The Boston University School of Theatre (SOT) offers training for strongly motivated, theatrically-gifted students who wish to train for careers in professional theatre and related media. Established in 1954, the BU SOT is one of the country's leading institutions for the study of all aspects of the theatrical profession.

**School of Theatre Core Values**

We believe in the artistic possibilities of collaboration that involve faculty, students, alumni, and guest artists in potent explorations of the art form that encourage working together as the best means for achieving artistic growth.

We believe that an artist must be provided with a rigorous curriculum that allows mastery of the skills of their particular area of interest, be it in acting, directing, playwriting, dramaturgy, design, or production.

We believe that every member of our community is a part of the artistic home that we create together. In that home, we nurture an appreciation of challenge, a conviction for the value of everyone’s potential, and a belief in the need for intellectual growth as a core part of developing artistic growth.

We believe that the School can serve the profession by interacting with it and providing a laboratory for the development of new work or new approaches to existing work. Like our colleagues in the sciences, our role as stewards within an excellent research institution is to be on the forefront of exploring new possibilities for the theatre.
ESSENTIAL RESOURCES FOR SCHOOL OF THEATRE STUDENTS

Upon entering the School of Theatre, students should review the Boston University College of Fine Arts policies and procedures found on the CFA Resources page at www.bu.edu/cfa/current-students and the BU Academic Conduct policy at http://www.bu.edu/ctl/university-policies/academic-conduct/.

Each SOT student must download and review a copy of the SOT Student Manual at the beginning of each school year. This manual outlines SOT operations, particularly as they apply to expectations of students.

We expect that between these three documents, students will have a comprehensive understanding of the requirements and policies of the School of Theatre and Boston University. Should a student have a question, they are encouraged to approach a School of Theatre staff member, their faculty mentor, and/or academic advisor.

All forms for School of Theatre academics and production, including the SOT Student Manual, are available to students online at http://www.bu.edu/cfa/current-students/theatre/

SCHOOL OF THEATRE ACADEMIC & ADMINISTRATIVE POLICIES

General Academic Requirements & Expectations

- **Attitude:** SOT expects each student to maintain a professional attitude toward colleagues, classes, and productions. A professional attitude includes, but is not limited to: attendance, generosity of spirit, punctuality, cooperation, organization, preparation, initiative, patience, willingness to teach and learn from one another, and a positive disposition to the work.

- **E-mail & BU Bridge:** All School of Theatre students are expected to check their BU email on a daily basis, and have the consistent ability to do so. Additionally, students are expected to be checking the BU Theatre Bridge on a daily basis: butheatrebridge.com. The School of Theatre will not make announcements via email but expects students to check the Bridge for announcements, calls, auditions, and calendars.

- **BU Bulletin:** The Boston University College of Fine Arts Bulletin is the best resource for understanding College-wide policies, academic requirements, and expectations of students. Course of Study outline guides for SOT BFA and MFA programs can be found in this document. All SOT students are expected to read and become familiar with the information contained in the CFA Bulletin. www.bu.edu/academics/cfa.

- **Computer Policy:** For their course of study, design & production students are required to have a personal computer at their disposal.

- **Matinee:** All students must enroll in TH099 Matinee every semester they are on campus to hold the required matinee time for guest artists, makeup classes, meetings, etc. Students should not assume any conflicts during this time can be accommodated.

- **Time on Campus:** Students should anticipate staying on campus through midnight on the last day of the University’s Final Exam period. For specific dates: www.bu.edu/reg/calendars.
**Academic Actions**

According to the College of Fine Arts and Boston University academic guidelines:

- The minimum acceptable grade for a course within a **graduate student**'s major is a "B-" and graduate students must maintain an overall average of "B" (3.0 cumulative GPA).
- **Undergraduate students** may not receive more than two “D” grades in their major requirements and are expected to maintain an overall average of "C" (2.0 cumulative GPA).

Students who fail to meet these minimum grade requirements will be subject to academic action.

At the end of each semester, the CFA Dean’s office and the School of Theatre meet to review the academic and professional progress of each student. If it is determined that a student is failing or doing unsatisfactory work in either SOT or non-SOT courses, they will receive a letter from the College recommending that the student seek counsel with their faculty, academic advisor, and/or the Assistant Director.

If the problem is not corrected by the end of the following semester of study, the student will receive a letter placing them on academic probation. Students on academic probation are subject to further review after another semester, after which point the College reserves the right to dismiss the student on academic grounds should they not demonstrate marked improvement academically. In the exceptional case where a student continually fails to demonstrate artistic, academic and personal growth, the CFA Dean’s office may advise the student to withdraw from his/her major and from the College. No student will be compelled to withdraw before a full semester of warning.

The Office of Financial Assistance may also take action against a student in the form of probation, a reduction in need-based financial aid, or a loss of an award altogether if a student receiving an award fails to achieve a cumulative grade point average of 2.0 or completes fewer than 12 credits per semester.

**Writing 120**

Serving as the basic foundation for many literature based writing courses, this course must be taken and passed as a first year student in the fall of the first year. If a student cannot complete this course, they must re-take it in the spring of the Freshman Core year or they cannot move into their chosen major.

**Major Selection**

The Freshman Core Curriculum is designed to provide an appropriate context for the development of each student’s strengths, interests, and potential for success in the upper years of training. Throughout the spring semester, each freshman will consult with their faculty and peers to carefully assess their work and make a considered decision regarding their course of study. The SOT faculty must formally approve each freshman’s request to move into their chosen major. Major selection forms can be found online on the CFA Website’s current students page.

**Class Absences**

<table>
<thead>
<tr>
<th>If your class meets...</th>
<th>You are allowed a maximum of [x] excused absences:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Once a week</td>
<td>ONE</td>
</tr>
<tr>
<td>Twice or more a week</td>
<td>TWO</td>
</tr>
</tbody>
</table>
Three tardies in any course equals one unexcused absence!

Excused absences: If you must be late or absent due to unavoidable circumstances (i.e. illness or a death in the family), an unexcused absence may be avoided by promptly notifying individual faculty members in person, by phone, and/or by email.

Please consult individual course syllabi for individual course policies; absence policies may vary.

Course Fee Policy
- Some courses will have specific fees associated with them. A course fee will help to cover the cost of resources and materials that students will use during the semester. Fees may not cover all costs associated with the course.
- Instructors will announce the course fee on the first day of class as well as include it on the course syllabus.
- Course fees are due to the Booth Theatre Production Office for classes held at the Booth Theatre and CFA Production Center and the SOT Main Office for classes held at the College of Fine Arts by the Friday prior to the last day to drop standard courses without a “W – Withdrawn” grade for the course. This date is always available online at https://www.bu.edu/reg/calendars/.
- Failure to pay the class fee by the deadline will result in the student’s withdrawal from the class.

Course Evaluations
- Faculty will distribute course evaluations to students during the final class meeting and students will be given at least 15 minutes in the classroom to complete the evaluation forms.
- Faculty member will exit the room while students complete their forms. One member of the class should be designated to gather the forms and place them in the evaluation packet. That student should then return the packet directly to the 855 or Booth Main Office for processing. The faculty member should NOT collect/submit forms.
- It is essential that every student complete an evaluation form. Student feedback informs the School’s priorities regarding facilities improvements, curriculum changes, and faculty hiring/reappointment.

End of Semester Activities
- Students should anticipate staying on campus through midnight on the last day of the University’s Final Exam period. For specific dates, always visit www.bu.edu/reg/calendars.
- SOT staff will post an end-of-semester calendar detailing all activities including conferences, reviews, and strikes will take place during the final two weeks of BU classes, in both the fall and spring semesters.
- At the end of each semester, SOT students participate in a general clean up and restoration of all SOT spaces including production strikes as necessary. Failure to attend this required call will result in the dropping of the Production, Rehearsal and Performance, or Stagecraft semester grade by at least one letter. Each student must remain at strike until dismissed by the faculty or staff member in charge.
- Students must arrange any end-of-semester responsibilities and travel plans so that they are available for their designated conference, review, and strike dates and times. Except in the case of an extreme emergency, students will not be excused from strike and cannot expect the faculty to convene for a conference or review at an alternative time.
**Performance Conferences and Process Papers**
- BFA Performance students discuss their work in private conferences with their instructors at the end of each semester.
- In preparation for end of semester conferences, these students are required to write a process paper. This formal paper, submitted to each of the student’s current faculty, is expected to reflect on the student’s personal and artistic growth over the course of their training.
- Process paper guidelines will be updated every semester and can be found online on the CFA Website under School of Theatre Resources. Deadlines for papers will be announced in the end-of-semester calendar posted by November 1st on The Bridge.

**Design & Production Exhibits of Student Work**
- Fall’s “Works in Progress” and spring’s “Boston Showcase” Design & Production Exhibits are opportunities for D&P faculty to view the work of D&P students. Both exhibits are open to the public.
- At the end of the fall Semester, this annual event showcases the work of the School’s first year BFA Design & Production majors and MFA Master Class students. The faculty will be reviewing the student’s work and discussing their progress within the Design & Production program.
- The final week of the spring semester, the School presents an exhibit—part of the annual Boston Showcase—featuring work from all D&P students. The exhibit includes representative work from the season’s productions as well as individual student exhibits. First, second, and third year undergraduate students and first and second year graduate students receive progress reviews with the faculty. Graduating BFA and MFA students present their theses or final portfolios.

**Leaves of Absence**
- Leaves of Absence (LOA) are generally granted for up to one year based on genuine personal need. Any SOT student wishing to take an LOA must discuss the conditions of return with members of the faculty during conferences/portfolio review (or with their faculty advisor if taken in the midst of an active semester) as well as with the SOT Assistant Director.
- Additionally, it will be necessary for the student to complete all appropriate paperwork for the LOA with the College of Fine Arts Dean’s Office and, if applicable, the Office of Financial Assistance.
- Students who take an LOA for longer than two semesters may be asked to audition/interview for members of the faculty before a return to the program is permitted.

**Student File**
- Copies of any and all documents concerning a student’s professional or academic actions are placed in the student’s file in the office of the Undergraduate Academic Advisor and may be reviewed by the student at any time.
- Full, frank, and sympathetic counseling by the School’s faculty, staff, and academic advisor is available to all students concerning this policy and alternative possibilities for study.

**Study Abroad**
- All BFA Performance students are required to spend at least one semester abroad, generally the second semester of junior year. BFA Stage Management and BFA Theatre Arts Design & Production are required to spend one semester abroad; students in the other Design & Production programs of study are strongly encouraged to pursue a study abroad experience. All study abroad choices should be discussed with a student’s faculty mentor and academic advisor.
• SOT has collaborated with the Office of International Programs to offer theatre or performance specific program options across the world. However, there are over 40 countries available for study abroad through BU, and SOT students are encouraged to investigate all options. Options and associated paperwork can be found online at www.bu.edu/abroad.

University Closure
• In the case of a University closure on the Charles River Campus (i.e. for inclement weather) all production activities must cease. All rehearsals, performances and/or production activities will be cancelled and all facilities will be closed, with no access permitted.
• This policy is in effect for all closures including full day, early dismissal and late openings. If a closure falls within the rehearsal, build and production period of the SOT production season, additional rehearsals or production calls may be scheduled to compensate for the conflicting date so long as this does not cause a conflict with classes and is mutually available for all members of the production ensemble/team.
• University closures will be communicated to the community at www.bu.edu; via the BU Emergency Alert System (text/phone); and from the School of Theatre on the BU Theatre Bridge at http://www.butheatrebridge.com.

SCHOOL OF THEATRE PRODUCTION & PERFORMANCE POLICIES

All students will enroll in a course to fulfill their required performance or production policies each semester. These courses are...

BFA Performance Students:
• CFA TH147 & CFA TH148: Stagecraft 1  & 2 (First Year Core)
• CFA TH247: Stagecraft 3 (Sophomore Fall Semester)
• CFA TH248: Rehearsal & Performance 1 (Sophomore Spring Semester)
• CFA TH347: Rehearsal & Performance 2 (Junior Fall Semester)
• CFA TH 447 & TH448: Rehearsal & Performance 3 & 4 (Senior Year)

Students should plan to register for the “X1-Staff” section of their required Rehearsal & Performance class for the amount of credits at the number of credits approved by the student’s advisor.

BFA Design, Production, and Management Students:
• CFA TH197 & TH198: Production 1 (Freshman Year)
• CFA TH297 & TH298: Production 2 (Sophomore Year)
• CFA TH397 & TH398: Production 3 (Junior Year)
• CFA TH497 & TH498: Production 3 (Junior Year)

All BFA students should first register for the “X1-Staff” section of their required Production course in the fall and for the “X3-Staff” section in the spring at the number of credits approved by the student’s advisor.

MFA Design, Production, and Management Students:
• CFA TH697 & TH698: Production (1st Year)
• CFA TH797 & TH798: Production (2nd Year)
• CFA TH897 OR TH898: Production (3rd Year)
All MFA students should register for Production under their faculty mentor.

**General Requirements & Expectations**

- **Attendance:** Students must be able to attend SOT rehearsals and production calls during regularly scheduled hours; students should not assume that any conflicts within this time can be accommodated. For production calls outside of these hours, students will be contacted by their crew heads and are expected to be available unless they have a class conflict.

- **Introduction to Theatre Practice:** Introduction to Theatre Practice (ITP) is part of the first year of Stagecraft and Production I. ITP is a skills module that ensures students understand how to safely operate all of the tools and equipment they would be expected to use during a stagecraft or production assignment. Students must successfully complete this work before working in R&P or Production.

- **Class registration:** Students are expected to register each semester for their required course as outlined above.

- **Completion of Casting Assignment:** For BFA performance students, all actors are required to play as cast.

- **Grades:** All SOT casting and production assignments will be graded by the faculty and/or staff.
  - **Design & Production:** All students must have a passing grade in Production in each semester of residence as a requirement for graduation. A failing grade for Production in one semester cannot be made up by adding those hours to another semester. A failing grade may be appealed by petition to the Design & Production faculty.

- **Alternate Project Proposals:** BFA Theatre Arts majors may propose a project outside their discipline (i.e. a Theatre Arts Performance student requesting to be a dramaturg, a Theatre Arts D&P student requesting to be in casting). Students should submit the R&P Proposal Form in advance of callbacks (see the Bridge for specific deadlines). Proposals will be considered by the faculty at the casting meeting. Forms are available on the CFA website.

- **Auditioning:** All BFA performance students, beginning in the sophomore year, are required to audition and attend all callbacks. Auditions are held:
  - **Sophomores:** mid-November, auditioning for Spring Semester only
  - **Juniors:** early September, auditioning for Fall Semester only
  - **Seniors:** early September, auditioning for both semesters
  - **Callbacks:** are held by quarter throughout the year

**Selection of Season**

- **SOT produces plays with three goals in mind:**
  - to provide students with demanding rehearsal, performance, design, and production challenges that integrate skills learned in studio classes
  - as a cultural education to the BU student population
  - to offer the public a window into the excellence of the training program and as a contribution to the art form

- Play titles are selected in advance of production; however, the season is constantly evolving and we are committed to adding additional productions to a given quarter to provide ample opportunity for students to practice their craft.
Each choice is judged in light of many criteria: cast size, characters, student abilities, design opportunities, budgetary constraints, resources, technical needs, the taste and skills of the director, and the manner in which each title fits with the rest of the season.

All members of the School (faculty, staff, and students) are invited and welcomed to submit a play title to the SOT Season Selection Committee for consideration.

Production, Rehearsal, and Performance Assignments

Production Assignments

Production assignments are made by faculty mentors. Each assignment begins with the first design meeting and ends after strike is complete. Advisors may require students to attend meetings or special calls prior to the beginning of the design process. Crew Heads are responsible for the execution of the technical elements in their respective area and for management of their crews.

Casting Assignments

Casting assignments are made by a committee comprised of the SOT Director, performance faculty, and staff. The faculty will take into consideration the input of production directors when making the final casting decision for productions.

The committee takes into consideration multiple criteria when making casting decisions, including director’s preferences, student’s specific training needs at time of casting, and faculty desire to challenge a student.

The committee makes every effort to cast each upperclassman in a variety of roles and performance experiences over the course of their training.

Students must play the role in which they are cast.

The SOT Director and the faculty will on occasion approve casting in which one actor has been given roles in multiple shows. The SOT Director will indicate when casting is posted how this “rep casting” will affect the rehearsals and performances of the role(s) and show(s) in question and Production Management will work with each production to develop a comprehensive solution and schedule.

Stagecraft Assignments

Stagecraft is a three semester sequence which students must pass in order to advance into the casting pool as a BFA Performance major. This sequence requires the student to perform a wide variety of roles within technical theatre with the goal of exposing the student to the broadest possible range of theatrical experiences.

Each quarter, the student will be assigned by the Production Managers to perform duties including run crew backstage, build/installation crews, ushering and assisting in the rehearsal room at both the Booth Theatre and at the College of Fine Arts.

Not all stagecraft assignments are equal in the number of work hours required. The SOT Faculty and Staff are aware of this and will make every effort to balance stagecraft hours out over the three semesters. However, this may not be possible in every case.

A student’s assignment can be changed at any time during the process.

Directing Assignments

All productions and projects are curricular. Each production has been carefully selected and assigned by the faculty to either (1) fulfill degree requirements or (2) be directly linked to supervised course work.

Senior Theatre Arts majors who wish to direct a project may do so through their senior thesis or present a formal proposal to the faculty at an earlier stage in that production season. Any Senior

Theatre Arts major who wishes to direct a project must successfully complete at least one semester of a directing class prior to the proposal.

Rehearsal & Production Policies

- The School follows a strict rehearsal schedule for all production and performance weeks as follows:
  - Tuesday-Friday from 7:00pm to 11:00pm
  - Saturdays from 10:00am to 6:00pm (including one, hour-long lunch break).
- Technical and dress rehearsals extend beyond the standard SOT schedule outlined above and may include the following:
  - Tuesday-Friday 6:30pm to 11:00pm
  - Saturday-Sunday 1:00pm to 11:00pm (including one, hour-long lunch break)
- The possibility exists that additional or alternative times may be scheduled. In the event that such a rehearsal is approved by the faculty, all students who have prior academic commitments will be excused from the rehearsal.
- Occasionally the university will compensate for Monday holidays by scheduling a “Substitute Monday” on another day in that week (i.e. Tuesday, Wednesday, etc.). This “Substitute Monday” will be treated as a Monday in the rehearsal, class and production schedules.
  - Production and rehearsal work will be scheduled on Monday holidays and students should expect to be called in on those days.
  - For a complete list of “Substitute Monday” dates in a given semester, please visit the Office of the University Registrar website: www.bu.edu/reg/calendars.
- Run crew may be called in an hour before half-hour for all technical rehearsals, dress rehearsals and performances to set up for that rehearsal/performance.
  - Crew Heads may request permission to call in run crew earlier than an hour before half-hour in writing to the Production Manager responsible for that space.
  - All crew members must be allowed a half hour dinner break – this may be in between a class and their crew call, or during their crew call.
- All classes at BU (CFA, CAS, COM, etc.) take priority over any rehearsals scheduled outside of normal production time slots (Tuesday through Friday, 7-11pm; Saturday, 10am-6pm), including tech and dress.
  - It is the student’s responsibility to notify stage management, in advance of first rehearsal, about their class conflicts.
- If a performance is scheduled in conflict with any class, a letter excusing the student from attending that class meeting may be obtained by informing Stage Management and Production Management in advance of first rehearsal. It is the student’s responsibility to notify management, in advance of first rehearsal, about their class conflicts.
- SOT maintains an open rehearsal policy for all productions. Students should inform stage management if they would like to attend rehearsals to allow them to set up the room accordingly. Stage manager contact information is available on the Bridge.
  - Faculty directors may elect to close specific rehearsals at their discretion.
  - Student directors may close specific rehearsals but must first obtain permission from their advisor.
  - First year students are encouraged to attend the final dress rehearsal of productions in the CFA.
Crew Calls

- *Design & Production students* may be called in by Crew Heads for any call in their respective area. D&P students are considered part of an area for this purpose if they have an assignment in an area that quarter.
- *Design & Production Core Students* may be called in by the Crew Head if they are in a given area’s rotation that quarter.
- *Performance Core Students* may be called in by the Crew Head if they are assigned to that area in Stagecraft.
- Crew Heads in each area should consult with their faculty mentor and each other to ensure that labor is distributed efficiently for all calls within their department. If multiple calls are made simultaneously within an area, it is the expectation that all students in a given area will continue to work until all work in that area is complete.
- Crew calls must be made by Crew Heads no later than 24 hours in advance of the call. All crew calls must be sent directly to the crew members as well as reported to the production manager assigned to the show.
- All crew calls must be approved by faculty mentors. Faculty may excuse students from crew calls and requests will be evaluated on a case-by-case basis. In all cases, it is the responsibility of the student to contact the Crew Head and/or their advisor about conflicts, including class conflicts and conflicting crew calls.
- Students should not be required to work more than 12 hours per day, not including meal breaks.
- Students should not be required to work more than 7 days in a row.
- All crew calls must end no later than midnight on any given day.

Conflicts

- Conflicts for production calls may be addressed on a case by case basis. Acceptable conflicts include: Previously Scheduled Class, Religious Observance, Illness and Family or Medical Emergencies.
- Crew Heads may send out a notice to their crew members asking for their conflicts well in advanced of the build/prep period and may set a deadline for a response from the crew member. This is to allow them to better schedule their crew and failure to respond in a timely manner may result in a lower production/stagecraft grade.
- Students must inform their crew supervisors as soon as possible to request an absence.
- Thesis Projects or Outside Commitments do not exempt a student from any class, production assignment, or call.
- Please see the Religious Observance policy for more detail at: [http://www.bu.edu/ctl/university-policies/policy-on-religious-observance/](http://www.bu.edu/ctl/university-policies/policy-on-religious-observance/)

Company Representative & Production Evaluations

- The Company Representative (or “Company Rep”) will be elected by majority of the cast at the first rehearsal of every production serve as spokesperson and act as advocate for the cast during the production process. The stage manager may conduct the election but is not eligible for election. The director should not be present for voting.
- The Company Rep will bring cast concerns to the stage manager and/or the director. If the stage manager or director is unable to address the concerns sufficiently, the Company Rep will communicate said concerns to the appropriate faculty or staff members.
- Members of the ensemble may be asked to complete Production Evaluation Forms after the opening performance. The ensemble will fill out these forms and will be responsible for returning completed forms to the designated person in a timely manner.
Show Budgets

- When serving in a position of leadership on a SOT production, such as Director, Technical Director, Master Electrician, Costume Designer, Paint Charge, Prop Master or Stage Manager, students will be responsible for their departmental Show Budgets. These students must keep track of their budget in conjunction with the Production Manager assigned to their show and be prepared to provide details of expenses to the PM or their advisor. Failure to manage the budget responsibly may result in a failing grade in Production.
- Sales Tax: Accounts Payable WILL NOT pay for sales tax. Students must get a Tax Exemption certificate from the D&P Admin Coordinator and use it each time they make purchases.
- When planning expenses, expendables such as spike tape, gaff tape, copying and cab fare should be included. All productions must remember to reserve sufficient funds to restore all borrowed props and costumes to their clean and storable state and to restore the space to its “neutral.”
- The Production Managers and the Administrative Coordinators will review specific purchasing policies regarding PCard, Petty Cash, Purchase Orders, ZipCar accounts, Cab Vouchers, supply sign out procedures, 855 Productions, and budget reconciliation within the first two weeks of the fall semester at each area’s Colloquium.
- Fundraising is allowed only at the discretion and permission of the SOT Director. The Fundraising Policy and Approval Form are available at www.bu.edu/cfa/current-students/theatre.

Outside Production Work

- SOT students need written permission from the faculty to undertake outside production activity (theatre, film, or television) during the academic year.
- Students must submit a completed Schedule Clearance for Outside Activity form to the SOT Director, who will grant permission at their discretion.
- Participation in projects with Professional Theatre Initiative affiliates may be evaluated as required coursework (i.e. Rehearsal & Performance, Production, Internship) only if specifically approved by SOT faculty in advance.

Additional Voluntary Production Assignments

- SOT students need written permission from the faculty to undertake an additional voluntary production assignment during the academic year. Students may not participate in additional assignments without the written permission of the faculty.
- For SOT productions in the College of Fine Arts Building, students must submit a completed “855 Additional Production Assignment Request Form” to their faculty mentor, 855 Production Manager, and the director of the project. Permission will be granted at the mentor’s discretion.
- If a student is granted permission to participate in one of these projects, it is the responsibility of the student to negotiate a schedule with their advisor and/or the Crew Head of their primary production assignment.

Costumes

- All students must provide the following for stagecraft and production:
  - Black long pants and black long-sleeve shirt
- In addition, all students available for casting should also have the following:
  - White long-sleeve button down shirt
  - Black long-sleeve button down shirt
- Suit or sports jacket (dark color)
- Long full skirt (dark color)
- Knee pads
- Black character or dress shoes

- Stage managers will schedule costume fittings and will make every effort to find mutually convenient times for the actor and Costume Shop. Missed fittings or lateness to fittings will not be tolerated and will result in a lowering of the R&P grade. Students are not excused from class to attend fittings; fittings must be scheduled outside of class time.

- By the beginning of the second year, all performance majors are responsible for providing adequate makeup for dress rehearsals, photo calls, and performances, which includes (but is not limited to):
  - Correct base color, highlight and shade color and eye color
  - Application brushes and sponges
  - Lip and eye pencils
  - Mascara
  - Makeup remover and a towel

- Actors must confirm with costume designers prior to acquiring haircuts or removing facial hair, who will approve the length of the cut.

- Each costume designer will budget money for any unusual makeup or hair items such as latex, wigs, facial hair, unusual colors, etc.

**Stage Combat & Weapons**

- Productions that include the use of Stage Combat and/or Weapons must be in communication with the appropriate faculty or staff member before integrating these elements into the rehearsal process.

- All students who are involved with the use of prop weapons must be trained in the proper use, maintenance, transportation and storage of these weapons.

Affirmation of Understanding

I, ______________________________, affirm that I have read the 2019-2020 School of Theatre Student Manual and am in agreement and understanding of all policies, procedures, and requirements included within.

I understand what is expected of me academically and artistically, and that if I have any questions I should inquire with a School of Theatre staff member, faculty mentor, and/or academic advisor.

This document will be filed in the School of Theatre office (BFA Performance, MFA Directing, MFA Theatre Education) or Booth Theatre main office (BFA & MFA Design and Production) for the duration of the 2019-2020 academic year.

_________________________________________  ___________________________________
Student Name (Printed)                      Student Signature
APPENDIX 1: STAFF DIRECTORY

COLLEGE OF FINE ARTS
SOT Main Office, Room 470
College of Fine Arts
855 Commonwealth Avenue
Boston, MA 02215
617.353.3390

Director
Susan Mickey    msmickey@bu.edu
Assistant Director
McCaela Donovan    mccaela@bu.edu
Business Manager
Beth Barefoot    bbfoot@bu.edu
Production Manager, SOT
Johnny Kontogiannis    johnnyk@bu.edu
855 Production Manager
Adam Kassim    amkassim@bu.edu
Undergraduate Academic Advisor
Brian Dudley    bdudley@bu.edu
Administrative Coordinator, SOT
Olivia Dumaine
Administrative Coordinator, D&P
Allyson Beheler    abeheler@bu.edu
Lighting and Sound Shop Manager
Mac Vaughey
Scene Shop Manager
Todd Burgun    burguntc@bu.edu
Costume Shop Manager
Penney Pinette    penney@bu.edu

JOAN AND EDGAR BOOTH THEATRE
and CFA PRODUCTION CENTER
4th Floor Office, Rm 417
820 Commonwealth Ave
Brookline, MA 02644
617.353.3710

Director
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Assistant Director
McCaela Donovan    mccaela@bu.edu
Business Manager
Beth Barefoot    bbfoot@bu.edu
Production Manager, SOT
Johnny Kontogiannis    johnnyk@bu.edu
855 Production Manager
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Administrative Coordinator, SOT
Olivia Dumaine
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Lighting and Sound Shop Manager
Mac Vaughey
Scene Shop Manager
Todd Burgun    burguntc@bu.edu
Costume Shop Manager
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FACULTY PROGRAM HEADS
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A full list of SOT and CFA faculty and staff is available at www.bu.edu/cfa/academics/faculty-staff.
APPENDIX 2: FACILITIES POLICIES

General Use of Facilities

- Any student or group who uses an SOT space for any reason (class project, performance, thesis etc.) is responsible for that space while they are using it and all spaces must be treated with care and respect.
- If the use of a space falls outside of a scheduled class or production time, it is the responsibility of the student, group or instructor to request use of the space. All requests should be made to the Booth Theatre Production office or the 855 Production Manager. The student, group or instructor may only use the space during its scheduled time.
- If anything breaks or is broken, it is the student or group’s responsibility to report that to the Booth Theatre Production Office or the 855 Production Manager.
- The space must be returned to “neutral.” Each space has a different neutral; see the Booth Theatre Production Office or the 855 Production Manager for specific information for each room.
- If the student or group leaves the room out of neutral for the benefit of another party who is using the space directly afterward, the original student or group is still responsible for returning the space to neutral.
- Smoking and vaping are not allowed in any Boston University building. In select instances, simulated smoking devices may be used in rehearsal and performance if approved by the School’s Production Managers. However, in all cases, no tobacco products may be used.
- Any outside group that would like to use an SOT space must be granted approval by the SOT Director and must abide by their specific space rental agreement.

CFA Rehearsals & Performances

- Stage Management will be held responsible for any space used during a production period. The ensemble will assist in the daily cleaning of the space after each rehearsal and/or performance. If there is no acting stage manager, it is the duty of the director or an individual from the ensemble to act as the Studio Manager. The Studio Manager is responsible for coordinating set-up the space and breakdown at the end of rehearsal/performance with the ensemble.
- The studio should be returned to “neutral” at the end of every rehearsal. The 855 Production Manager may approve certain items to remain in the space during tech and production weeks. If storage occurs without permission, the items may be struck into the appropriate storage facilities.
- Each studio will be assigned a specific storage locker or closet—that is not to be moved from its resting location—in which to store props, costumes, etc. None of these types of items should be left in the studio itself.
- Stage Management is responsible for coordinating the strike of the studio at the end of the rehearsal and/or production period. This requires the space being returned to its neutral state—including the removal of all spike tape and any items attached to the walls or ceilings. All furniture, props and costumes are to be returned to their proper storage locations. All items must be removed from the room’s storage locker and the locker key returned the following Monday to the 855 PM.
• Open flames (such as blank-firing weapons, candles, lighters and matches) may not be used in rehearsal or performances in studios at 855 Commonwealth Avenue.
• Any additional requests regarding the space should be made through the 855 PM.

Booth Theatre and CFA Production Center Production Areas
• Production Managers, in consultation with the various Crew Heads, will be responsible for coordinating the daily use and maintenance of the theatre space during the pre-tech period of the production process (load-in, hang, focus, etc.). This includes making sure the various crews are coordinating their work with one another and cleaning up as appropriate. The Production Manager is responsible for reporting any broken equipment or facility concerns to the production office. Any modifications made to the space must be documented by the production manager and he/she must coordinate the return of the space to “neutral” at strike.
• The Production Manager is responsible for the public’s interaction and appearance of the performance spaces. They should ensure that any area of the building that the audience interacts with is presentable. This includes, but is not limited to, keeping the lobby and house clear of any storage, coordinating storage, keeping audience paths clear of any cables and other obstructions and checking that the audience seating is correctly installed. Production Managers should schedule a “walk-through” of the space with the Booth Theatre Production Manager before the first audience of each production.
• Stage Managers, in consultation with the various Crew Heads, will be responsible for coordinating the daily clearing of the space and restoration to the “show neutral” during rehearsal and performance. This includes emptying trash cans from the house and backstage areas.
• All Cast and Crew assigned to a production are responsible for assisting the production manager, stage manager and Crew Heads with their responsibilities to the performance space.
• All fire exits must be kept clear at all times—including during load in, rehearsals, performance and strike.
• Open flames (such as blank-firing weapons, candles, lighters and matches) may not be used unless a request in granted in writing from the SOT Production Manager. Production Managers may be responsible for obtaining open flame and special effects permits, which may take considerable time and resources.
• As the lobby is both a fire exit and a regular audience pass through, the space must remain free of objects and clearly lit. All displays must not obstruct emergency egress; these displays must first be approved by the Booth Theatre Production Manager. Any changes to existing lighting must also be approved by the Booth Theatre Production Manager, and said lighting must provide sufficient visibility for audience members to navigate an unfamiliar space. No changes may be made that permanently alter any of the structures in the Lobby.
• The School of Theatre Production Portal website is a resource for students, faculty and staff that can be accessed through the BU Theatre Bridge. It houses technical drawings, inventories, Safety Data Sheets (SDS), and other production related information for the Booth Theatre and CFA Production Center. Equipment and space specific policies will be housed on this site.

Classroom/Studio Managers & Neutral Settings
• Each classroom and studio in the Booth Theatre and the College of Fine Arts will have a Room Manager selected for each class. The Room Manager is a student or teaching assistant who is responsible for organizing and leading the cleaning of the classroom. Any maintenance or repair requests for the classroom should be made by the Room Manager to the Production Manager
for that space. The room should be cleared of trash and personal belongings at the end of every class, and furniture should be restored to the neutral arrangement.

- All spaces should be returned to “neutral” at the end of every class and rehearsal. This includes clearing the space of all furniture, trash, and personal belongings. The SOT is not responsible for any personal items left unattended in the studios. This rule will be adjusted as needed during production weeks based on show needs.

**APPENDIX 3: PRODUCTION PROCESS**

**Design & Production Process**

The following lays out the schedule and process for the SOT production season. While some may have a shortened version of this process, the general parameters apply to all productions. A schedule of meetings will be issued by the Booth Theatre Production Office or 855 Production Manager.

As titles are decided, directors will choose specific scripts that the production office will post online for reading, analysis and research. A production calendar, including design and production meetings, will be posted as soon as possible. Faculty will use this information to assign students to productions.

Beginning immediately after announcement of titles and assignments, the entire team assigned to the production should begin a discussion about the play including the environment, the characters, the themes, etc. All participants are welcome to present research material and participate in the conversation. The point of these discussions are not to figure out the design, but instead allow the group to explore possibilities. Regularly scheduled design and production Meetings will be scheduled throughout the design process, but this exploration should continue on a regular basis outside of these meetings.

**DESIGN MEETINGS:**

Design Meetings will be scheduled by the 855 and Booth Theatre Production managers, unless otherwise indicated. The Director, Scene Designer, Costume Designer, Lighting Designer and Sound Designer—as well as any other student as requested by their faculty mentor—are required to come to these meetings and should expect each meeting to last several hours. These meetings are intended to be a thorough examination of the text and the possibilities for the production. These meetings will start before Production Meetings and they should continue on a regular basis throughout the production process.

**PRODUCTION MEETINGS:**

Production Meetings will also be scheduled by the 855 and Booth Theatre Production Managers, or their representatives. These meetings should be attended by the entire team assigned to the production and led by the Production Manager. It is an opportunity for each member of the team to report on their progress so far including presenting design ideas and discoveries, updates on build/budget, identify challenges and schedule further meetings on specific subjects. This should include updating the team on discussions from any other meetings including design meetings. These meetings will also serve as a reporting mechanism for the team to share their progress with faculty mentors.

All team members should be meeting regularly outside of the officially scheduled meetings, with their mentors and with other team members to determine what challenges exist and to develop solutions for those challenges.

**BUILD/PREP:**
The build/prep period normally covers four weeks prior to Load-in. Area heads should meet regularly with each other, their advisors and the production manager during the production process to develop plans, establish a construction/prep calendar, and begin ordering materials as approved by their faculty mentors. All plans, including (but not limited to) working drawings, plots, schedules, channel hook up, costume plots and spec work in each area must be approved by faculty. Lighting and sound designers should discuss preliminary and final plots with their faculty mentor.

LOAD-IN:
The Load-in period begins when work first begins in the theatre and allows for the installation of all technical equipment and completion of work prior to the first technical rehearsal. Load-in includes carpentry, dressing, painting, hang, focus, practical set-up, speaker placement, quiet time and dark time.

REHEARSAL ON STAGE with LIGHTS & SOUND:
This phase of the Production Process allows the director and cast rehearsal time on the set prior to technical rehearsals. These rehearsals are under the control of the production’s director. All available props (including costume props) and scenery should be made available for these rehearsals. Electrics and sound should set up cues and load them into the board. Run crew (except board operators) are not called for rehearsals on stage. All departments must do a thorough clean-up (i.e. dressing cables and ropes, floor mopping, and clearing aisles and exits) prior to this rehearsal. Specific needs and plans for rehearsals on stage should be discussed at a production meeting.

DRY TECH - Rehearsal on stage without actors:
Dry Tech is a run through with all technical elements of the show that allows the production team time to set basic lighting and sound cues and to choreograph scene shifts. Run crew may be called in for this rehearsal as needed. All departments must do a thorough clean-up (i.e. dressing cables and ropes, floor mopping, and clearing aisles and exits) prior to this rehearsal.

TECHNICAL REHEARSALS - Under control of the Stage Manager:
These final rehearsals feature all technical elements, including costumes as available. Before Technical Rehearsals begins, all departments should make certain that all technical elements are working and run crews are trained. Technical rehearsals are stop-and-go and may go cue-to-cue if useful. The process will likely require multiple sessions to tech through the entire show. At the end of each day of tech there will be a production meeting to discuss strategy for the coming days.

- For full TECH days, the schedule is to rehearse 9 hours out of a 10 hour period, and is often:
  - 1:00pm – Actor ½ Hour
  - 1:30pm – TECH Rehearsal Begins
  - 5:30pm – Dinner Break
  - 6:30pm – Actor ½ Hour
  - 7:00pm – TECH Rehearsal Begins
  - 11:00pm – TECH Rehearsal Ends/Production Meeting
  - 11:20pm – Production Meeting ends
- Evening Techs use the same schedule beginning at 6:30pm.

NOTES CALLS:
Notes Calls are any work calls after Technical Rehearsals have commenced and include dark time, quiet time, paint time, carpentry notes, set dressing, etc. All areas may work during these calls, but the production manager must develop a schedule that includes which area has priority. These schedules...
should be outlined by the production manager during the production meetings after technical rehearsals.

**DRESS REHEARSALS:**
Dress Rehearsals are the first time that the show is run with all elements, including make-up. Typically dress rehearsals stop only with the Director’s permission, or for safety concerns. Dress Rehearsals use the same schedule as a Technical Rehearsal and may include a rehearsal/notes session after the run, followed by a production meeting.

**FINAL DRESS:**
Final Dress Rehearsals may host a public audience or outside group at the Director’s discretion, and are treated as a performance, with no front to back communication except for normal performance headset operations. The theatre should be set up for an audience with all seats set up, unneeded tech tables removed and storage put away. Freshman are encouraged to attend the final dress rehearsal of productions. Final Dress Rehearsals use the same schedule as a Technical Rehearsal and may include a rehearsal/notes session after the run, followed by a production meeting.

A photographer may be invited to take pictures on behalf of the School at this rehearsal. The Production Manager should be in communication with the photographer prior to this rehearsal and will be the photographer’s main point of contact. The production should be as “finished” as possible for the photographs, but the needs of the production should be the priority. For example, all tech tables should be put away, but if one is needed for the rehearsal, it may be left up.

**PERFORMANCES (INCLUDING PREVIEW):**
Public spaces in the building should be clean and presentable for all performances with an audience. There should be no photography of any performance without prior approval of the 855 or Booth Theatre Production Managers. The School offers up to 15 performances of each production and may host an additional student matinee as well.

All productions will abide by the following policy: “Please be advised that there will be no late seating for this production, and all performances will begin at the scheduled curtain time.” Exceptions may be made on a case-by-case basis with approval from the SOT Director and/or SOT Production Managers.

A Preview Performance may include a rehearsal/notes session after the run, followed by a production meeting.

**STRIKE/LOAD OUT:**
Strike usually occurs immediately after the last performance (unless otherwise announced by the Booth Theatre Production Manager or the 855 Production Manager) and includes the general clean-up of the theatre space and restoration to its neutral state. This includes returning all props and costumes, breaking down scenery, and taking down lighting/sound equipment.

Each area’s Crew Head will determine with their advisors the number of students required for strike and will call them in. All D&P Students and Performance Core Stagecraft Students should be available for ALL strike calls including production strikes and community strikes as called by the department. Students will be called in by the Crew Head in each area based on their degree program or area rotation. The cast for a production should be available and may be called in for strike for that production.
Failure to attend strike will result in the dropping of the Production, Rehearsal and Performance, or Stagecraft semester grade by at least one letter per strike missed. Attendance will be recorded by the Crew Head. Each student must remain at strike until dismissed by the faculty or staff member in charge.

**APPENDIX 4: POLICIES FOR NUDITY IN REHEARSAL AND PERFORMANCE**

**PERFORMANCE APPROVAL**
The Boston University College of Fine Arts School of Theatre (SOT) recognizes that nudity can be an important element of the theater artist’s palette and integral to the aesthetic world of a production. We recognize the diversity of our community, and that individuals hold a multiplicity of viewpoints and sensitivities regarding public nudity. Nudity makes a powerful statement. Its artistic power requires a department policy that does not forbid it, while it demands we not abuse its value in a casual or exploitative manner.

No director or company member will be required to include nude scenes or participate in a production that requires nudity. No director or company member will present nudity onstage without approval. By company member, SOT means all artistic and production team members affiliated with a specific theatrical project including director, designers, management, actors, and crew members.

A "mutual veto" is exercised between the SOT director, faculty, and the production’s director regarding all uses of nudity in a SOT production. Full agreement must be reached by SOT and the director before proceeding with production nudity. In order for this mutual veto to be properly applied, decisions regarding nudity must be reached at the time of a play’s selection.

"Nudity" in this policy includes full or partial nudity. Partial nudity is defined as bared buttocks, female toplessness, the use of garments that are transparent or provide minimal genital covering or that are so loose the actor might be exposed. Nudity does not include underwear or other garments that provide as much covering as a bathing suit.

If nudity is specified in a script proposed for approval, the director must state whether or not s/he intends to stage the nudity as written. If a director wishes to add nudity that is not called for in the written script, s/he must advise the School when submitting the script. Proposals to retain scripted nudity or add nudity must state explicitly in writing:

- the degree of nudity [full frontal; full non-frontal, partial nudity, etc]
- the duration of exposure, from a minimum to a maximum length of time
- the roles and genders of those who will perform nude
- any physical contact between nude performers and others
- any simulated sexual activity by a nude performer alone or with others
- the director’s rationale for the use of nudity

The School may agree to the nudity as proposed, or to a modified version acceptable to both the School and director. If the School permits nudity, it will do so according to the written description agreed to by the School and director. Mindful of its legal and ethical obligations, the School will then limit the casting and crewing of the show to students who are 18 years of age or older. As this age restriction requires advance planning, nudity may not be added during rehearsals. An exception may be requested of the SOT Director and faculty only if all company members are 18 or older, all members consent to the
addition, and there is time to assure that all crew members will be 18 or older and the nude content can be advertised to the public.

**AUDITIONS AND CASTING**

No company members will be required to perform nude or be in a production containing nudity. Company members are allowed to decline to perform such roles, decline to be on stage during nude scenes, or decline to participate in the production.

The director must supply an audition form for actors at callbacks which will contain the written description of nudity agreed to by the School and director, including the director’s justification for nudity.

There will be no nude auditions.

Actors will signal their consent or refusal to perform nude or to participate in the production on the callback form. Actors are advised to consider very seriously the commitment they may make to perform nude. The department will not permit any student under 18 to perform nude, regardless of the student’s willingness to do so. If an actor commits to play a nude scene, they are expected to perform as agreed; otherwise it is unfair to the production and to other actors who might have been cast in the role. Any exceptions to this will be considered on an individual basis with the SOT Director, director of play and the CFA Dean’s Office.

**REHEARSAL AND PERFORMANCE**

The process of introducing nudity into rehearsals must be addressed and agreed upon by the School and the director at the time of nudity approval. As each rehearsal process is different, an individualized protocol will be developed based on the specific needs of each production.

The director and a stage manager must both be present during rehearsals of any actors working nude. Student directors may request a designated faculty advisor to be present at the first rehearsal.

The only persons to be present while rehearsing nude scenes shall be those absolutely required. Except for run-throughs, cast and crew members not directly involved in nude scenes shall not be present in the rehearsal area.

All entries to the rehearsal area will be locked or an assistant will be stationed outside each door to stop anyone who might enter.

Actors performing nude scenes shall bring robes to rehearsal, or robes must be provided. The robes will be kept close at hand, and actors will cover up during any break in the rehearsal for notes, etc.

The SOT Director or other a designated faculty member will view a dress rehearsal before the production opens to be sure the intended nudity conforms to what has been agreed to between director and the School. The written agreement will be upheld, and the SOT Director or designated faculty member may require adjustments to assure that the agreement is not violated.

The School will alert the public in advance to the presence of nudity in any production. The School will decide if audiences will be restricted to those 18 or older on a case-by-case basis.
There will be no photography of nudity in rehearsal or performance.