evaluated each year by the faculty according to the quality and progress of their work. Scholarship funds may be allocated, based upon merit ranking and availability of funds, and without consideration of amounts awarded in the past. The determination of ranking is achieved via a “blind” global evaluation of all students by tabulating the individual faculty rankings. Additional departmental scholarships are awarded as well.
COMMUNICATIONS & INFORMATION

- Discrimination and harassment of any sort, by faculty or students, is prohibited. Such behavior, as defined in Regental Bylaw 14.06, is unacceptable and destroys an environment of tolerance, mutual respect, and trust, all of which are necessary in providing an atmosphere conducive to the spirit of inclusivity and risk-taking that must be present in training for the theatre. Any instances of such an abuse must be reported by student or faculty member to Associate Dean of the School of Music, Theatre & Dance. Upon such a report, action is mandated as specified by this department’s compliance with the University of Michigan policy on such matters.

- Callboards are maintained in the Theatre Department and should be checked daily by all students. Rehearsal calls, fittings, and crew notices as well as class and school memos will be posted in designated spaces. Other boards are available for audition and work announcements, outside theater information, etc. Individual student mailboxes and e-mail should also be checked daily for notices.

- The Theatre office must have your updated local address, e-mail address and phone number along with emergency contact numbers. You can update this information via Wolverine Access.

- One student representative from each class - BFA Performance Freshman, Sophomore, Junior and Senior, plus one Senior directing student, for a total of five persons is elected at the beginning of the school year in order to form a Student Committee. This committee meets periodically to discuss student concerns and questions. Any concerns and questions that are deemed important enough, or that may require action, are then brought to the BFA Head of Performance by the two Senior student acting and directing representatives.

- One of the Senior student representatives will be selected to attend departmental faculty meetings, and at that time will be given the opportunity to participate in the discussions, ask questions, and bring up any concerns not already talked about with the Head of Performance. At these departmental faculty meetings, the student representative will be excused prior to discussion of a confidential nature.

Expectations Regarding E-mail and Social Media

Faculty and staff communicate with students individually and in various student groupings via e-mail. Each student should check daily for any e-mails from Theatre Department professors and staff, making sure to read these communications thoroughly. This is especially important for production notices. Consider e-mails with professors and staff as an exercise in your business skills; communicate with respect.

Think very carefully before you post anything on social media, as your future reputation in the theatre, film and television industry or any other kind of business could be seriously affected. Social media is an active business tool and needs to be used intelligently.
Expectations regarding Performance classes  
(Acting, Directing, Movement, Voice)

You are in a professional training program; personal discipline is essential. You are expected to keep your body in healthy condition, and to come to class on time properly fueled and hydrated. Use the ten minute interval between classes to take care of any needs, and expect to use the entirety of class time to focus on the work. Other than spill-proof water bottles, food and drink are not allowed in performance classes.

Unless by permission or direction of the faculty member conducting the class, all electronic devices must be turned off before the class begins. This includes cellphones, smartphones, and any kind of computer.

COMPLIMENTARY TICKET POLICY

Basic Complimentary Tickets:
A. Comp ticket privileges extend to: full-time undergraduate and graduate degree majors/concentrators in Dance, Theatre, and Musical Theatre; Opera Workshop students; lobby staff; University Productions work-study students and temporary staff; and production crews.

B. Each person receives one comp for a Thursday or Sunday performance for each of the thirteen productions scheduled by University Productions.

Complimentary Tickets for Company Members of a Production:
A. Each performer, designer, AD, SM and ASM of a production receives two comps for any one performance of the production.

B. Each run crew member, musical staff and orchestra member of a production receives two comps for a Thursday, or Sunday performance of the production.

C. Your name must be on the cast/crew list as provided by the stage manager to be eligible to receive these complimentary tickets — if you’re added to a crew late, be sure your supervisor notifies the U-Prod Marketing Department of your participation in the production.

Double Counting:
Complimentary tickets are issued as a courtesy to individuals and not to positions. Individuals who fall into multiple categories do not receive multiple tickets for a particular production. In a case where work-study students also work on the running crew of a production, they will receive their two crew comps for that production. Likewise, company members may not receive comps for being a performing-arts major/ concentrator in addition to their company comps for the production on which they are working.
Obtaining Your Tickets:
Your complimentary tickets must be picked up in person at the League Ticket Office from 9 AM - 5 PM, Monday through Friday and 10AM - 1PM, Saturday. YOU MAY NOT GET COMPS AT SHOWTIME! (Guests may pick up tickets at the Ticket Office on the night of the performance provided that they are reserved in advance by the student at the League Ticket Office.) We require you to reserve tickets in advance due to the need to serve our ticket buyers immediately before performances.

You must show your UM student I.D. card or other photo identification (i.e., driver’s license) at the League Ticket Office to receive your comp tickets. Your name will be checked against a list of majors, etc., provided by the departments. If your name is not on the list, you will not be allowed to receive any comp tickets! Keeping the lists updated is the responsibility of the departments, rather than the ticket office. ALL COMP TICKETS MUST BE ISSUED UNDER THE NAME OF THE STUDENT ELIGIBLE FOR THAT TICKET. This means you cannot “borrow” or “give” another student your ticket. If you wish to allow another student to use your comp ticket for a production, you must get the ticket for them yourself.

Due to our inability to predict when those with complimentary-ticket privileges may decide to attend, comp tickets are not held in reserve in a block, but are assigned on a first-come, first-served basis. House seats are not held for company members for sold-out performances, so you should pick up your comp tickets as early as possible. Please note that seating is at the discretion of the box office, based on ticket availability.

Buying Additional Tickets:
If you wish to purchase additional tickets to a production, students can purchase up to two tickets at $10 each with ID at the League Ticket Office. Students must present their own ID.
HEALTH & WELFARE

1. The Theatre curriculum involves vigorous physical activities and each student is expected to participate to the fullest extent of his or her abilities. The Theatre Department will make reasonable accommodations to ensure that participation in these activities by otherwise qualified other-abled persons is not restricted. Should any concerns arise, consult the Head of Performance.

2. Students must notify the Head of Performance, necessary faculty, and/or stage manager of any illness or injury of a short-term nature requiring absence from classes and/or production assignments. Illness or injury of a more serious nature will require an explanatory note from a physician and may necessitate a leave of absence.

3. The Theatre Department does not condone absences or tardiness to classes or production assignments. In case of emergencies, immediately notify the Theatre Department office at 764-5350 (classes), the stage managers’ office at 763-0951 (rehearsals), or the shop at 763-5031 (crews). The shops have answering machines or may be notified through Campus Security (763-1131).

4. Illegal drugs, as well as alcohol, are dangerous and destructive to the work within the university. A student who demonstrates an incapacity for work or performance which may be due to alcohol, drugs, or other non-medical reasons, is a cause for concern and the Head of Performance will be notified and may refer to the counselors in the Office of Student Affairs for guidance regarding treatment and options.

5. We recognize that psychological stress can become an overwhelming issue in a
demanding program like Theatre. CAPS (Counseling and Psychological Services) is available for all U of M students to help with mental health wellness. Individual counseling and crisis services information can be found at caps.umich.edu. Support is available both inside and outside the Theatre Department. Contact your advisor or go online for more details.

CAMPUS SAFETY

The Theatre Department is committed to safety as a most important consideration in any institutional environment or endeavor. Be alert, exercise caution, seek information, and use sound judgment. It is your responsibility to inform every faculty member and/or director of prior injuries or conditions that may affect you or others in the working process. (You may request this information be kept confidential from other students.) Faculty and students may never knowingly endanger themselves or each other. If you are working on an unsupervised activity and an injury or other emergency occurs, contact Campus Security (763-1131) immediately. The following services are available to all members of the university community:

SAFEWALK is a campus accompaniment service designed as an alternative to walking alone, especially at night. Coordinated by staff at the Department of Public Safety (DPS), SAFEWALK escorts are free of charge and available to all member of the University community. An employee from the University of Michigan Transportation Services or the Department of Public Safety will be dispatched to your location. Our service area is a 20 minute walk or one-mile driving radius of central or north campuses. Stay safe, call 763-WALK 24 hours a day, 7 days a week.

Night Ride (Ann Arbor Transportation Authority) Shared-ride taxi service within Ann Arbor (when fixed-route AATA bus service is not available) seven days a week, Monday through Friday, 11 pm to 6 am and Saturday and Sunday, 7 pm to 7:30 am. Fee is $5 per person. Call (734)528-5432 to request a trip. Available on all major Holidays.

Ride Home Six (6) free shared-ride taxi service for students, faculty and staff to their residence hall, parked vehicle or local residence. This service is available after University transit buses and shuttles have concluded daily service: from 2 a.m. through 7 a.m., seven days a week. On Central Campus, rides are available from the Shapiro Undergraduate Library. To request a ride, phone the Department of Public Safety at 763-1131 on a phone provided by the Library. From the Medical Campus, rides start at the Maternal and Child Health Center (MCHC) entrance. Riders can book their own rides, starting from 1:20 a.m. On North Campus, rides are available from the Duderstadt Center, where the staff books the trips for the passengers.

The Emergency Ride Home program provides free cab rides in emergency situations for faculty, staff, students and temporaries who use alternative parking (van poolers, bus commuters, bicyclists, walkers, etc.) or off-site parking locations. Use of the program is limited to six times per permit year. To request a ride, call the Department of Public Safety at (734) 763-1131. Callers will be required to provide their name, home address, pickup location (be specific as possible since many University buildings have multiple entrances and exits) and destination.
# Theatre & Drama Phone Numbers

## Faculty:

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auletti, Toni</td>
<td>647-2283</td>
</tr>
<tr>
<td>Berg, Mark</td>
<td>647-2292</td>
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<tr>
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## Walgreen Drama Center:

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## Power Center:

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## University Productions:

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## U of M Miscellaneous:

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<td>MUSKET</td>
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## Local Theatre:

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<td>Purple Rose Theatre Company</td>
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<td>Michigan Shakespeare Festival</td>
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