



DEPARTMENT OF  
**THEATRE AND DANCE**  
FLORIDA ATLANTIC UNIVERSITY

Florida Atlantic University  
Dorothy F. Schmidt College of Arts and Letters  
School of the Arts

Department of Theatre and Dance Handbook  
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## 1.0 Introduction

The Florida Atlantic University (“FAU” or “university”) Department of Theatre and Dance Handbook provides an overview of the regulations, policies, procedures, and guidelines applicable to the operation of the Department of Theatre and Dance (“department”). While all members of the department are responsible for complying with all applicable Federal and Florida laws, as well as university regulations, policies and procedures, this manual is meant to serve as a reference to highlight protocols applicable to the department faculty, staff, and students. In the event of a conflict between this handbook and any university regulation or policy, the latter shall govern.

The Department of Theatre and Dance offers undergraduate degree programs including a Bachelor of Fine Arts in performance, musical theatre, and design and technology, and various Bachelor of Arts and minors in theatre, theatre studies, technical production, dance, and acting for the camera. It also offers graduate degree programs including a Master of Fine Arts in Performance and a Master of Fine Arts in Theatre Design and Technology. The department commits to providing ample opportunity for students to train and gain practical experience for a career in the arts while maintaining a robust academic experience. Within this handbook are laid out expectations and requirements for faculty, staff, and students in regard to academic and professional conduct for activities and courses within the department.

## 2.0 Terms

The following are a list of defined terms that are used throughout this handbook and for clarity of work within the department.

**Advisor:** The person assigned to a student to address questions, concerns, and planning of the student's academic course of study.

**AI:** Artificial Intelligence that can be used in various applications. AI stipulations are course-specific.

**BFA:** Bachelor of Fine Arts, requires a specified course plan and structured requirement within the department. Audition-only requirements for admission.

**BA:** Bachelor of Arts, pertains to a course of study with a broader and more flexible course plan and requirements.

**Chair:** The leadership position responsible for managing the academic and administrative aspects of the department.

**Conflict of interest:** Any conflict between the private interests of the student and the public interests of the university, or the State of Florida, including conflicts of interest specified under Florida Statutes, or any activity that interferes with the full performance of institutional responsibilities or obligations. Conflicts of interest including those arising from outside activities are prohibited.

**Director:** In the context of a theatrical production they are the lead creative and administrative leader. In an administrative or academic capacity they are the person in charge.

**Dismissal:** Removal from a course, production, academic program and/or department.

**Faculty:** All professors and instructors providing academic instruction.

**GPP:** Graduate Production Project

**GTA:** Graduate Teaching Assistant

**MFA:** Master of Fine Arts, graduate-level degree program focused on artistic practice and creative work. Admitted to the department via auditions and interviews after an undergraduate degree has been conferred.

**Outside activity:** Any performance, practice, consulting, teaching, employment, research or other professional activity, compensated or uncompensated, which is not part of a student's assigned duties including classes and assistantship.

**Plagiarism:** As defined by Webster's Tenth New Collegiate Dictionary (1998): "Stealing or passing off ideas or words of another as one's own; the use of a created production without crediting the source." Any material, such as words, visual elements, drawings, music, or any other created work, taken from another source must be documented, and in no case should one present another person's work as one's

own. To avoid questions of plagiarism, students involved in collaborative research should exercise extreme caution. Plagiarism will be investigated when suspected, and prosecuted if established.

**Probation:** Temporary disciplinary action which will restrict participation in certain department activities until the offending matter has been rectified. Can be academic, artistic, or behavioral in nature.

**Production Hierarchy:** The chain of command for any theatrical production within the department. The stage manager is the first point of contact, followed by the director. Those in charge of special disciplines (technical director, costume shop manager, etc) can also be contacted regarding specific needs. At the first rehearsal, the production-specific chain of command will be outlined and should be followed.

**Program:** Refers to a degree of study or discipline with its own subset of requirements for proper completion. The program head is the person responsible for that specific program.

**Staff:** Employees of the department that ensure its operation.

- The Program Assistant conducts the administrative affairs of the department.
- The Technical Director runs the shop and oversees performance spaces.
- The Costume Shop Manager runs the costume closets and oversees dressing rooms.
- The Music Director/Music Coordinator oversees the musical elements of the BFA in Musical Theatre and the department, in addition to other projects.

**Stage Manager:** The individual assigned to organize and coordinate a theatrical production. This individual should be the first point of contact for a cast member or crew person assigned to a production.

**Student club:** A group of students recognized by the Council of Student Organizations (COSO).

**Student-mounted productions:** Shows requiring more than one day of space usage by a student club.

### 3.0 General Department Policies

All FAU students are subject to the university's regulations and policies. This section outlines general policies for the department and also highlights specific [FAU Regulations](#) and [Policies and Procedures](#) that govern department practice.

#### 3.1 Student Code of Conduct

[FAU Regulation 4.007](#) is the university's Student Code of Conduct, which applies to all students, student organizations or persons who have submitted an application for admission, housing, or any other service provided by the university. All students in the university community, regardless of institutional or program affiliation, are expected to know and adhere to the regulations, rules, and policies of the university, as well as local, state, and federal laws. Conduct by any FAU student that rises to the level of a violation of the university Student Code of Conduct may be reported to the university Dean of Students' office at 561-297-3500, or through the [FAU online incident reporting form](#).

Grievances start at the department level through the student's advisor, department faculty, or department Chair. [FAU Regulation 4.002](#) provides the specific process for university appeals. Students wishing to appeal a grade or address a grievance or incident should review this policy and submit the supporting documentation.

#### 3.2 Academic Integrity

Students at FAU are expected to maintain the highest ethical standards and are governed by the university's Code of Academic Integrity, [FAU Regulation 4.001](#).

Dishonesty, including plagiarism, is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high-quality education in which no student enjoys an unfair advantage over any other. Dishonesty is also destructive to the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. If an instructor, faculty or staff member within the department determines that there is sufficient evidence to believe that a student engaged in dishonesty, the department must follow the procedures as outlined in the previously mentioned Regulation 4.001. A student may not be removed from a course until the appeal process has come to a conclusion.

The use of AI is course-specific and language governing its use can be found in a course syllabus. The use of AI can substantiate a breach of ethical standards and can constitute plagiarism. Students should consult course instructors for the acceptable use of AI within their courses.

#### 3.3 Anti-Discrimination, Harassment, and Accessibility

[FAU Regulation 7.008](#) is the university's Anti-Discrimination and Anti-Harassment Regulation, which prohibits unlawful discrimination or harassment based upon an individual's race, color, religion, sex, national origin, age, disability, military or veteran status, marital status, pregnancy or parental status, sexual orientation, gender identity or expression, or other protected status. Discriminatory conduct in the form of sexual misconduct/sexual harassment is also prohibited, and procedures for processing and investigating claims of sexual misconduct/sexual harassment will be processed in accordance with the [Student Code of Conduct, Regulation 4.007](#), and/or [University Policy 1.15, Prohibited Discrimination and Harassment](#).

**If any member of the Department of Theatre and Dance becomes aware of any allegation of discrimination or harassment, the allegation should be reported to the FAU Office of Civil Rights and Title IX at 561-297-3004.**

The department is set on complying with all accessibility laws. A student with a disability has the right to appropriate accommodations under Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act Amendments Act of 2008. Students that need accommodations should meet with the [FAU Student Accessibility Services \(SAS\)](#) Office and register for services. It is the responsibility of the student with a disability to self-report functional limitations of the disability as well as the effective accommodations. Students must provide SAS with appropriate written documentation from a licensed professional in the field concerning the specific diagnosis and expected academic limitations, and attend an intake interview with an SAS counselor. All faculty and staff within the department will work with the SAS office to meet accommodation needs.

### 3.4 Consensual Relations

[University Policy 1.10](#) has set forth expectations for university community members regarding amorous or sexual relationships and to ensure that such relationships do not result in actual or perceived impropriety. Consistent with this university policy, the department prohibits amorous or sexual relations between department personnel and current department students. Additionally, amorous or sexual relationships between department personnel and any employee or student for whom they exercise any oversight or supervisory authority is strictly prohibited.

Any pre-existing relationship between department personnel and a prospective department student or between prospective department personnel and a current department student must be disclosed to the department Chair prior to extending an offer of admission to the university or employment. Pre-existing relationships may, at the discretion of the Chair, deem a candidate ineligible for admission or employment.

### 3.5 Mental and Emotional Health

Performing arts training involves undertaking work that is intrinsically tied to body image and personal experiences. In training, students may be asked to reflect deeply on themselves, life, history, and the world-at-large in both private and public ways. This can often lead to discoveries that a student may not be equipped to handle on their own. Additionally, performance work often contains moments of heightened emotional content. In dealing with such performance work, students may want to seek professional help.

It is important to recognize that department faculty and staff are not mental health professionals. It is essential that students have access to therapeutic support in navigating these moments, and learn actionable tools to use when entering the professional world. [FAU's Counseling and Psychological Services Office \(CAPS\)](#) is available at 561-297-3540.

### 3.6 Guests and Guest Artists

The department frequently works with invited guests and guest artists from outside the FAU community. In order to create an atmosphere that is welcoming and supportive for all within the department, guests will be informed of all applicable department and university policies and procedures. Issues of noncompliance with applicable FAU Regulations or Policies and Procedures and/or departmental policies by guests of the department will be dealt with expediently. Departmental staff may address the issues

through instruction and education, removal of the guest from the academic environment, or termination of the agreement with a guest artist, consistent with applicable contractual requirements and dependent on the nature of the issue of noncompliance.

### 3.7 Attendance/Lateness

Attendance is required in all department courses. In keeping with the professional objectives of the programs, attendance and punctuality are of the utmost importance. Chronic absences and lateness will not be tolerated, will affect the final grade in a course, and may result in probation or dismissal from degree programs. Students are expected to be in class every time it meets. No absence will be excused unless sufficient reason, in accordance with the class syllabus, is presented in a responsible manner to the professor or instructor. Examinations must be taken on days scheduled, unless officially excused. For attendance requirements specific to graduate students, please see [Section 6.0](#). For attendance requirements specific to auditions, rehearsals, and performances, see [Section 3.10 Professional Conduct](#).

#### (1) Attendance Impact on Grades: Syllabus Statement

In classes that are three (3) or more credit hours and meet more than once a week, a maximum of two unexcused absences are allowed. Each subsequent absence will lower the final grade by one additional letter grade. Five (5) absences will result in automatic failure. Three (3) tardies equals one (1) absence. In any course that meets once per week, two (2) unexcused absences will result in an automatic “F”. If a student arrives to class after roll is taken, it is the student’s responsibility to check in at the end of class and make sure their attendance is recorded. For clarification, see the table below and, for additional information, see [University Academic Policies and Regulations](#).

#### Impact of Absences and Tardies on Grades

Scenario:	Penalty:
Unexcused Absence from class that meets twice per week (3 or more credits)	Maximum of two (2) unexcused absences allowed. Each additional absence will result in the drop of one letter grade. Five (5) unexcused absences will result in an automatic “F.”
Unexcused Absence from class that meets once per week (any number of credits)	Maximum of one (1) unexcused absence allowed. Two (2) unexcused absences will result in an automatic “F.”
Tardiness to any class	Three (3) tardies count as one absence.

#### (2) Excused Absences

**University-Affiliated/Approved Activities:** Students will not be penalized for absences due to participation in activities affiliated with or approved by the university, but proof of involvement must be provided at least one class period prior to the involvement in the university-related activity. Note that student club activities are not considered university-sanctioned events. Students planning to be absent from class due to a student club event must seek pre-approval from the course instructor. Student club-related absences will be assessed on a case-by-case basis.

**Religious Observance:** Reasonable accommodations will be made for student absences due to religious observance(s). Students must provide notification of religious observance at the beginning of a semester via the university email system to their instructors.

**Injury/Illness:** It is mandatory for students to communicate with course instructors in the case of injury or illness when it impacts the student's participation in a class. In technique classes, absences due to illness or injury with a note from a healthcare professional are considered excused absences. Faculty strive to support students in their recovery. When absent, please notify the course instructor, if at all possible, prior to the class. A student's failure to communicate about absences will result in the student's absences being unexcused. If a student feels ill or becomes injured during a class, please inform the professor or instructor. Further information on absences is provided in the course syllabus.

**Professional Opportunities/Outside Activities:** Students may be offered professional opportunities that are aligned with their academic degree programs. For example, professional paid work in a film, tour, or professional theatre production that is congruent with their course or academic objectives. These opportunities may be considered excused on a case-by-case basis and must be pre-arranged with the course instructor. Note that other outside employment is not an excused absence from courses. A student is responsible for managing their time and schedule so as to not miss classes.

### 3.8 Academic Advising

Continuation in any degree program requires students to see their advisor every semester. The department will assign an advisor to each student. Students will be notified of their advisor assignment via email and will be given a window of time to respond and contact/see their advisor. Students who do not attend an advising appointment or audit check, when applicable, may experience delays in registration for classes or may, in extreme circumstances, be subject to probationary action. Students must not add or drop classes or change class sections without first consulting with their advisor. The department will not be held responsible for any unauthorized changes which adversely affect the student's progress toward graduation and no accommodations will be provided by the department under such circumstances.

**It is the responsibility of the student, not the department, to schedule advising meetings.** All students are encouraged to meet with their advisor whenever they have questions, concerns, or problems with academic or professional matters, or when they need assistance in finding appropriate resources for personal matters. Should an advisor be unable to assist the student directly, they will direct them to persons and/or resources best qualified to help.

### 3.9 Academic Standards - Grades and GPA

Each degree program has specific academic and GPA requirements that must be met for a degree to be conferred. Students must address such requirements with their advisor. Course-specific requirements for grades are recorded in the course syllabus. Withdrawal and Drop deadlines are semester-specific according to the [University Registrar's office](#).

Note that grades of Incomplete ("I") are reserved only for students who are passing a course but have not completed all the required work because of exceptional circumstances. Incompletes should be pre-arranged with the instructor before the end of the term. Not meeting academic requirements within the department may result in a student being removed from the department. The department follows the [University Catalog Academic Policies and Regulations](#).

Students are expected to follow the departmental curriculum guidelines. Specific courses required for each program are outlined in the university catalog. Requirements may be waived or substitutions may be made only with approval from the Chair after consultation with an advisor.

Some courses require practical work in theatre productions or time spent in shops outside of regularly scheduled class times. Such work shall be specified at the beginning of each term. A detailed course syllabus will be provided on the first day of class.

**Samples of curriculum for all undergraduate programs in the department can be found on the website and in the main department office.**

### 3.10 Professional Conduct - Class, Audition, Rehearsal, and Production

Our department is committed to preparing students to become professional artists, in the hopes that alumni will not only be prepared to obtain work and be successful in their respective areas but will also represent our university and programs in a positive light. To that end, we strive to create a professional environment throughout the department.

#### **(1) Class Requirements**

In-class behavior is outlined per the course syllabus. Students are expected to behave in a respectful manner in adherence with the University Student Code of Conduct. Safety, especially in performance-based or production hour classes is of utmost importance and students should be dressed in clothing and footwear that allows for safe movement in the class as required by the instructor.

#### **(2) Audition Requirements**

While BFA Performance and BFA Musical Theatre students are required to audition for Department shows (See [Section 5.0](#)), all students are encouraged to attend auditions. Audition announcements will be sent out by the department with a link to reserve an audition slot. Once an audition slot has been reserved, it is the expectation that students will arrive prepared, including warmed up and having any requested materials, on time for their audition slot. If for some reason a student is not able to fulfill this expectation, they must reach out to either the Program Assistant (more than 24 hours prior) or the audition monitor (within 24 hours) via email. Students must have a headshot, resume, and completed audition form for each director they are auditioning for. Failure to attend a reserved audition slot without prior notification may disqualify a student from auditioning for future productions. For more information see [Appendix A: Audition and Casting Protocols and Procedures](#) and [Sample Audition Form](#).

#### **(3) Rehearsal and Production Requirements**

**Attendance, Promptness, and Warm-ups:** Theatre is a collaborative venture so, if a performer or crew member is not present at a scheduled rehearsal, meeting, fitting or performance, this absence will impact others on the production team. Therefore, before auditioning, accepting roles and technical positions, all students are required to notify directors/crew heads of any prior schedule conflicts.

In case of emergency, as determined per university guidelines, it is expected that the student will make every attempt, when possible, to notify the stage manager, director, or person-in-charge if attendance is not possible. An unexcused absence may result in dismissal or replacement in a production, being placed on departmental probation, or other consequences deemed appropriate by the department.

Rehearsal and production schedules are set according to department expectations. Performers are expected to arrive at rehearsals at least fifteen (15) minutes early, or as required by the director for warm-up exercises, which may be led by a directorial assistant or another person assigned by the director. If no group warm-ups are scheduled, students are expected to do their own movement and

vocal warm-ups prior to rehearsals. The Stage Manager will act as rehearsal supervisor, and all members of the stage management team will be treated with respect.

Production team members such as stage managers, assistant stage managers, student designers, and technicians, performers, ushers, running and box office crews are expected to be punctual and meet all assigned schedules for rehearsals, production meetings, production calls, and assigned tasks.

**Performer Appearance** – Following the audition, performers are required to maintain their appearance. After being cast in a show, performers should not make changes to their appearance without discussing and clearing the change with the director and costume designer. This includes the cut/color of hair, piercings, tattoos, or any other permanent alteration to their physical and visible appearance. Performers may be required to change their appearance due to their assigned role, which may include cutting or coloring hair, body makeup, etc. If the production requires such alterations, the responsibility for the cost will be determined, by the department, on a case-by-case basis. Altering your appearance in accordance to an accepted role is considered part of your academic training and professional theatrical obligation.

**Respect for the Production Team** – It is expected that all student performers, designers, and technicians will respect each other and their functions within the production team. This includes recognition of the production hierarchy (See [Section 2](#)) which is put in place for career training purposes. A student's peers will often have production responsibility above them, and those in positions of authority must be respected as would any supervisor. Disrespect, whether public or private, including negative social media posts (See [Section 3.11.2](#)), will not be tolerated and may result in dismissal or replacement in a production, being placed on probation, or other consequences deemed appropriate by the department. Professionalism and respect is expected in all interactions and communications.

**Backstage Conduct** – It is expected that all student performers, designers and technicians will provide their talents and services to the best of their ability while backstage in preparation or during a performance. This includes respecting all equipment and its function such as props, technical equipment, and curtains.

Everyone is expected to adhere to the following rules. Production participants will:

- Not touch unassigned props.
- Remain focused on the production.
- Be mindful of space and safety needs by not obstructing walking paths, exits, or entry ways.
- Respect the physical property of the theatre by cleaning up after themselves and respecting all regulations regarding consumption of food and beverages.
- Respect and not touch property belonging to others.
- Not play music backstage or in the dressing room.
- Shut off cell phones.
- Not film, take pictures, or post to social media while backstage or in the dressing room.
- Respect the theatrical experience of the audience by remaining backstage after call time and during a performance, unless otherwise dictated by the production requirements. No performers in costume or production makeup are allowed in the lobby. No family or friends are allowed in any backstage areas including the green room and dressing rooms.

In addition, only essential business should be conducted backstage. Activities that are not essential functions to the operation of a show, such as having food delivered to the theatre, group meetings or

celebrations are not allowed unless otherwise dictated by the director or stage manager. Food and celebratory/social activities should be confined to the green room, not the dressing rooms or backstage areas.

For more information see [Appendix A: Rehearsal and Production Guidelines and Contract](#).

### 3.11 Media - Interviews, Social Media, Photography and Film

Students must refrain from disclosing any department events not yet announced to the public. Social media posts and word-of-mouth discussions can quickly make their way to the media. This can cause damage to the department's reputation and/or block plans for productions or events. There are often limitations on advertising imposed by royalty holders, and violating these limitations could result in the department losing the rights to produce specific works. The department wishes to curate the information that reaches the public to ensure that audiences of department productions and events have the best experience possible.

Violations of the following policies will be handled per the Student Code of Conduct and on a case-by-case basis as determined by the department faculty and Chair:

#### **(1) Interviews**

Students may be asked to speak with the media. Interviews will be arranged through the department or university. Students must refrain from speaking with any member of the media about department and/or university-related topics until approved by the department or university.

#### **(2) Social Media Etiquette**

Negative social media posts involving students, staff, faculty, the department or university can cause harm by potentially inflicting pain on others, compromising safety and/or damaging the institutional reputation of the department, its courses, or its productions. Civility, respect and professionalism regarding social media are expected at all times.

#### **(3) Photography and Filming**

Anyone working on or attending a production agrees that any photograph, audio, or filming or other representation of their person taken or acquired by the university becomes the property of the university and may be used at any time for marketing and recruitment purposes. All production photography is scheduled in advance with the approval of the Chair and is taken only at dress rehearsals.

Design students may take photos during the design/build process to document their work and do not need to clear this with the Chair. Design students may also take photos during the dress rehearsal, as long as they clear it in advance with the director and do not inhibit the work of the department's photographer. Photos documenting design work should be used for personal/professional archival/portfolio use and should not be made available to the general public.

To better curate the public experience of productions, the department discourages the photography or filming of incomplete production elements. Photography or filming in or of backstage and offstage areas during rehearsals and performances is strictly prohibited and can result in probation or dismissal from the program without prior approval of the department. Links to the production photo archives will be made available to the production team for sharing publicly. Any public use of these images must credit the photographer.

It is illegal to take and publish videos of productions unless it is in the public domain. **Do not post or share videos of department productions via email or text, on YouTube, Facebook, Instagram or any other social media site/application or website, as this is a violation of copyright law.**

### 3.12 BA Degrees and Minors

The department offers several Bachelor of Arts (BA) programs which provide a wide range of opportunities for students within the department. Those seeking a BA track degree program can choose to tailor their degree toward the following concentrations:

- Performance
- Design – costume, makeup, set, lights, sound, etc.
- Stage Management
- Technical Operations – set and costume construction, board operation, etc.
- Dramatic Literature and Theatre Studies

Students in the BA tracks are encouraged to audition for and participate in all department productions and should conduct themselves in a professional manner following all requirements set forth by the department faculty and administration.

For BA General degree students, a production capstone is required. BA General students should consult their advisor to plan a course trajectory that will enable them to complete their production capstone in the discipline of their choosing.

Minor degree offerings in Dance and Acting for the Camera are tailored to support students who wish to pursue performance. A minor in theatre is available for students seeking undergraduate degrees outside of the department.

### 3.14 Department Student Ambassadors

The Department Student Ambassadors are a group of students who apply for this position and, based upon the position's criteria, are appointed by faculty to represent the Department of Theatre and Dance at general university activities and for on- and off-campus marketing and recruitment activities to prospective students and families.. Ambassadors report to the Program Assistant and a Faculty Advisor and are responsible for giving tours, assisting with program auditions, assisting in the department office, and representing the department at events. Should a Student Ambassador fail to meet the guidelines set for obtaining their position, or fail to fulfill their assigned duties, they will be asked to step down.

There will be one Student Ambassador that will be assigned as the Student Director who will be responsible for coordinating tours and liaising with the department's Faculty Advisor and Program Assistant. In this role, it is expected that they will respond to all prospective student inquiries within a 24- to 48-hour time frame and ensure equal distribution of tours to each Ambassador.

All Ambassadors must participate in a mandatory training provided by the Program Assistant and Faculty Advisor prior to representing the department.

## 4.0 Department Facilities Usage Policies

This section outlines expectations when using the department's facilities. The department rehearses and performs in various rooms and venues throughout the university. Some of these facilities are available for student use for private rehearsal spaces, student club meetings, or non-department-affiliated rehearsals or productions.

The following is a list of venues available for student use:

- **Performing Arts (PA) Room 107** – available for dance and acting rehearsals
- **Performing Arts (PA) Room 109** – available for meetings with the use of the projector, projection screen, and desks
- **Dance Studio/Arts and Letters (AL) Room 130** – available for dance or movement rehearsals
- **Music Rehearsal Rooms** – only available to BFA and MFA students
- **Studio I** – only available for technical rehearsals and performances
- **Studio II (Brandstar Studios)** – only available for technical rehearsals and performances
- **Amphitheater** – only available for technical rehearsals and performances
- **Dressing rooms** – used for dress rehearsals and performances
- Other rooms or classrooms – available on a case-by-case basis

The following sections address reservation and scheduling restrictions for these rooms.

### 4.1 Reservations and Scheduling of Department Space

All room reservations should be coordinated through the department Program Assistant located in the department main office, Arts and Humanities Building, Room 114. The Program Assistant will provide information on staff and faculty (Technical Director, Costume Shop Manager, etc.) who have jurisdiction over certain spaces that may require additional scheduling and coordination. **All spaces are subject to availability.**

The department restricts reservations as follows:

- Individual students can request space for private rehearsals. Any granted requests are limited to 30 minutes. Students may not book a space back-to-back with a scene partner.
- Student clubs must have a representative reserve the space and accept the venue in an as-is condition.
- Student-mounted productions are limited to ten (10) hours per week of rehearsals in a rehearsal space.
- Student-mounted productions on the week of a performance are allotted up to twelve (12) hours of technical/dress rehearsals in the performance space. Time allotted is dependent on department needs or other events coordinated by the university.
- Dressing rooms can only be reserved for dress rehearsals and performance dates.
- See [Section 4.4](#) for specific Dance Studio Reservation Guidelines
- Any student not enrolled within the department may not schedule usage until within two weeks of the proposed event.

### 4.2 Student-Mounted Productions

Prior to booking a student-mounted production, the student club must have fully executed a contract for rights with any copyright owner(s). They must present the rights approval to the Program Assistant when making the booking. Student-mounted productions are not permitted to take place during finals week.

Due to the unique pressures of technical rehearsals and performances, no student-mounted productions are allowed during weeks of department productions. Items, props, and/or costumes associated with the student-mounted production should not be left in the venue, backstage, or in the dressing rooms. After use, all facilities must be left in a clean and neat condition, with trash removed.

An event review is an inspection of the condition of the reserved space conducted before and after use. A department faculty or staff member will be assigned to conduct the event review and will schedule it directly with the prospective student representative.

Student-mounted productions and other presentations must follow these time guidelines:

- No show items or set-up may interfere with classroom floor space on Mondays through Fridays from 9 am to 5 pm.
- Load-in can only be scheduled the day prior to a first technical rehearsal.
- Load-out must be scheduled immediately following the final performance.

#### 4.3 Venue Usage Guidelines for Student-Mounted Productions

The department has the right to alter these policies and guidelines as needed. The Technical Director will lead a regular review and periodically oversee any updates to these guidelines. These guidelines, although specific to student-mounted productions, also outline the general care that students should take in department facilities.

Special approval for anything not mentioned in these guidelines should go through the Technical Director.

##### **(1) Venue Maintenance:**

- Anything that might damage the stage or the curtains is not allowed. This includes, but is not limited to: paint, glitter, and liquids of any kind (including water).
- All load-ins must be easy to clear from the stage space for classroom instruction.
- The student club is responsible for any damage to the venue or equipment incurred during the reservation period.
- No alterations or permanent attachment(s) to the venue are permitted.
- Screwing or nailing into the stage floor, walls or ceiling is not permitted.
- Only Gaffer's tape, double-stick carpet tape, vinyl spike tape, and glow tape are permitted on the floors and walls of the theater. No other type of tape or fastener is allowed.
- No tape, push-pins, nails, or fasteners of any type are allowed on the floors or walls of the dressing rooms, lavatories, offices, control booths, or storage areas.
- Propping or holding any door open that uses electronic closures is strictly forbidden.

##### **(2) Props, Scenery, and Sets:**

- All scenic items not already in the department inventory must be approved by the Technical Director prior to load-in. Approval may include the requirement of professional rigging services, with the expense to be paid by the group reserving the space.
- Props and scenery are only allowed in permitted designated areas as dictated by the Technical Director.
- Use of raised platforms or scaffolding requires the approval of the Technical Director prior to load-in and are approved on a case-by-case basis.

**(3) Painting and Construction**

- Painting is only allowed in the scene shop and requires a tarp or drop cloth to cover all surrounding surfaces. Painting is not allowed anywhere else, including dressing rooms, sidewalks, or the theater entryway, under any circumstances.
- Any spills or accidents must be cleaned up immediately. Permanent damage will result in a fee being charged, as well as the possibility of not being allowed to use the space in the future.
- Putting pieces together with tools such as hammers or screwdrivers is allowed in the theater. However, no major building or construction of set pieces or other items is allowed in the theater or support spaces unless approved by the Technical Director.
- Power tools are never allowed in the theater or any of the support spaces, only in the scene shop.

**(4) Fire Code and Safety**

- Open flames, torches, candles, smoke machines, etc., are not permitted under any circumstances.
- No explosives, flash powder, firearms, etc., are permitted.
- Smoking and the lighting of smoking materials by actors is not permitted.
- No confetti, balloons, or other similar materials may be released within the theater space during a rehearsal or a performance.
- Nothing is to be hung from the sprinkler pipes or equipment.
- Fire extinguishers, strobe lights, fire alarm pull stations, exit signs, fire sprinklers and egress paths must be visible/accessible at all times.

**(5) Egress Requirements**

- A minimum width of 44 inches of unobstructed space is required for aisles, walkways, and between risers.
- Egress routes are allowed to cross the stage area.

**(6) Risers and Audience Seating**

- The venue has designated seating plans that cannot be modified.
- Seating and/or riser configurations must be approved by the Technical Director. Seating and risers may only be set by house staff.
- The maximum audience capacity is limited to 70 persons for Studio II, and 150 for Studio I.
- The audience must only be seated in designated seating areas.

**(7) Housekeeping**

- At the end of an event, all scenic elements, items, and equipment must be removed or discarded.
- Each group is responsible for the general cleaning and upkeep of the space. This includes but is not limited to: picking up and removing trash, clearing out all spaces used, returning all props, costumes, equipment, and other items used.
- Facilities will oversee the major maintenance and custodial needs of the space.
- Leaving any items behind may incur a disposal charge billed directly to the student club holding the space reservation.

**(8) Food and Drinks**

- Food and beverages are never allowed in any theater, on stage, or backstage.

- Student clubs are allowed to have food and beverages in the dressing rooms, green room and entryway, as long as everything is in closed containers and cleaned after each use. There should be nothing that could attract bugs or other pests.
- It is the responsibility of the student club to properly manage any pre-approved beverage or liquid-related prop items used within a performance or event.

#### **(9) Board Operation and Equipment Use**

- Sound and lighting designers and operators need to have passed the corresponding class to operate the boards.
- The sound and lighting operators must be approved by the technical director before rehearsals for the student-mounted production begin or at least 4 weeks prior to a scheduled event in the reserved space.

#### **(10) General**

- Personal items and valuables such as speakers, cell phones, iPods, laptops, tools, or other electronic devices should not be left unattended in any room at any time. The department is not responsible for any personal items left unattended in theatres, dressing rooms, entryway, storage or other areas or facilities.

For questions or concerns arising, students should consult with the Program Assistant. Any damage to venue space should be reported immediately to the Technical Director.

### **4.4 Dance Studio Usage Guidelines**

The Department of Theatre and Dance reserves the right to update or modify these guidelines at any time. The [Studio Reservation Form](#) must be used to request a reservation..

#### **(1) Studio Access and Reservations**

- Approval Required: All students must receive approval before using the dance studio. Once reservations are approved, students may access the dance studio using their Owl Card.
- Reservation Process: Studio time must be reserved in advance. Requests will be accepted within 2 weeks of the requested reservation date/time. Please allow 48 hours (excluding weekends and holidays) for a response. Reservations are granted in 50-minute blocks, starting on the hour. Each 50-minute session requires a separate reservation request.
- Cleaning Buffer: The last 5 to 10 minutes of each reservation must be used for tidying and cleaning the studio for the next group.
- Reporting Issues: If you find the studio untidy upon arrival, promptly take a photo or video and email it to [Dance@fau.edu](mailto:Dance@fau.edu), including the date and time.

#### **(2) Studio Hours and Punctuality**

- Opening Time: The studio is available starting at 9:00 a.m. Monday through Friday, based on availability.
- Closing Time: All groups must vacate the studio by 9:55 p.m. sharp.
- Late Departure Consequences: Exceeding the allotted time may result in loss of reservation privileges for the current and possibly the following semester.
- Weekend Availability: Special permission is required for individuals or organizations wishing to use the dance studio.

#### **(3) Reservation Priorities and Changes**

- Priority Use: Department of Theatre and Dance activities have priority for studio reservations.
- Reservation Changes: If a departmental or campus partner event is scheduled, your reservation may be moved.

#### **(4) Housekeeping Responsibilities**

- Cleanliness: Each student/group is responsible for cleaning up after themselves.
- This includes:
  - Picking up trash
  - Clearing personal items
  - Returning props, costumes, and equipment to their proper places
- Major Maintenance: Facilities staff will handle major maintenance and custodial work. Please be sure to report any significant issues to [Dance@fau.edu](mailto:Dance@fau.edu).
- Abandoned Items: Items left behind may be disposed of, and disposal charges may be billed to the individual or group who reserved the space.

#### **(5) Food and Drink Policy**

- Permitted: Water only.
- Prohibited: All other food and beverages.

#### **(6) Personal Belongings**

- Unattended Items: Do not leave speakers, phones, tablets, laptops, tools, or other valuables unattended in the studio. The department is not responsible for any lost or stolen items.

#### **(7) Floor Care**

- Footwear Restrictions: To protect the Marley floor, the following are not allowed:
  - Heels
  - Outdoor Sneakers/tennis shoes
  - Any footwear that may damage the floor

#### **(8) Checking Studio Availability**

- Calendar Access: A “view only” Dance Studio Calendar is available to check current bookings. Please consult the calendar before submitting a reservation request to avoid conflicts. You must be logged in with your FAU credentials to view the calendar.

### **4.5 Rentals**

Some rooms, rehearsal spaces, or studios may require a rental fee. Please see the Program Assistant for up-to-date information on room rental.

## 5.0 BFA Program Requirements

The department offers audition-based BFA degree programs that incorporate rigorous academic and performance standards for students.

All BFA students are subject to the department's general policies. The following are policies outlined for proper participation and retention in the BFA program. The department has established the following policies to instill in its BFA students the degree of professionalism expected in the industry, to ensure the efficient and productive operation of all its production teams, and to aid students in pursuit of their academic degree programs.

### 5.1 BFA Program Auditions

Students wishing to enter a BFA program must first be accepted to the university. The current BFA pre-screen and audition process is outlined on the department website. An interview with the department may also be required, depending on the specific major. The department website will provide current information on the pre-screening and audition processes.

### 5.2 BFA General Expectations

All BFA students are expected to arrive on time and prepared to work for classes, rehearsals, performances, fittings, and any other appointments that have an impact on the program, the department, and the University.

#### **(1) Communication**

All BFA students are expected to check, read, and respond in a timely manner to all emails regarding events, participation, etc., in the program, the department, and the university. They should also effectively communicate with faculty when there is a need for accommodations or changes based on those accommodations. All BFA students should communicate with all faculty and staff in a timely manner when asked to perform in a university-sponsored event. This includes communicating with those coordinating the event and the faculty or staff member whose classes from which the student will be absent.

#### **(2) Behavior**

BFA students are expected to act respectfully toward peers, faculty, staff, donors, guests, etc., and respectfully participate in classes, rehearsals, fittings, performances, and any other settings that have an impact on the program, the department, and the university. They are also expected to positively contribute to the culture of the program, the department, and the university. This contribution includes a positive attitude, supporting others, and being proactive about contributions to the community.

#### **(3) Voice Lessons: Musical Theatre BFA only**

Once placed in private voice lessons, students are expected to study only with that voice teacher and no others during the school year. Summer session is not a part of the school year.

### 5.3 BFA Student Necessary Materials

The items listed below may be necessary for BFA students in the department. We consider it the responsibility of each student to supply those items appropriate to their needs and area of concentration.

<b>Acting and Musical Theatre Majors</b>
<i>The items below may not all be needed immediately:</i>
<ul style="list-style-type: none"> <li>● 8" x 10" headshot and resume</li> <li>● 1.5" three-ring binder</li> <li>● Appropriate dance/movement garments in black and/or skin tone: <ul style="list-style-type: none"> <li>○ Tights</li> <li>○ Dance Belt</li> <li>○ Leotard</li> <li>○ Knee pads</li> </ul> </li> <li>● Appropriate footwear such as: <ul style="list-style-type: none"> <li>○ Ballet shoes</li> <li>○ Tap shoes</li> <li>○ Jazz shoes</li> <li>○ Character shoes</li> </ul> </li> <li>● Makeup kit including: towel, washcloth, sponges, makeup remover.</li> </ul>

<b>Design/Technical Theatre Majors</b>
<i>The items below may not all be needed immediately:</i>
<ul style="list-style-type: none"> <li>● 8" x 10" resume</li> <li>● Steel Tape Measure</li> <li>● 8" crescent wrench</li> <li>● Safety goggles or glasses</li> <li>● Flashlight</li> </ul>
<p>Additional Tools and Supplies: Design/Technology students will be required to supply additional materials for design and technology courses, including work tools and art supplies. An extensive list of additional supplies will be provided the first week of classes. Students should anticipate purchasing materials each semester, with the supplies for Design Basics costing considerably more. Many Design Basics supplies can be used for future courses, as well.</p>

It is further strongly recommended that all students purchase their own computer and appropriate software. Some courses may require materials that may incur an additional cost. On the first day of class each professor or instructor will provide you with a list of required materials as part of the syllabus.

#### 5.4 BFA Curriculum

The BFA curriculum is highly structured with curated courses to best serve students' training. Many courses must be taken sequentially. Degree program requirements are posted on the department website. Students should speak with their advisors to ensure they are on track to meet degree requirements.

#### 5.5 Participation in Productions

Because of the professional nature of performing arts programs, it is important for students to understand that participation in all facets of productions is an important part of a comprehensive education. Production work provides the opportunity to experience different aspects of theatre and the opportunity to practice the ideas and skills learned in the classroom. However, participation in productions is a privilege to be earned and not a right guaranteed based on acceptance into the BFA program or payment of tuition. Participation in productions is based upon each student's talent, ability,

level of training, experience, and satisfactory academic and artistic standing (See [Section 5.9](#)). Additionally, it is determined through auditions, interviews, resumes and faculty recommendations, as well as the needs of each production. Our productions provide students the opportunity to train in the production environment, which is an integral part of the arts training experience.

**All BFA Performance and Musical Theatre students must audition for every departmental production, except dance productions—though they are encouraged to audition for those as well. This requirement also does not apply to productions scheduled for a semester after the student has graduated. The departmental productions include:**

- **Summer Repertory Theatre**
- **Fall and Spring Plays and Musicals**
- **Department run film projects**
- **Other projects as assigned by the faculty**

BFA students must be available for any production being cast from an audition, unless otherwise excused by the department Chair. Auditions and callbacks take place each August for all Fall semester productions. Auditions and callbacks take place in November for all Spring semester productions. Auditions and callbacks for Summer Rep take place in March. Auditioning for department productions implies a student is totally available for all production rehearsals, meetings and performances, and students are expected to accept the roles they are given, including understudy roles. All students cast are required to attend all rehearsals and performances as scheduled and are expected to clear their schedules to enable that time commitment, and should perform their roles as cast with a professional attitude.

**BFA Design and Technology majors must be available for all productions in the academic year until production assignments are distributed.**

All Design and Technology students are required to accept the positions as assigned, and to remain with the production through strike and completion of all duties. Students assigned to a production must be available for all meetings and rehearsals associated with the production to which they are assigned.

### 5.6 Audition/Production Participation Conflicts and Hardships

**Before Casting/Auditions:** BFA Performance and Musical Theatre students that have an extenuating circumstance precluding them from being cast in a production must submit documentation to the department chair at least two weeks before auditions. **BFA Students who are excused from a production are still expected to appropriately prepare for and complete an audition for all productions, but must state “DO NOT CAST” on their audition form.**

BFA Design Technology students that have an extenuating circumstance precluding them from working on a production must submit documentation to the department chair prior to the last day of class in the semester preceding a proposed assignment.

**Callback, Rehearsal, Performance Schedule:** If a BFA student has extenuating circumstances that keep them from being available for a callback, rehearsal and/or performance, they must discuss the issue with the production director prior to the audition, and must write in their unavailability in the “Conflicts” section of the audition sheet. Note that simply stating a conflict on the audition form does not grant an excusal. Approval to miss must be granted by the production director. The production director will notify the appropriate BFA program head of the student’s absences.

The following exceptions/circumstance apply only if arranged in advance and must be submitted at the season auditions or prior to season production assignment:

- A production conflict that falls within the guidelines of excused absence by the university such as the attendance at a university-sponsored activity, observance of a religious holiday, etc.
- A production conflict for Seniors wishing to attend 1 (one) of the following auditions in order to secure either an internship or to audition/interview for a graduate program:
  - Southeastern Theatre Conference
  - United States Institute for Theatre Technology
  - Unified Professional Theatre Auditions
  - University and Regional Theatre Association

**After Casting/Assignments:** If a BFA student believes they should be released from their obligations after casting and/or assignments have been made, the student must submit a release request to the department Chair. The decision of the Chair will be final.

It is expected that students present their cases honestly. If it is discovered that the student has misled or lied to faculty to work around these policies, this may result in immediate dismissal from the program as well as a formal report being submitted for academic dishonesty.

The following are extenuating circumstances that the Chair will consider for release of a casting or production assignment for a BFA student:

- **Financial hardship.** If the student is claiming they cannot continue due to financial hardship, the student will present their case to the Chair.
- **Health emergency.** If a health emergency arises, students must provide documentation from a medical professional to the department Chair. The chair will review the documentation in order to grant the excusal.
- **Family emergency.** In the case of a family emergency, a student must provide documentation to request excusal from a production assignment. Short- or long-term excuses for family emergencies will be granted on a case-by-case basis.

### 5.7 Off-Campus Professional Work

It is the department's expectation that for BFA students, coursework and production work take priority over other outside commitments. However, as this program strives to build real-world career-oriented connections, BFA students may be given opportunities that are aligned with their academic degree program objectives. BFA students will need to present the opportunity to the department Chair for consideration by submitting a Request to Waive a Program Requirement Form for consideration. Only exceptional opportunities will be considered and the Chair will review on a case-by-case basis. All Chair decisions are final. A student should not commit to outside production or professional activity prior to receiving approval from the department.

### 5.8 BFA Evaluation and Portfolio Review

It is important to closely monitor the continued progress of BFA students. To that end, all BFA students are required to complete a performance jury and/or portfolio review at the end of each semester or academic year (see the following table for schedules). Students will be evaluated on academic

performance and may be asked to bring their most recent degree audits, GPA, or transcripts for evaluation. Students will also be evaluated on their production endeavors and professional conduct.

Specific evaluation requirements are established by the faculty of each specific program and available to all students at any time. Sample evaluation forms will be emailed by the department Program Assistant when it is time to schedule evaluation appointments, and are also available in the department office. The outcome of the jury, presentation, interview and/or portfolio review is used to determine if the student progresses to the next level within the program, is placed on probation, or dismissed from the program.

#### **BFA Evaluation Schedule**

<b>PROGRAM</b>	<b>YEAR OF STUDY</b>	<b>EVALUATION SEMESTER(S)</b>
Acting	Freshman/First-year Transfer	Fall and Spring
	All Other Students	Spring
Musical Theatre	All Students	Fall and Spring
Design and Technology	Freshman/First-year Transfer	Fall and Spring
	Sophomore	Spring
	Juniors, Seniors, All Transfers	Beginning of Spring Semester

NOTE: BFA Students may be called for an evaluation or review at any time and for any reason deemed important by the faculty.

BFA Design and Technology students are required to participate in the Design/Tech Exhibit which showcases the student designers and technicians' work done in class or for productions. The showcase also includes the students' resumes and portfolios. The Design/Tech Exhibit takes place in conjunction with Portfolio Reviews. This exhibit is in addition to the required portfolio review. Students must sign up for a review time. This exhibition and portfolio review is mandatory for all Junior, Senior, and Transfer BFA Design/Tech and Stage Management Majors.

#### **5.9 BFA Program Discipline and Dismissal**

Except in cases of major violations of university or department policies, or the FAU Student Code of Conduct, a student will be counseled regarding concerns related to academic/program standing. At the time a significant concern is identified, the program head or department Chair will meet with the student to discuss the matter. A Personal Improvement Program letter outlining the concern will be presented to the student and a copy placed in the student's files. The document will outline steps necessary to address the issue and a timeline for completing any remediation. A student who successfully attends to the concerns will receive written acknowledgment of that fact, with a copy of the correspondence also placed in the student's file. A student who fails to meet the established criteria may be placed on probation or dismissed depending on the nature of the deficiency/incident.

##### **(1) Academic proficiency**

All students are also expected to receive at least a C (2.0) in every course that is required for their degree program. This requirement extends to any courses taken within or outside the department. Failing to receive at least a C in one of these courses will require the student to retake the course and will prevent them from taking upper level courses. No courses for which a student receives less than C will count toward total theatre credits. Failure to maintain this standard will result in immediate probation. If a student's department GPA falls below a 3.0, the student will be placed on probation and have one

semester to raise their grades and demonstrate satisfactory academic progress. The GPA must not be so low that attaining a 3.0 is no longer possible.

## **(2) Probation**

Failure to meet the requirements of a program or pass a jury may result in the student being placed on probation for the following semester. Each student on probation is re-evaluated at the end of the probationary semester to determine if sufficient progress has been made, academically and/or artistically, to reinstate the student into the program.

The goal of probation is to ensure that a student is committing appropriate time to academic and departmental responsibilities without the added responsibility, time commitment and distraction of productions. When a student is on probation, they cannot hold a leadership position on a production or within the department including but not limited to being a cast member, designer, or other area head on any department-affiliated production or represent the department in an official capacity. Non-class, extracurricular, or volunteer performance projects are not allowed during a student's probationary semester.

During the probation period, any further violation of department policy may result in removal from the program even if the second offense is unrelated to the initial probationary status. Further, multiple instances of probation, even if not sequential, can result in program removal. Students on probation can still fulfill required participation credits on a run crew, in a shop, or with front of house. Students on probation should not pursue production work outside the university.

**50% Rule for probation** – When a student is placed on probation within the department, they are generally removed from casting and design positions for the length of the probation, with one exception. If a student has completed 50% or more of the project before the probation becomes effective, they will be allowed to complete the project but may be removed from future projects and may incur an additional semester of probation. Remounting a production constitutes continuation of the same project.

Conditions for probation:

- Consistent failure to arrive on time
- Consistent failure to check and respond to emails
- Consistent failure to communicate effectively either with faculty and staff in courses or regarding university-sponsored events
- For BFA Musical theatres students, failure to only study with one voice teacher during the academic year
- Consistent failure to be respectful to others
- Consistent failure to positively contribute to the community/department
- Failure to complete a jury within the given timeline
- Failure to disclose and receive approval for outside performances
- Failure to audition for any theatre or film production

Types of probation:

- **Artistic Probation** – takes place when a student does not demonstrate satisfactory artistic development as measured in the program evaluations.
- **Disciplinary Probation** – results if there is an infraction of university or departmental regulations. Disciplinary probation may also be implemented against students who do not

uphold the professional behavior expected of them or are chronically absent or late to classes, performances, rehearsals or other program responsibilities.

- **Academic Probation** – students who earn less than a B (3.0) in each required major-related course (Dance, Music, Theatre) or 2.0 (C) in cumulative GPA for all non-major-related courses.
- **Departmental Probation** - A general probation when a student fails to meet program requirements. Likewise, advising is an important part of progress in any degree program. For more information see [Section 3.8](#). If a BFA student has neglected to see their advisor by the last day of classes of the semester, they will be placed on departmental probation through the following semester. For the probation to be lifted, the student must see their advisor during their probation semester. Two events of probation for non-advising could lead to removal from the program; these events need not be consecutive.

### (3) Program Dismissal

If a student is removed from a BFA program, they may be placed in the BA General or Theatre Studies major depending on credit requirements and determination by department faculty. If a student is released from a theatre program for any reason, they must complete a full semester of coursework before re-auditioning or re-interviewing for any theatre program, to ensure that the problem that caused the initial removal has been rectified.

The following may result in removal from the BFA program:

- Failure to audition for a season production or to perform all components required at an audition, such as monologues, singing, dancing, unless otherwise prearranged (Acting and Musical Theatre)
- Failure to accept the role as cast (Acting and Musical Theatre)
- Failure to accept the production position as assigned, including crew positions (Acting, Musical Theatre and Design Technology)
- Failure to remain with the assigned production during pre-production, rehearsals, performances, strike, and post-production (as appropriate to the assignment)

The following actions are cause for removal from the program after review by the faculty and Chair:

- Excessive lateness
- Unpreparedness
- Disrespectful attitude or unprofessional behavior
- If it is discovered that the student has misled or lied to faculty in academic or performance related matters this will result in immediate dismissal from the program as well as a formal report being submitted for academic dishonesty
- Two consecutive semesters of the same offense may lead to removal from the program

### (4) Appeals Procedure

Grievances start at the department level through the student's advisor, the program director, or department Chair. [FAU Regulation 4.002](#) provides the specific process for university appeals. Students wishing to appeal a grade or address a grievance or incident should review this policy and submit the supporting documentation.

## 6.0 MFA Program Requirements

The department offers audition and interview-based MFA degree programs that incorporate rigorous academic and performance standards for students. The MFA program is a residency at FAU and consists of components such as: academic courses including summer repertory theatre, production requirements, graduate teaching assistantship assignments, a graduate production project and defense, and/or internships.

The following are policies outlined for proper participation and retention in the MFA program. The department has established the following policies to instill in its MFA students the degree of professionalism expected in the industry; to insure the efficient and productive operation of all its production teams; and to aid students, when necessary, in pursuit of their academic degree programs.

MFA students will be provided the opportunity to engage in theoretical and artistic collaborative projects with students from other disciplines in order to develop professional relationships and create a shared vocabulary across different fields of theatre. These opportunities include in-class collaborative projects and performances produced in collaboration with other departments or partnering organizations. MFA students will engage in a variety of academic and professional activities that will train them to become professionals.

For more information on university level graduate requirements see the [FAU Graduate Policy and Procedures Handbook](#).

### 6.1 MFA Program Auditions

MFA Audition information will be available on the department website.

### 6.2 Student Academic File and Plan of Study

Once admitted to the MFA program, each graduate student, together with the advisor, will create a Plan of Study, which outlines the student's individual trajectory within the program. This plan includes projected courses, credit and non-credit production assignments, and the projected length of time to complete their MFA degree. MFA Acting majors typically complete their degree in two years and MFA Design and Technology majors typically complete their degree in two to three years.

The Plan of Study is intended to guarantee the integrity of a student's course of study and ensure that all graduation requirements are met in a timely manner. The Plan of Study is not a binding agreement and may be changed with the consent of the program head and student. Each student's Plan of Study is generated during the first semester of enrollment and the original is placed in the student's academic file by the end of that semester. The Plan of Study should be updated every semester during the advising period.

Each graduate student will have an academic file held in the department office which will contain their Plan of Study, practicum assignments, GPP materials, assistantship evaluations, and all other materials important for the student's graduation requirements. Original materials will remain in the student's permanent file in the department office, but the student and their advisor should retain their own copies. It is the student's responsibility to keep this file updated.

All requirements for the master's degree/graduate program must be completed within seven years from the time the student first registers for graduate credit.

## 6.3 Academic Standards

### (1) Grades and GPA

The graduate status GPA is used to monitor the student's progress in the MFA program. A graduate status GPA is based on the graduate courses taken at FAU starting from admission into the program. The department requires that students must maintain a graduate status GPA of at least 3.0 or higher to maintain regular graduate student status, receive financial assistance, and qualify for graduation. For those seeking to earn a graduate degree, this GPA requirement cannot be waived.

A student may transfer a maximum of six (6) semester credit hours of "B" grade credits associated with at most two classes, whichever is greater, from another institution to satisfy degree program requirements.

Any student not maintaining a minimum 3.0 GPA will be placed on Academic Probationary Status. Students may also be placed on Academic Probation or Dismissed for S/U graded courses. See [Section 6.10](#) for information on Academic Probation and Dismissal.

There is no forgiveness policy for any course taken while in graduate status. A grade of "I" (Incomplete) is assigned by the instructor when a student is unable to complete a course due to extenuating circumstances, and when the instructor deems that all requirements can clearly be completed after the close of regular classes, but within a suitable time frame, as dictated by the instructor.

In all circumstances where the "I" grade is received, the student and faculty member must complete an agreement form (see a program supervisor for this form) that specifies how and when the incomplete grade will be made up. This agreement form is submitted with the instructor grade rolls at the end of the semester. For those students on financial assistance, the incomplete "I" must be made up by the agreement date. Grades of "I" must be resolved within one calendar year or prior to graduation, whichever comes first.

An "I" grade cannot be given in any class in which the student is failing or will fail if the required work is not completed. If the required work needed to resolve the "I" is not completed or is left unresolved by the instructor then the student's grade will revert to whatever grade (above an "F") they would have received had the assignment not been completed during the semester.

The exception to this is enrollment in the Graduate Production Project course where the incomplete grade will be allowed to continue until graduation.

### (2) Advising and Mentoring

Advising and mentoring are two very important elements in a graduate student's career, and it is essential that the graduate student seek appropriate guidance through advising and mentoring as they begin the program.

Advisors provide guidance on overall academic requirements, program and university policies and procedures. In addition, a separate faculty mentor can provide information, guidance and assistance for degree-specific issues and questions, as well as professional guidance with internship decisions, career development, and thesis requirement, development, implementation and defense.

It is the student's responsibility to keep informed of all rules, regulations, and procedures required for graduate studies. Graduate program regulations will not be waived, or exceptions granted because a student claimed they were ignorant of the regulations or that an advisor did not keep them informed.

It is the student's responsibility to check their schedule every term to make sure the courses are accurate. If the student believes they were enrolled incorrectly by the department, it is the student's responsibility to notify the department immediately.

#### 6.4 Audition/Production Requirements

MFA Design and Technology students will work with their program supervisor on their departmental mainstage and summer requirements on an individual basis.

MFA in Acting degree students must audition for all departmental mainstage and summer shows during each of the two years they are in the program. They must perform at least two significant roles while in residency at FAU to be eligible for graduation. They must accept the roles they are cast in. There is no limit to the number of roles they can accept each year, as long as the rehearsal and performance periods do not overlap or, if they do, the production going into rehearsal should work around the other production's performance schedule.

MFA Acting students can be granted the opportunity to create their own work, direct the work of student organizations, or engage in devised work with their peers with the permission of the program head and agreed upon by the full department faculty. That work must not interfere with classes or performance assignments.

Limited exceptions that will be granted to the audition policy:

##### **(1) Approved Activities**

The following exceptions/circumstances apply only if arranged in advance and must be submitted at the season auditions or prior to season production assignment:

- A production conflict that falls within the guidelines of excused absence by the university such as the attendance at a university-sponsored activity, observance of a religious holiday, etc.
- A production conflict for MFA students wishing to attend 1 (one) of the following auditions in order to secure an approved internship:
  - Southeastern Theatre Conference
  - United States Institute for Theatre Technology
  - Unified Professional Theatre Auditions
  - University and Regional Theatre Association

##### **(2) Outside Productions/Auditions**

The student has an opportunity to perform a principal role in a local theatre that offers an exceptional educational/professional experience. Considerations for this exemption will be based on:

- The value of doing the outside role to the student's educational experience
- The faculty's conclusion that the role will serve the student better than the performance in a conflicting show
- The student's GPA and student records show that the commitment will not cause negative issues to their academic work

NOTE: Any student with a GPA lower than 3.0 will not be permitted to do outside production work.

Prior to auditioning for the outside production, a student must secure permission from the program head and that term's class instructors.

- If a student is granted permission to audition for the outside production, and if they are cast in that production, they will be excused from all conflicting productions within the department's season.
- The student will still be required to audition for other departmental shows that do not conflict with rehearsals or performances of the outside production and accept any departmental roles offered.
- If they are already cast in a departmental show and another exceptional opportunity arises, only in rare circumstances will they be released from the departmental production. This request should be made at least 30 days before the first rehearsal of the departmental show.

### (3) Hardship

Students who have an extenuating circumstance precluding them from being cast in a production must submit documentation to the program head at least two weeks before auditions. **Graduate Students who are excused from a production are still expected to appropriately prepare for and complete an audition for all productions, but must state "DO NOT CAST" on their audition form.**

If a student has extenuating circumstances that keep them from being available for a callback, rehearsal and/or performance, they must discuss the issue with the director prior to the audition, and must write in their unavailability in the "Conflicts" section of the audition sheet. **Note that simply stating a conflict in the audition form does not grant an excusal. Approval to miss must be granted by the department Chair.**

If a student believes they should be released from their obligations after casting and/or assignments have been made, the student must submit a release request to the department Chair. The decision of the Chair will be final.

The following are extenuating circumstances that the Chair will consider for release of a casting or production assignment for an MFA student:

- **Financial hardship.** If the student is claiming they cannot continue due to financial hardship, the student will present their case to the Chair.
- **Health emergency.** If a health emergency arises, students must provide documentation from a medical professional to the department Chair. The Chair will review the documentation in order to grant the excusal.
- **Family emergency.** In the case of a family emergency, a student must provide documentation to request excusal from a production assignment. Short- or long-term excuses for family emergencies will be granted on a case-by-case basis.

## 6.5 Attendance and Absences

It is expected that all graduate students attend all classroom sessions. It is further expected that all students arrive prior to the class start time. Each professor, through their syllabus, will outline their specific lateness and absence policies. Punctuality is important and part of training to function well in professional spaces after graduation. Turning in work on time, attending classes, arriving on time and being present, staying off devices, and respecting the classroom environment is all part of that training.

For department-specific attendance policies see [Section 3.7](#). NOTE: If a graduate student is involved in any work or productions outside of the department (student organization, student-mounted, professional, etc.) lateness and absences from classes due to such involvement is not excusable.

The department recognizes that at times students enrolled in its graduate programs need to be away from campus for personal and professional reasons. At the same time, graduate students are expected to be present and engaged in their academic and assistantship assignments. Faculty and assistantship supervisors plan activities based upon expected student attendance. To balance the two sets of needs, the department has adopted the following policy regarding graduate student absences from campus:

- Full-time graduate students absent from campus due to emergency reasons must contact the appropriate program head and supervisor(s) as soon as possible.
- Full-time graduate students are required to get approval before planned absences from campus. This includes periods in which they are on an assistantship or enrolled in classes, including summers. No exceptions to this policy are allowed. Students must complete the Absence from Campus – Graduate Student form (see a program supervisor for this form) and gather required signatures from the appropriate program head, their assistantship supervisor, and the department Chair. The form with required signatures is due in the department’s main office at least two weeks prior to the anticipated departure dates. **Requests received after this deadline may not be approved. Approval is not guaranteed.** It is the student’s responsibility to secure the necessary signatures. Once a request has been approved, the student will receive electronic notification from the department that the request has been approved. Completed forms will be filed in the student’s academic file.
- **Approval of an absence from campus does not constitute an excused absence from any class, rehearsal, production or other commitment. Students must adhere to individual course attendance policies.** Students who do not get approval from all authorizing parties for absence from campus will be subject to disciplinary actions including, but not limited to, proportional reduction in assistantship stipend, probation and/or dismissal from the program.

## 6.6 Outside Activities

Outside activities may include the following:

- Study-abroad trips for academic or professional purposes
- Trips to domestic metropolitan areas such as NYC or LA for academic or professional purposes
- Participation in Southeastern Theatre Conference, United States Institute for Theatre Technology, Unified Professional Theatre Auditions
- University and Regional Theatre Association
- Off-campus master classes
- Outside employment

MFA students planning to engage in outside employment are required to complete the Outside Employment Guidelines form (see a program supervisor for this form) and gather required signatures through Workday. Students will submit this form prior to committing to any outside activity. The completed form is due at least two weeks prior to the anticipated start date. Completed forms will be kept in the student’s academic file. It is the student’s responsibility to secure the necessary signatures. Once the final signature is obtained, the student will receive electronic notification from the Office of Academic and Student Services. Students should submit this form during the periods in which they are on an assistantship or enrolled in classes, including summers.

Only part-time graduate students who have completed coursework, including internships, and are not on campus regularly are exempt from this requirement.

Participation in outside activities should not conflict with attendance in department-required activities or pose a conflict of interest. Conflicts of interest, as defined in [Section 2](#) due to outside activities, are prohibited. Any scheduling conflicts due to outside activities must be addressed per [Section 6.4](#) and [Section 6.5](#).

### 6.7 MFA Evaluations and Portfolio Review

At the end of each semester, all MFA Candidates will present work from their classes. For Acting students, this includes a scene presentation of various class projects. For Design-Technology students, this includes a presentation of classwork and assigned production work.

Following presentations, the faculty will meet to evaluate the progress of each student based on the [MFA Assessment Form](#). Continuation in the MFA program requires a positive annual evaluation from the graduate faculty. Students will be evaluated in multiple categories with a rating of: “Below Expectations,” “Meets Expectations,” or “Exceeds Expectations.” The department desires for every graduate student to master the concepts and skills taught within the program and earning a “Meets Expectations” rating is reflective of an overall proficient performance within that area of evaluation. If a student receives a rating of “Below Expectations” at the end-of-semester review, they will be placed on probation for the following semester.

A faculty advisor will schedule a meeting with each student to provide feedback from the faculty evaluation. This meeting serves as a time for disseminating information to the student from the faculty discussion. All faculty decisions and evaluations are final and non-negotiable.

### 6.8 Graduate Teaching Assistant Assignments

Graduate Teaching Assistants (GTAs) are responsible for assisting faculty members with teaching, course preparation, grading assignments, and activities related to the students’ academic program such as, but not limited to, teaching an undergraduate level course, co-teaching, tutoring, being a classroom assistant or teaching lab assistant, or other roles directly related to classroom or laboratory instruction. GTA positions provide graduate students with pedagogical training and teaching experience.

During their first year, GTA students gain teaching experience by assisting in a classroom and being mentored by respective faculty members. In preparation for teaching, graduate students are also required to attend a teaching workshop at the College of Graduate Studies – online and face-to-face. Furthermore, graduate students are encouraged to develop their teaching techniques by participating in various training workshops provided by the Faculty Center for Teaching and Learning. Teaching performance is evaluated each semester by a faculty supervisor.

The majority of graduate students with a GTA assignment will teach undergraduate theatre courses for both non-theatre and theatre majors. All GTAs will sign a contract for the semester that will stipulate the classes they are assigned. Students will be expected to prepare for those classes and be ready to teach them on the first day of classes. They will be responsible for creating syllabi and posting those syllabi prior to the first day of classes. Each student will be assigned a mentor(s) who will assist the student in becoming familiar with teaching and the associated tasks involved.

A GTA is an academic appointment that receives a paycheck issued on a regular, bi-weekly schedule. These positions require a commitment of twenty hours of teaching time each week during the semester and are eligible for tuition benefits under the [Tuition Benefits Policy for Graduate Students](#). Please note that tuition remission does not include the mandatory fees nor program-specific fees that students are obligated to pay. The GTA appointment start date is 9:00 a.m. the first day of the semester and ends at 6:00 p.m. the last day of final exams each semester. A student who accepts an assistantship will be assigned to work under the supervision of the Chair of the Department of Theatre and Dance.

### **(1) GTA Work Requirements**

MFA students carry out GTA duties through work in a combination of areas appropriate to their discipline. Assistantship duties are an integral part of professional duties within the MFA program and are evaluated as such. Failure to accomplish GTA duties as assigned by department faculty or administration can result in denial to renew the assistantship, probationary action and/or dismissal.

Between all assistantship responsibilities, GTAs are required to complete 340 hours per semester, averaging twenty hours per week for the seventeen weeks classes are in session each semester. Hours cannot be carried over from semester to semester. However, hours can be completed, with permission from the student's direct supervisor, prior to the first day of class for pre-work pertaining to course preparation. Hours worked over twenty in a given week count toward the student's overall 340-hour requirement.

The department requires all graduate students to have work- and course-related schedules posted in the departmental office and their assigned lab space. Students are required to keep track of their hours on a timesheet submitted weekly to the department. Timesheets not submitted by the end of day Monday following the previous work week will not be logged toward total hours. It is the GTA's responsibility to submit their weekly timesheet to the office.

When regularly scheduled hours are missed due to planned academic trips, assistantship hours will be excused. If assigned to work in a shop that does not hold regularly scheduled hours, a prorated number of hours will be excused based on the amount of weekly shop hours scheduled at the beginning of the semester. A supervisor must agree in advance on the number of hours excused. Both the supervisor and the Chair should be made aware of all scheduled travel – whether academic trips or for any other purpose.

When design and production meetings occur during regularly scheduled shop hours, they count toward hours worked. Meetings scheduled outside of scheduled work hours will not count toward worked hours.

Any assistantship hours missed because of time spent off-campus outside of department-related activities must be made up completely. Hours not completed due to holidays must be made up, based on rules established by the university regarding part-time and non-exempt employees. Hourly and part-time employees do not get holiday pay.

Incomplete hours at the end of each semester will require a plan for hours to be made up, approved by the supervisor, faculty mentor, and/or department Chair. If hours are not made up within the time frame set up in the approved plan, the student will be placed on probation or terminated from employment.

### **(2) Supervision and Work Evaluation**

The department Chair assigns faculty supervisors for each GTA. The supervisor will explain the specific duties involved with each assignment and work closely with the GTA during the semester. At the end of each semester, the supervisor will provide an evaluation of the assistant's performance, based on standards explained at the beginning of the term. Supervisors are encouraged to provide feedback at the midpoint of the term, as well. Any conflicts which may arise between an assistant and a supervisor will be resolved by the department Chair. The assistantship supervisor should also keep program heads informed of each student's performance in their assistantship.

### **(3) Teaching and Assistant Teaching**

Teaching assignments are made by faculty and department administration. Teaching a course typically counts as 7.5 GTA hours per week and assistant-teaching a course counts as 3 GTA hours per week, depending on the requirements of the course, as determined prior to being assigned the course. Time spent grading, prepping, or otherwise beyond the hours allocated will not count toward total GTA hours.

### **(4) Special Projects**

At the discretion and behest of their advisor, GTAs may be credited for hours in which they perform research, act in a supervisory role or perform other duties. These projects typically surround the academic program and can include: setting up and installing academic spaces, recruitment, conference lab setup, and library and/or inventory organization. The faculty member that assigns a graduate student a research or special project for GTA hours is the student's direct supervisor.

### **(5) Performance GTA Duties**

Performance GTAs are assigned 5 hours per week (for a total of 85 hours) during the semester for rehearsals. Time spent beyond five hours per week in rehearsal, technical rehearsal, or performance will not count toward total GTA hours. Graduates in Acting will fulfill all required rehearsal and performance responsibilities beyond regularly scheduled course hours. This can affect holidays and weekends. As employees of the university, GTA holiday schedules are not the same as that of an undergraduate student and GTAs are often required to remain on campus during holidays or weekends. NOTE: Summer Repertory Theatre is not part of the GTA assignment.

### **(6) Working in the FAU Lab/Shop Spaces**

Graduate students will generally be placed in a lab or shop space as determined by the Technical Director. On a regular basis, the student's skills will be assessed, and they will be assigned suitable tasks within the assigned shop. Working in a lab or shop space is a job, just like any non-theatre employment.

The following are expectations for employment:

- The shop supervisor will be treated with respect and deemed the authority with jurisdiction over the space. Respectful and timely communication with the shop supervisor is critical. They should be made aware *in advance* of a student's course schedules and any planned absences. If something changes in a graduate student's schedule that will constitute an absence the supervisor should be contacted immediately.
- A student should show up ready to work when scheduled and stay on the job until scheduled to leave.
- Students should wear appropriate attire for the job at hand, including closed-toe shoes or any personal safety equipment. Keep loose hair tied, secure jewelry and loose clothing, wear goggles, etc.
- Students should not schedule other appointments such as costume fittings or meetings, such as with an advisor, during work hours.

- Undergraduates tend to follow a graduate student's lead, therefore it is important that graduate students lead by example, stay engaged in and do assigned tasks. A good work ethic helps raise the spirits of all in the lab.
- Any time missed in the lab/shop must be made up within that semester.

### **(7) Design Hours vs. GTA/Shop Hours**

Shortly after registration, GTAs are assigned to a lab and should report to their lab supervisor for their assigned schedule or to schedule the hours they anticipate being in the shop each week. Lab supervisors will communicate whether they expect hours to be completed on a regular weekly basis or a total accrument by the end of the semester. Each lab is different, with specific policies that students must follow. The Scene Shop, Prop Shop and Costume Shop generally require regularly scheduled weekly hours. The Electrics Shop, Sound Shop and Paint Shop generally require semester accrument of hours, with specific scheduled project days.

A schedule of work calls will be given in advance with enough time for the student to appropriately arrange their availability. Scheduling conflicts should be discussed with the appropriate supervisor in advance. If a student's assigned lab has nothing scheduled for the week but a student wishes to continue work, they should consult with the Technical Director for an alternative assignment. For example, after the final production of the semester, the Props shop may no longer have work, and those assigned to that shop may be shifted to another shop if semester hours are not completed.

In general, hours put into a production as a designer or an assistant designer do not count toward GTA or shop hours. The student must communicate with their respective shop supervisor any time they are working as an employee/worker in a shop, rather than as a designer. Each shop supervisor will communicate which activities count toward shop employee time versus design duty.

Occasionally, students may be asked to work beyond their scheduled times for strikes, projects, etc. These times are discussed and handled on a case-by-case basis.

### **(8) Continuation of GTA Assignment**

Continuation and renewal of GTA assignment is contingent on successful academic and employment performance, and on the availability of funding. Student employment performance will be evaluated by the faculty member(s) supervising work. FAU student employees are considered to be at-will employees and their employment is temporary and incidental to the pursuit of a degree or certification. To remain eligible for student employment, students must comply with all FAU university policies, regulations, and guidelines.

To remain eligible for tuition benefits, FAU Graduate Assistants must comply with all policies under the [Tuition Benefits Policy for Graduate Students](#) and receive a "Meets Expectations" rating in each assistantship responsibility evaluation.

Please note that tuition benefits do not include mandatory university fees which students must pay. Those fees afford students the benefits and access to many university services and programs, including membership to the campus recreation center, access to the student health center, athletic events, numerous campus activities, and access to other resources such as the counseling and career center.

## 6.9 External Internships

MFA Design and Technology students are required to complete an external internship for completion of their degree.

MFA Acting students may, in exceptional circumstances, apply for an external internship in lieu of the second year of Summer Repertory Theatre.

The internship should provide an MFA student with an experience that will enhance their understanding of the professional theatre world and expand their professional network.

### (1) Nature of internship

It is intended that the internship take place within a theatrical producing organization and that the organization be a company recognized for excellence in production. Any League of Resident Theatres (LORT) company or company operating under an Actors' Equity Association contract will be acceptable, provided the faculty agrees that the reputation of the company is considered of high quality.

Other companies which do not fall within the guidelines stated above may be approved if there exists adequate evidence of that company's excellence. Other considerations:

- While it is preferred that the internship be served within the area of the candidate's expertise (e.g. acting, lighting design, etc.), it is possible that the candidate may work outside their area if the case can be made that the internship will serve as a critical educational/professional experience.
- Positions within an educational institution will be considered only if the duties include a significant performance, directorial, design or technical experience.
- While remuneration is highly desirable, the reality of many of today's internship programs is that pay is frequently low or non-existent. An excellent internship opportunity, while it increases exposure to significant theatrical processes, may incur a cost rather than compensate for the time of participation.

### (2) Procedure

Beginning in the second year of residency, the MFA student will begin the process of seeking an internship under the supervision of their advisor.

- It is understood that the internship will not begin until all coursework is completed.
- When the student has identified a potential internship opportunity, they must submit the Request for Approval form (see a program supervisor for this form) to their advisor who will bring the request before the program director for approval.
- Upon approval of the proposed internship, the student will consult their advisor for assistance in implementing the necessary action to fulfill the internship's terms.
- When final agreement is reached between the student and the internship, the student must identify an individual within the internship's institution who will be responsible for evaluating their work. That person will be notified of their responsibility as designated evaluator and agree to it by signing the Request for Approval form.
- During the internship, the candidate must enroll for six (6) credit hours of THE 6940 at FAU.
  - Upon completion of the internship, the designated evaluator must submit in writing a statement concerning the candidate's success/failure in completing the terms of their agreement.

- Upon receipt of this evaluation, the candidate's advisor will determine the grade, Pass or Fail, to be given regarding the candidate's credit toward THE 6940.

## 6.10 MFA Program Discipline and Dismissal

The Department of Theatre and Dance only accepts graduate students with expectations that they will succeed in the program. However, some students will not remain in good academic standing or meet the standards of internships or practicum experiences. Some students also may not meet program level professional/behavior standards. This could result in a student being formally disciplined or dismissed from the program.

Disciplinary actions including removal from production assignments, probation and/or dismissal from the MFA program can be invoked at any time, based upon the recommendation of faculty or department administration. However, department faculty and administration will inform a student of probationary actions or a move to dismissal in a timely, respectful, professional manner.

### (1) General Probation Policy

Continuation in the department depends on progress in completing program requirements, academic performance, potential for success in the field, and general attitude and conduct as displayed in the ability to work with peers and faculty members or other production personnel.

In order to remain in good standing in the department, a graduate student must:

- Maintain a minimum 3.0 grade point average
- Achieve a grade of "B-" or better in all required coursework
- Attend all scheduled progress reviews and receive passing assessments from the reviewing committees
- Comply with all program and department policies
- Make sufficient progress and growth in the program in which they are enrolled as dictated by the department faculty

Students who fail to meet these minimum standards will be placed on probation for the subsequent semester. In extreme instances, students may be dismissed from the department.

Actions needed to remove probationary status may include retaking required courses (at the student's expense), raising the cumulative GPA, improving quality of work, growth in professionalism and/or successful completion of additional practical assignments. Steps necessary to remove the probationary status will be discussed with the student at the time they are notified of the probation.

Students on probation may be ineligible for assistantships and may be limited in their scope of production involvement at the discretion of the department Chair. Failure to remove probationary status after one semester may result in dismissal.

### (2) Academic Failure

An MFA program requires rigorous academic coursework. Failure to meet academic requirements for the program may result in being placed on academic probation or dismissal from the program.

#### (2.1) Academic Probation

A graduate student will be placed on academic probation when their cumulative GPA falls below 3.0. Upon achieving a cumulative GPA of 3.0, the student will be removed from probationary status.

When Graduate status GPA falls below a 3.0, the following occurs:

- The student will receive notice from the department.
- The student will need a maximum of 18 graduate credit hours of graded A-F coursework from their Graduate Plan of Study to increase their Graduate Status GPA to 3.0 or higher.
- A student who has fewer than 18 credit hours of coursework left in their Graduate Plan of Study will only have the number of remaining credit hours toward degree completion to attain the 3.0 Graduate Status GPA.
- A student who cannot mathematically attain a 3.0 Graduate Status GPA, either through the 18 credit hours of coursework or through the remaining credit hours to degree completion, will be formally dismissed without the probationary period.
- Once the 3.0 Graduate Status GPA is met, the student will automatically be removed from Academic Probationary Status and be notified by appropriate communication from the department.
- A student who is placed on probation with Incomplete ("I") grades on their record or who earns I grades while on probation is expected to complete their work to satisfy the course requirements prior to the next semester. Once the grade has changed to an A-F letter grade, Graduate Status GPA will be recalculated retroactively to the semester in which the I grade was earned. This updated Graduate Status GPA may cause a student to be dismissed if it is no longer mathematically possible to earn a 3.0 in the probationary period, or removed from probation if the 3.0 is achieved.
- Incomplete grades can also cause a student to be placed on probation retroactively to the semester the I grade was given. All grades following that semester will then be part of the probationary period.

A student placed on probation is required to meet with their advisor to create a Probation Plan. This plan will state the maximum number of hours that the student can remain on probation and may include specific direction on courses to be taken. In addition, the plan may include other conditions for the continued enrollment of the student in the program such as retaking courses, taking remedial course work in specified areas or completing special projects to better prepare the student for success in the program. Failure to meet any of the conditions of the Probation Plan may result in dismissal without any further appeal. The plans are signed by the student and their advisor and submitted to the Chair for review and approval.

Students are also subject to academic review by their graduate faculty at any time. Probation can be triggered as a result of these evaluations, as stipulated in [Section 6.7](#), or as soon as a problem comes to the attention of the faculty. Detailed information will be provided to the student, both verbally and in writing, about the terms of the probation. A reasonable timeline will also be provided for the student to remediate before a recommendation to dismiss is made to the Graduate School.

### *2.2 Failure to meet with Academic Advisor and Departmental Probation*

If an MFA student has neglected to see their advisor by the last day of classes of the semester they will be placed on departmental probation through the following semester. For the probation to be lifted, the student must see their advisor during their probation semester. Two events of probation for non-advising could lead to removal from the program; these events need not be consecutive.

### *2.3 Academic Dismissal*

If a student is on academic probation and their GPA falls below 3.0 in a subsequent semester, they will be

dismissed from the program. Academic dismissal of a graduate student by the department is accomplished by written notice to the student, with a copy to the Dean of the College.

Exceeding six (6) semester credit hours of unsatisfactory grades is grounds for dismissal. A course in which a student has received an unsatisfactory grade may be repeated, however both grades will be used in computing the GPA.

Students dismissed from the program will not be permitted to register for courses in future terms. Exceptions are made on a semester-by-semester basis and upon recommendation of the appropriate advisor and with written authorization from the department head.

After dismissal, the student may re-apply to the graduate program from which they were dismissed after one year of non-enrollment in that program. The student must submit a completely new application which includes: application fee, letters of reference, if applicable, and a statement describing why the student thinks they are more capable at this time to successfully complete the program.

If the program admits the student, they are admitted on restricted status and will continue with the original dismissal denoted on the transcript and the same graduate status GPA that the student held prior to dismissal. The student must bring their cumulative Graduate Status GPA up to at least a 3.0 in the first 9 hours of enrollment upon readmission. Graduate programs may not re-admit students in cases where it is not a mathematical possibility to achieve a 3.0 Graduate Status GPA in the first 9 hours of enrollment.

#### *2.4 Academic Integrity*

Academic integrity is the responsibility of all members of the academic community. See [Section 2](#), Terms, for definition of plagiarism. Any material taken from another source must be documented and in no case should one present another person's work as one's own. To avoid questions of plagiarism, students involved in collaborative research should exercise extreme caution. If in doubt, students should check with their course instructor and the Graduate School about the project. Plagiarism will be investigated when suspected, and prosecuted if established. Any case of plagiarism may be grounds for probation or dismissal from the program.

### **(3) Behavioral Misconduct**

Graduate students in the Department of Theatre and Dance are expected to be familiar and comply with all requirements of the FAU [Student Code of Conduct](#). Conduct that is inconsistent with the Code can invoke disciplinary action and result in probation or dismissal at any time. Due to the collaborative nature of theatre, conduct that interferes with or detracts from the ability of others to make progress toward their degree or the professional function of the Department of Theatre and Dance can also invoke disciplinary action, probation and/or dismissal at any time.

#### *3.1 Behavioral Probation*

Misconduct will be addressed by department administration and faculty on a case-by-case basis. Conduct that is inconsistent with the FAU Student Code of Conduct can invoke probation at any time. As with academic probation, if behavioral probation is invoked, detailed information will be provided to the student, verbally and in writing, about unacceptable behavior; stating the terms of probation; and with a reasonable period of time specified for the student to remediate before a recommendation to dismiss is made.

### *3.2 Behavioral Dismissal*

Misconduct can invoke dismissal at any time. Conduct that interferes with or detracts from the ability of others to make satisfactory progress toward their degree, or from the professional function of the Department of Theatre and Dance, can also invoke dismissal at any time. Dismissal from the department is accomplished by written notice to the student, with a copy to the Dean.

### **(4) Professional Deficiency**

Two required professional elements of the MFA in Theatre program are participation in department projects and productions, and GTA duties. Such participation is an integral part of a student's standing in the MFA program, and is regularly evaluated by faculty, staff, and department leadership. These required elements constitute the professional aspect of MFA training. Neither project and production participation nor GTA duties fall within the purview or are graded as a particular class. It is possible for an MFA student to be in good academic and behavioral standing yet deficient in meeting professional standards within the department.

In such an instance, a student can be found to be professionally deficient. At a minimum, MFA Acting students must achieve standards of work sufficient to be consistently cast in department productions, and MFA Design and Technology students must achieve standards of work sufficient to be reliably assigned to department productions. In addition, all MFA students must carry out their teaching duties according to departmental standards.

#### *4.1 Professional Deficiency Probation*

Professional deficiency will be addressed by administration and faculty on a case-by-case basis. As with academic and behavioral probation, if professional deficiency probation is invoked, detailed information will be provided to the student, verbally and in writing, about the deficiency; stating the terms of probation; and with a reasonable period of time specified for the student to remediate before a recommendation to dismiss is made.

#### *4.2 Professional Deficiency Dismissal*

MFA students found to be deficient in meeting departmental professional standards of work can be dismissed from the MFA program at any time. Dismissal from the department is accomplished by written notice to the student, with a copy to the Dean.

### **(5) General Dismissal Policy**

The department retains the right to dismiss a student at any time if a student fails to maintain the standards of the program. Upon recommendation of the graduate faculty, graduate students in the department may be dismissed and removed from a program on the grounds of overall unsuitability. A recommendation for dismissal based on unsuitability will normally be the result of a combination of factors indicating marginal overall performance within the program. If a graduate faculty member believes that dismissal is necessary they will convene a committee of three faculty members to review the recommendation and supporting documentation.

The student will be notified of the review and offered the opportunity to submit a written statement to the committee. The faculty panel will make a recommendation to the department Chair if dismissal is appropriate.

There are situations in which an MFA student may be dismissed from their assistantship but remain in the program in which they will incur the cost of tuition for their remaining courses.

There are conditions under which a prompt recommendation for dismissal can be made without opportunity for remediation. These are described below in the university policies listed below:

- [Academic Policies and Requirements for Graduate Students](#)
- Policies Governing [Student Conduct](#) and [Academic Integrity](#)

#### **(6) Appeals Procedure**

Grievances start at the department level through the student's advisor, the program director or department Chair. [FAU Regulation 4.002](#) provides the specific process the university appeals. Students wishing to appeal a grade or address a grievance or incident should review this policy and submit the supporting documentation.

## 7.0 Conclusion

This department handbook provides an overview of the regulations, policies, procedures and guidelines applicable to the operation of the Department of Theatre and Dance. This handbook is not exhaustive and is subject to changes, updates and reviews at any time. For clarification, questions, or concerns related to the guidelines set out in this handbook, consult the department Chair located in the main office of the Department of Theatre and Dance, Arts and Humanities building, Room 114.

## APPENDIX A

- Auditions and Casting Protocols and Procedures
- Sample Audition Form
- Rehearsal and Production Guidelines and Contract

## Auditions and Casting Protocols and Procedures

The mission of the Department of Theatre and Dance is to produce innovative artists and scholars through a pursuit of academic and creative excellence.

### **Casting:**

The Department of Theatre and Dance is committed to providing equal opportunities for all students. The following criteria is considered when casting the department productions:

- The pedagogical needs of the students, especially those of the MFA and BFA degree programs.
- The quality of the audition given, especially with regard to the student's demonstrated preparedness and connection with the material performed.
- The skills and talent of the student as demonstrated in the audition.
- The student's preparedness to function effectively within an ensemble and meet the demands of the production as demonstrated in the audition.
- The student's demonstrated commitment to the department and to their own degree program.
- The student's availability and ability to meet the rehearsal and performance demands of the production.

As a professional and pre-professional training program, the focus of our program's productions is to maintain industry standards of excellence in the rehearsal hall and on the stage.

### **Auditions:**

To help prospective participants make informed decisions about proposed production requirements and expectations, we seek to communicate what we expect of our participants and what those participants may expect of us. Auditions may consist of interviews, readings, presentations of prepared materials, improvisation, singing, movement, or similar activities involved in a casting process. The audition form will provide all relevant information needed for the audition process.

### **Audition Notices and Invitations:**

As part of their degree training program, all MFA and BFA students must audition and accept the role as cast. However, it is understood that we are individuals and may object to the play or role for personal reasons (social, religious, content, etc.). In these cases, students may apply for an accommodation to be removed from casting consideration prior to the audition. This accommodation form can be obtained from and must be signed by them and the Departmental Chair. Please note, the student must still audition as part of the training regimen. Please refer to the department handbook for more information.

The following information will be included in audition notices and invitations:

- Any role(s) for which a specific actor may be called for, and any role(s) that already have been cast.
- Any character/role with a specific identity will be indicated. For example: physical disability, race, religion, age, gender, LGBTQ+, etc.
- The nature of the activities to be performed at the audition (i.e., sides from the play, choreography, improvisation, monologue, etc.)
- Any potential stage combat, feats of physical daring, nudity, partial nudity, sexual content, or other reasonably---understood high---risk activities

### **Department Responsibilities**

- A physical space for the audition will be provided which is reasonably clean and has sufficient lighting and a safe temperature.
- A safe surface for dance or fight calls will be provided.
- Callbacks will be no longer than four (4) hours and will not run later than 11pm.
- Required materials (sides) will be provided at the audition/callback.
- No participants will be asked to perform violence or sexual contact as part of the audition without disclosing this expectation in the audition notice or invitation.
- Any physical contact required for an audition will be disclosed and choreographed. Actors should not be asked to improvise violent or sexual contact.
- Participants will never be asked to disrobe at an audition.
- Auditions will not be recorded unless specified in the notice or invitation. If recordings are made, there will be written assurance that the recording will be used privately among casting authorities and destroyed/deleted after the completion of casting.
- Disclosures will be clearly posted at all auditions and callbacks and on all audition forms.
- Those present in the audition room will be disclosed prior to the audition.

**Student Responsibilities:**

- All students are required to read the play prior to the audition date. Scripts are available for checkout in the main theatre office.
- MFA and BFA students will provide a picture and resume at the audition.
- The student will present a copy of the audition form for each director (musical, stage etc).
- Any potential conflict must be submitted 30 days prior to auditions and must be approved by the Departmental Chair via the Audition Conflict Form. Please refer to the department handbook for more information.
- All conflicts will again be denoted in the Audition Form.
- Students will sign up for an initial audition time slot (online or in the office) and should arrive 15 minutes before their scheduled audition. Once an audition slot has been reserved, it is the expectation that students will arrive prepared, including warmed up and having any requested materials.
- Regular attendance and on time arrival for rehearsal is required. Failure to do so may result in program probation and/or dismissal from the production.

Sample Audition Form

DEPARTMENT OF THEATRE AND DANCE  
AUDITION FORM: *TERM YEAR*

PLEASE BRING TWO COPIES OF THIS FORM WITH RESUME AND PICTURE ATTACHED

Productions:

Name:

Preferred Pronouns:

Prefer to Play (check all that apply):  Male  Female  GNC  ANY/ALL

Height:

Phone Number:

FAU Email Address (NOT your personal email address.) Please check this email daily for updated rehearsal/performance information:

Do you play an instrument? (Please name instrument and only do so if you play it well.)

Most recent acting class and instructor:

Check One:  MFA  BFA  BA  Minor  Non-Major

Check One:  Fresh.  Soph.  Jr.  Sr.  Grad

Expected Graduation (Semester/Year):

FAU productions in which you've performed recently and role(s):

If you DO NOT wish to be considered for a role in Donner, please check this box:

**DISCLOSURES**

Intimacy Statement:

**Are there any roles in this production you would be uncomfortable performing?**

**Are there any physical characteristics of yourself that you would not be willing to alter for the production? ie. Hair length, hair color, beard, tattoos.**

**List ALL conflicts between Jan 6, 2025 – Feb 16, 2025. Include the occasion as well as the date, please.** Failure to disclose conflicts may result in your role being recast and negatively impact your future casting.

## Rehearsal and Production Guidelines and Contract

The Department of Theatre and Dance at Florida Atlantic University (“the department”) conducts annual productions in which a limited number of students get to participate. Participation in these productions is a privilege that carries with it certain responsibilities. The way in which actors and crew members respond to these responsibilities often determine their success in future professional, educational, or community theatre.

Participating in a production is one of the most time consuming and satisfying activities within the department. It is a unique activity that requires the investment of time and energy of many individuals to create a work of performance art. In order to engage in a successful production there are certain expectations of all those involved. These expectations are a matter of consideration for others and the development of good work habits. It may be possible that future employers in the industry will ask about how these expectations were met when requesting recommendations. As such, the following is a list of guidelines for participation in rehearsals and performances of a department production

**Theatre is an Ensemble Art.** The actions (or lack of actions) of any individual can affect the success or failure of an activity that requires months of preparation. It is unfair to others involved in a production to give less than full attention to the production.

**Availability.** When an actor auditions for a show or crew members commit to a production position, they are assumed to be available for normal rehearsal periods through the closing of the show. Rehearsals may occur any night between auditions and opening night; technical rehearsals are normally held on the full week prior to opening. If an individual has any doubts about when they will be required to be at rehearsal, they should check with the director or stage manager at auditions.

**Acceptance of a Role or Position.** When an individual accepts participation in a play or dance concert, it is considered by the department as a contract. The only acceptable excuse for dropping out of a production is an emergency. It is also assumed that those who accept roles or positions accept the responsibility of devoting the energy and time necessary to present their best work.

**Safety.** Safety is of utmost importance in any production. During the rehearsal process and production adhering to the following guidelines will ensure a safe environment for all involved. Please report all safety concerns to the stage manager, director and/or specific discipline department: technical director, costume shop manager, etc.

### Rehearsal Discipline.

- **Attendance.** A rehearsal requires the active participation of many individuals. The absence of anyone can waste the time of all the others. If an emergency requires an absence, it is the responsibility of the actor or crew member to notify the stage manager as soon as possible. No one should leave a rehearsal until dismissed by the stage manager.
- **Promptness.** It is expected that everyone involved in the rehearsal or performance will be on time and ready to begin the activity at the scheduled time. This includes any production related task, such as fittings, as scheduled by the director or stage manager. A rule-of-thumb is to arrive 15 minutes prior to the start time especially if warmups are required.
- **Use of Time.** Although there is a social aspect to participation in theatre, rehearsals and work calls are not the proper time for socializing. If an individual's participation is not required for a while, the time should be used for line study or blocking/choreography review.
- **Meeting Deadlines.** When the cast is scheduled to be off-book, it is expected that each cast member will know their lines.

- **Quiet.** There is seldom any excuse for any talking (or other noise) in the rehearsal area by those not involved in the scene. Any unnecessary noise adversely affects an individual's concentration and, therefore, the rehearsal or performance.
- **Guests.** Individuals not connected with the rehearsal should not attend rehearsals unless it is arranged through the director or stage manager. Students interested in observing rehearsal as a learning experience may obtain permission from the director.
- **Rehearsal Props and Performance Props.** Rehearsal props and performance props are there for one reason only—to be used in rehearsal or performance by the actor to whom they are assigned. Props are often borrowed and/or irreplaceable and should not be used by anyone other than the designated actor.
- **Phones.** Phones are not allowed in the rehearsal room unless approved by the artistic team. The first instance of phone usage the offending phone will be taken away. The second instance of a phone usage the offending phone will be removed. The third instance of phone usage all cast and crew phones will be collected at that time and for all rehearsals moving forward.
- **Prompting.** When actors require assistance with a line in rehearsal, they should remain in character and say "line." The stage manager will read out the line until the actor resumes speaking.
- **Direction.** Don't give unsolicited advice or notes to others. Remember, only the director is responsible for orchestrating the ensemble effort. Actors should not hesitate to discuss questions of interpretation with the director. Stage managers or designated dance, fight or vocal captains should be the only persons giving notes after opening.
- **Technical Rehearsals.** These are often the longest rehearsals of the entire process. It is the first time that most of the technical elements are joined with the production. Patience is required of all involved. Actors are normally asked to wear rehearsal clothing similar in color to their costumes. Remember that the technical crew has only this limited time to complete their part of the production while the cast has been working for several weeks. **From the technical rehearsals onward, the stage manager assumes control of the production.** It is imperative that performers and crew give this individual strict attention, since they are the one link between cast, crew, and house activities. Observation of rehearsals, an understanding of performance intent, and intense attention to production concerns will have occupied the stage manager's time for the past several weeks. Hypothetically, no one knows the production better than this individual.

**Dress Rehearsals and Performances.** These final rehearsals require the total concentration of the performers and crew, but new elements will still be integrated into the production.

- Arrive at the theatre **no later than the call time.** Sign-in on the call sheet upon arrival. Do not leave the building under any circumstances without permission from the Stage Manager.
- **Costume.** Usually many hours have gone into the creation of each costume for the production. The director and the costume designer have determined the proper costumes for each character for this production. It is the responsibility of the actor to care for the costume and wear it appropriately. Jokes or complaints about the appearance of oneself or other actors are inappropriate and unconstructive. Eating or drinking in costume is strictly prohibited. No actor should go to the front of house areas or leave the theatre in costume or makeup. Before leaving the theater, report any costume repairs needed.
- **Phones.** All cast and crew phones are collected during technical rehearsals, dress rehearsals, and performances unless otherwise directed by the artistic team.

- **Makeup.** Actors are responsible for their own makeup. During the dress rehearsal period, assistance in the design and technique appropriate to each character will be provided, but normally each actor should be able to apply their own makeup following the final dress rehearsal. Assistance will be provided for special makeup applications.
- Apart from preparations of **costuming and make-up**, actors must **check hand properties (props)** for placement and availability. This must be done before the half-hour call, since the house will open after that time.

**Green Room Conduct.** During final rehearsals and performances the Green Room is a place for the participants in the production to wait for and prepare for their entrance or activity. It is necessary for those involved to concentrate upon their function in the production—other activities should be avoided. Keeping the Green Room clean is the responsibility of those using the Green Room.

### **Content, Intimacy, and Touch.**

- **Content within the production.** The department makes an effort to grant equal access and opportunity in casting and in assembling production and design teams. In particular, when producing culturally specific work the department will seek production personnel who can speak to that cultural experience. During the rehearsal process, participants should voice concern if they feel uncomfortable with the use of their cultural personhood, which may include:
  - Costume pieces that can reasonably be understood as culturally demeaning, which were not disclosed at audition/casting, and could not have been expected by a reading of the script or otherwise available materials
  - Staging (culturally based violence or abuse, for example), which was not disclosed at the time of audition/casting
  - Accents or dialects to underscore a cultural representation not disclosed at the time of auditions/casting
  - When staging scenes of cultural violence, or other culturally charged narratives and language, we will follow the following practices:
    - Before work starts the actors, director, and stage manager should agree to the requirements of the planned activity. Participants are then responsible for staying within those agreed upon boundaries
    - Actors should communicate any injury, discomfort, or fatigue experienced before, during, and after rehearsals
    - Adequate time should be allocated at the end of rehearsal for cooling down, asking questions, and voicing concerns
    - The emotional risk associated will be recognized throughout the process when working with charged materials
  - When staging scenes of violence and intimacy, we will follow the following practices:
    - Adequate time should be allocated for stretching and warming up before all choreography rehearsals
    - Adequate time should be given to teach, rehearse, and adjust all choreography or movement techniques
    - Adequate time should be allocated at the end of rehearsal for cooling down, asking questions, and voicing concerns
    - Before work starts the actors, director, choreographer, and stage manager

should agree to the requirements of the planned activity (kiss, slap, dance, etc.). Participants are then responsible for staying within those agreed-upon boundaries

- A choreography captain who is typically a cast member with experience in the form of physical theatre being used should be chosen to ensure that the choreography is rehearsed and doesn't change unintentionally. The captain is empowered to notify the stage manager or designer/choreographer of any issues with the choreography.
- Time should be set aside at the beginning of rehearsal to run through choreography. These calls are particularly important before running the show. Calls should be conducted in a distraction-free, appropriately lit space.
- Actors should communicate any injury, discomfort, or fatigue experienced before, during, and after rehearsals.
- The director/choreographer and actors should agree on a vocabulary of safety (i.e., the word "bail" could be used to abandon a movement mid-execution)

**Intimacy.** Expectations for roles are disclosed in the audition sheets. An artist has the opportunity to object prior to casting of the role. By accepting the offered role, it is understood that parties consent to the activities posted in the audition notice. When a script or directorial decision calls for intimate acts, this will be disclosed on the audition notice along with if an intimacy coordinator will be involved in the production. During the course of rehearsals, artists may find that person-to-person contact has grown and evolved due to acting choices. The artists and director have the right to change and revoke the additional contact added beyond the disclosed expectations during auditions. If there is a disagreement between the director and actor concerning the physical contact agreed upon when accepting the role or modifications that have occurred since agreeing to the role, the matter will be resolved by the department chair and department faculty. Determinations by the department may include replacing the actor with the understudy or other results deemed relevant by the department.

#### **Touching.**

- **Director, Choreographer/Student interaction.** Physical contact in the production between the director/choreographer and the student as well as between the students is never intended to be sexual in nature nor demean the student and is used solely for the purpose of clarity and physical understanding in dance and acting for a production. On the first day of rehearsal, there will be brief discussion on physical boundaries and consent. All parties involved will be asked to grant consent before continuing with physical contact. Touch will never be in the groin or chest area and it is the responsibility of each participant to inform the director/choreographer if physical boundaries have changed prior to the start of that rehearsal. Some rehearsals may have a more detailed touch policy.
- **Student/Student interactions.** Within the storytelling disciplines, touch happens between student performers and this touch must also be established with consent between the students prior to the engagement of the scene, dance, or movement composition. The students first establish the physical boundaries of the type of touch that will be permitted between each other. This touch is for the specific scene, and it is understood that consent prior to the touch must be reestablished each time.

**Understudies.** Being an understudy is a difficult job, which can be made more difficult if the understudy is not kept in the loop throughout the production process. This standard seeks to provide ways to prepare, include, and inform understudies so they are ready to save the day. The department sees the role of an understudy as an opportunity to participate in the training that happens in the rehearsal

room and as an opportunity to prepare for professional opportunities as understudies and swings. Understudies will be engaged in all aspects of the production. Directors may choose to engage more understudies or require attendance at more rehearsals at their discretion. Understudy responsibilities beyond those listed below must be communicated clearly to the students prior to auditions. The following are the basic understudy requirements.

- For non-musicals, a minimum of 2 understudies will be used. One person will cover all male-presenting characters, and the other will cover all female-presenting characters. All gender non-specific roles will be assigned by the director. For musicals, a minimum of 2-4 understudies will be used (depending on the vocal demands of the score). Understudies will be assigned characters to cover based on vocal requirements.
- Understudies are expected for the first week of rehearsals and to attend all music and table work rehearsals, and all run-thrus (entire show or individual acts).
- Understudies are expected to attend all tech rehearsals.
- Understudies are expected to be in town and within 15 minutes of the theatre during the run of the show.
- Understudies are expected to be able to perform with book in hand, implementing all blocking (fight direction and intimacy notwithstanding) and major acting choices as directed.
- Understudies will perform in black clothing (ideally provided by the actor).
- Any changes to this policy must be in writing and agreed upon by both understudy and director prior to the start of rehearsal.
- All understudies are welcome at every rehearsal including combat and intimacy rehearsals.

**I have read all the above guidelines and will abide by them during the rehearsal and production.**

**Participant Name:** \_\_\_\_\_

**Participant Signature:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**Name of Production:** \_\_\_\_\_

## APPENDIX B

- MFA Assessment Form
- MFA Request to Waive Program Requirement Form
- Incomplete Course Agreement Form
- Absence from Campus Graduate Student Form
- Outside Employment Guidelines Form
- GPP Approval Form
- internship Request for Approval Form

## FAU Department of Theatre and Dance MFA Assessment Form

Student Name: \_\_\_\_\_ Evaluation date \_\_\_\_\_

The Student’s progress is evaluated perpetually and specifically, and includes: performance, skills, thoroughness, thoughtfulness, auditions or portfolio reviews, written and verbal direction and critique, end-of-semester evaluations, classroom activities/grades, participation in the collaborative process, self-evaluation, overall growth, potential, compatibility with the program, attitude and commitment to the artform. This process should highlight the student’s strengths and point out areas that need improvement. Students are expected to actively participate in these evaluation processes and to improve as instructed. In addition to satisfactorily completing coursework, MFA students are expected to demonstrate talent, professional potential and to respond to the training over and above the minimum qualifications. Satisfactory academic progress in the curriculum does not guarantee continuance in the program, nor does continuance in the program guarantee the automatic granting of the MFA degree. Grounds for dismissal from the program include but are not limited to: unsatisfactory academic performance, unsatisfactory performance of assistantship duties, unsatisfactory conduct, unsatisfactory response to the training, unsatisfactory attitude, harassment of any kind, and other reasons as outlined in the FAU student handbook. (See the University Student Handbook for details about appeals processes available to you.)

At FAU, admittance into the university’s graduate school and admittance into the Department of Theatre and Dance graduate program are the first two steps toward achieving MFA candidacy. Being a candidate does not imply that the degree will be conferred; the student’s candidacy is always being evaluated. Failure to improve may result in dismissal. This evaluation will help determine retention in the program at the end of each semester. Extreme instances of unsatisfactory performance may result in immediate dismissal from the program at the discretion of the faculty.

<b>MFA ASSESSMENT INSTRUMENT</b> Overall growth, contributions and achievements are evaluated by the Graduate Faculty as outlined below:	Below Expectations (3)	Meets Expectations (2)	Above Expectation s (1)
<b>Content Knowledge:</b> <i>Research Skills, Technical Skills</i>			
• Academic Progress			
• Audition/Resume/Portfolio Presentation			
<b>Communication:</b> <i>Oral Communication, Team/Collaborative Communication</i>			
• Attitude toward the Training/Instruction/Performance			
• Professionalism, Commitment, Preparedness			
<b>Critical Thinking:</b> <i>Creative and Interpretive Skills</i>			
• Overall Achievement, Performance, Personal Growth			
<b>Contribution to the Artform:</b> <i>Attitude Toward and Contribution to the Department and Its Production Program</i>			
• Assistantship Duties			
• Overall Contribution to the Department			

Student will (Check all that apply):

\_\_\_\_\_ **Be retained in program**    \_\_\_\_\_ **Retain assistantship**    \_\_\_\_\_ **Be dismissed from program**

\_\_\_\_\_ **Receive different assistantship assignment**    \_\_\_\_\_ **Other (explain below)**

Improvement needed: \_\_\_\_\_

Comments: \_\_\_\_\_  
(May attach separately or use back of form)

Evaluator(s) Signature(s) \_\_\_\_\_ Student Signature \_\_\_\_\_

### MFA Request to Waive Program Requirement Form

The primary purpose of a degree program is to ensure students develop the necessary skills to be academically and professionally successful. While the traditional manner by which students demonstrate their development is through classwork and performance or designing for departmental productions, exceptional cases may arise through an outside opportunity where students can acquire skills or knowledge through other means. In these cases, degree requirements may be waived with appropriate documentation and approval.

Please complete and return this request to the department Chair.

Student Name \_\_\_\_\_

Z Number \_\_\_\_\_

Program of Study \_\_\_\_\_

- \_\_\_\_\_ 1) Consideration for one of the following: *(Complete back side of this form)*
- \_\_\_\_\_ Position in external professional theatre company (Paid)
  - \_\_\_\_\_ Position in external theatre company (Unpaid)
  - \_\_\_\_\_ Position in FAU professional theatre company

\_\_\_\_\_ 2) Waive a Summer Repertory Requirement *(attach appropriate documentation)*  
 Documentation must be presented showing equivalent professional application or life experiences that are deemed equivalent to or supersede the class content during the summer requested.

\_\_\_\_\_ 3) Waive a class requirement *[attach appropriate documentation]*  
 Documented competency in the class requirement must be presented showing professional application or life experiences that are deemed equivalent to or supersede the class content OR enroll in another course deemed suitable to satisfy the corequisite *(identify course)*

- \_\_\_\_\_ 4) Waive and academic production requirement
- \_\_\_\_\_ 5) Waive other requirement *(attach appropriate documentation)*

A Waiver of any degree program guideline must be based on more than an opinion or conversation of the student. Appropriate documentation to support any acceptable waiver must be attached to the request to be filed in the student’s academic advising folder. An Approved request to waive a degree program requirement form must be completed before a production or request.

Student	Date
Advisor/Committee Chair	Date
Chair	Date

Departmental use only:  
 Approved: Yes \_\_\_ No \_\_\_ Student Informed \_\_\_\_\_ Advisor Informed \_\_\_\_\_

MFA Request to Waive Program Requirement Form, continued

Title of Production \_\_\_\_\_

Role/Job Title \_\_\_\_\_

Name of Theatre Company \_\_\_\_\_

Director \_\_\_\_\_

Supervisor and their Position (if Design/Tech) \_\_\_\_\_

Rehearsal Dates and Times \_\_\_\_\_

Performance Dates and Times \_\_\_\_\_

**Conflicts with FAU Production(s) include these class, rehearsal, and performance conflicts:**

**Briefly explain how this production will benefit your progress in the MFA Program at FAU:**

*Do not accept the position or role without prior approval using this form. Accepting a role or position before approval will not guarantee that your request will be granted and may result in your need to drop out of the production. Working in an outside production without prior approval may result in dismissal from the degree program.*

*Revised 8/25*