

UNIVERSITY OF MONTEVALLO
DEPARTMENT OF THEATRE
STUDENT HANDBOOK

Mission

The Theatre Department's mission is to train students for the professional theatre and entertainment industry within the context of a first-rate liberal arts education. We emphasize training the "whole artist" so that students are prepared to pursue a variety of fields that require creative and critical thinking as well as the ability to multi-task and work collaboratively on projects. The department also provides high quality theatre programming for the campus and larger state community including opportunities to see challenging, vibrant works that are new to the state of Alabama and, at times, even the Southeast region.

General Education

All students seeking an undergraduate degree at UM must complete a core General Education curriculum that includes courses in English, history, mathematics, the natural sciences, social sciences, fine arts, oral and written communication, and personal development.

The minimum requirements can be found in the General Education Credit Hour Requirements section of the Undergraduate Academic Policies section in this *Bulletin*.

Majors

Bachelor of Arts or Bachelor of Science

In addition to completing the General Education core, the B.A./B.S. Theatre curriculum requires 38 credit hours of theatre courses. A total of 120 hours is required to graduate with a B.A./B.S. in Theatre. The B.A./B.S. in Theatre provides exposure to all areas of the department and prepares students for a variety of career paths including work in the entertainment industry. However, this degree best serves students interested in a double major, minor or elective courses who intend to graduate in four years without taking extensive additional coursework. All Theatre majors (B.A./B.S.) are expected to audition for and actively participate in departmental productions and must maintain a minimum 2.0 GPA to participate in productions that are not class assignments.

Bachelor of Fine Arts

Students may pursue a BFA. Theatre degree with a concentration in Acting, Design/Technology, or Musical Theatre. The BFA is a pre-professional degree for students intending to commit to the pursuit of a career in the entertainment industry as undergraduates. BFA students fulfill the university's liberal arts requirements, but take all their additional coursework in theatre and their specific concentration.

Minors

Minors are offered in Arts Administration and Theatre.

1. **How To Stay Informed**
2. **Guest Artists**
3. **Departmental Meetings**
4. **Faculty Meetings**
5. **Production Meetings**

6. **Student Academic Advising**
7. **BFA Degree Auditions/Continuing Auditions**
8. **Department Production Auditions and Casting**
9. **Technical Production and Non-Production Position Interviews**

1. HOW TO STAY INFORMED

Check your MONTEVALLO.EDU email – every day!

UM requires that you use the montevallo.edu email address that you were given when you registered. This is the official way we communicate with you for advising, billing issues, grades, and everything else.

Check the call board – every day!

The Department Call Board is a long wall covered with bulletin boards. It's on the bottom floor of the Center for the Arts, right outside of faculty offices. Get into the habit of checking this board carefully every single day of the week. The call board is the Department's center of information about productions, classes, career opportunities, and much more. Also, please consider joining the "UM ~ Virtual Callboard" on Facebook. This is not a requirement, but it is one of the the fastest ways we can disseminate information to you.

Visit our web site and subscribe to our social media!

Our Department has a dynamic and informative web site: www.montevallo.edu/thea. This site offers valuable information about current and upcoming events, and also contains photographs from previous productions, information about faculty and courses, and much more. We also strongly encourage all students to follow us on Facebook and Instagram.

Use the production calendar

Prior to each school year, the faculty complete a production calendar, showing all rehearsal, construction, and performance dates for UM main season shows and selected University dates (first day of classes, breaks, final exams, etc.). Copies of these calendars will be posted on our physical call board.

2. GUEST ARTISTS

One very significant component of the high quality of the artistic endeavors of the Theatre Department is the contribution made by guest artists. Faculty, staff, and students are unanimous in their agreement that the presence of the guest artists, as both teachers and fellow artists makes a vital and very special difference in our program. This difference is reflected in what our students learn, create, and achieve in the classroom, in the rehearsal room, and on the stage. It is also what makes our theatre experience unique at an intimate, demanding liberal arts school like UM, since students gain performance and training excellence in a simultaneously broad and committed liberal arts context. Every year, we work with visiting professionals from around the U.S. in theatre, dance, musical theatre, film and TV on campus. Past and recent guests have included Broadway performers Krystina Alabado (MEAN GIRLS) and Desi Oakley (WAITRESS; CHICAGO) coaching Pop/rock technique in Fall 2020; Eden Espinosa (WICKED; BROOKLY); NYC casting director/producer Tina Marie Casamento-Libby; NYC based performer Angela Birchett; NYC Choreographer Chip Abbott; Sound Designer Brett Moore

(Paper Mill Playhouse); Stage Manager Andrea Cibelli (THE BRONX TALE); and Michael O' Neill (Acting for the Camera). If students have ideas or suggestions for a guest artist or a type of guest artist workshop, please email them to the Chair of the Department.

3. DEPARTMENTAL MEETINGS

ALL theatre majors, minors and theatre scholarship holders are required to attend departmental meetings. We typically hold departmental meetings at the beginning of the Fall and Spring semester. Attendance will be taken, and the records are supervised by the Academic Chair of the Department. Each meeting is designed to announce the current schedule, current news, faculty comments, etc. Occasionally, guest speakers will be invited to talk to the department during this meeting. Should a class schedule conflict with the departmental meeting, a written explanation must be submitted to a member of the faculty ASAP.

In addition, at the end of each academic year, the department will hold one-on-one meetings with all first year students (Freshmen and Transfer) and with all non-graduating BFA track students. These meetings are designed as an opportunity to get direct feedback from the faculty about how you're doing, an opportunity for the faculty to work with students to set goals for the next year, and a chance for students to ask questions. Attendance is mandatory and failure to sign up for an end of year meeting may impact a student's eligibility for casting, design and production assignments.

4. FACULTY MEETINGS

The Theatre Faculty hold meetings once a week. It is at these meetings that matters of departmental concern are discussed. If students have more formal issues or proposals that they wish to request of the faculty then students should submit a request in writing to meet with the faculty. The day and time is set for the whole semester (check the department calendar.) Individual students may also request to meet with the faculty on formal issues of a personal nature.

5. PRODUCTION MEETINGS

Production meetings are usually held once a week during the weeks prior to production openings. It is imperative that all significant production personnel attend these meetings. These include, (but are not limited to): the director, the designers, the Technical Director, the production manager, the stage manager, assistant stage managers (where necessary), and all heads of production. The day and time is usually set for the whole semester. It is important to bear in mind the meeting schedule when committing to classes.

6. STUDENT ACADEMIC ADVISING

Academic Advising

Academic advising at the University of Montevallo empowers students throughout their time at the University to develop an educational plan that supports and coordinates their academic and professional goals. This plan is realized through a collaborative partnership between the student and the advisor.

Students must obtain approval from their advisor in order to register or preregister for courses. A student should meet with the advisor during the preregistration advising period and should consult the advisor prior to any change in classes, prior to a change in major or minor,

immediately following any report of unsatisfactory progress, and when considering withdrawal from the University.

Goals

The academic advising process at the University seeks to:

1. Establish open lines of communication regarding students' goals and academic progress;
2. Offer career guidance and support to students as they connect to their chosen degree program;
3. Guide students in the creation of a plan to work toward timely graduation; and
4. Reaffirm the value of general education and the liberal arts experience.

Student Responsibilities

To ensure a successful advising experience, students are responsible for:

1. Being familiar with the policies and requirements of the University as outlined in this *Bulletin* and on the University's website;
2. Monitoring their online degree evaluation, degree plan, and/or transfer evaluation so information regarding progress toward a degree is readily available;
3. Meeting with their advisor at least once each semester to discuss academic and/or professional plans;
4. Preparing a draft of the upcoming semester's class schedule *prior to the advising meeting* that takes into account degree requirements and professional goals;
5. Informing their advisor prior to any change in classes, prior to a change in major or minor, immediately following any report of unsatisfactory progress, and when considering withdrawal from the University;
6. Responding to contact from their advisor in a timely manner; and
7. Bringing questions about opportunities such as internships, study abroad, etc., as they relate to their academic plan.

Students are ultimately responsible for planning and implementing their own academic programs, and no legal responsibility rests with the University. The University reserves the right to modify degree requirements, programs of study, and curricula as it deems necessary or appropriate.

Advisor Responsibilities

Students are ultimately responsible for developing and achieving their goals, but an advisor assists by:

1. Meeting with each advisee every semester to plan for steady progress toward the completion of their degree;
2. Answering advisees' questions regarding requirements for the degree program;
3. Providing mentorship within the discipline;
4. Providing information about limitations, alternatives, and consequences of academic program decisions; and
5. Directing each advisee toward appropriate professional support personnel (e.g. career planning, academic support services, and financial aid counseling).

While every effort is made to ensure accuracy of advising, neither the advisor nor the University is responsible for delays in the student's progress to graduation if the student does not successfully follow the requirements in this *Bulletin*.

More information is found on the Registrar's Office web page and the Falcon Success Center's web page.

Assignment of Academic Advisors

Advisors are assigned by the major department. However, if a student changes majors, a new advisor is assigned by the new major department when the change of major is approved. A student may change advisors within a department by consulting the chair of the department.

Degree Evaluation

Updated degree evaluations for all currently enrolled students are available by accessing Self Services at any time. Instructions for accessing and understanding the online degree evaluation is available on the Registrar's Office website. This evaluation will display all course work applied toward the requirements for graduation. Students and advisor should check the online degree evaluation at least once a semester to verify progress and outstanding requirements. Any questions concerning the online degree evaluation should be directed to the student's advisor or the Registrar's Office.

Declaration or Change of Major and Minor

Requirements for specific majors and minors are listed under the appropriate department headings in this *Bulletin*. Courses for the major and minor must be selected in consultation with the academic advisor. A minor is optional except where required for a specific major.

Change of Major or Minor

To declare or change a major, students may obtain a Student Program Change form in any department office or from the Registrar's Office. The form must be taken to the new department for approval and for assignment of an academic advisor and then to the Registrar's Office, where the change will be recorded. To change a minor, a student should contact the Registrar's Office.

Smooth progress toward graduation is assured by following advisement procedures. Majors must select an advisor within the department. Any faculty member within the department can be selected to serve as an advisor. Although there may be advantages having an advisor from your area of emphasis, more important is a feeling of mutual trust and respect between advisor and student. Planning for the major in theatre should begin in the first semester of freshman year, as required classes are not necessarily offered each semester or each year. The advisor will counsel the student on fundamental concerns related to the scheduling of classes and the selection of an emphasis track within the department. The Advisor will also help to mediate on academic issues.

7. BFA DEGREE AUDITIONS/CONTINUING AUDITIONS

Incoming students must apply for and be accepted to all BFA degree concentrations. Incoming B.A./B.S. students do not need to audition/apply for acceptance to those degree tracks. BFA Degree auditions/interviews happen once a year in the Spring semester. Students are encouraged to audition for BFA degree concentrations by their sophomore year so that they can pursue an appropriate degree track that will advance them toward graduation in a timely manner. A student can only apply twice to be accepted onto a BFA degree track. Acceptance into the BFA programs after the sophomore year may extend a student's time toward graduation. All current students will receive written feedback regarding their BFA audition and that correspondence will be kept in their student file.

All students in BFA degree programs, must formally submit an advancing portfolio review or audition during the fourth semester at UM for first time students, the second semester at UM for transfer students. To continue on the BFA degree track students cannot submit more than two unsuccessful advancing applications.

YEARLY STUDENT EVALUATIONS

As part of the advisement process, all first-year students must participate in individual meetings with the entire theatre faculty each year in order to evaluate the progress of the student.

Evaluation meetings take place in April/May, and consider the student's academic accomplishments, contributions to the production program, and assess future needs and goals. Advisement and evaluation are critical ways in which communication between a student and faculty can be accomplished on a regularly scheduled basis. On these occasions the individual needs or goals of a student can be discussed, and both their course of studies and production involvement planned.

8. DEPARTMENTAL AUDITIONS & CASTING

Auditions and Casting for Department Productions, Performer Contract, Etc. Auditions and Casting

Each regular semester all UM Theatre majors (B.A., B.S., and BFA) must either audition or submit an application and interview for design, management and technical student crew position for University theatre productions even if they are not available for casting or technical assignment. Two or more unexcused absences from these required auditions may result in a student's removal from the Theatre degree program. Students are expected to prepare for these with the utmost diligence and respect.

All Performance track BFA majors are required to audition. The auditions/interviews are designed to give theatre students an opportunity, once a year, to experience the prepared audition/interview situation. The audition/interview may vary from time to time in order to prepare students for as many different situations as possible. Students will be interviewed by the faculty and/or guests of the Department of Theatre.

You cannot audition for outside/other theatre work that interferes with the rehearsal period or removes you from casting without the permission of the Chair.

Please do not accept a callback for a role if you know you are unwilling or unable to accept the role.

The auditions and interviews allow the faculty to check progress, evaluate degree program placement, and assist the individual student with future presentations. Non-major students are welcome to audition/interview.

Casting Philosophy-

- When we cast any show in the Department, both in class or a part of our season, we follow these principles and try to honor the following priorities-
- 1) Tell the story
- 2) Honor the author's wishes as expressed in the script and through the licensing agreement
- 3) Intentionally engage and consider the mission of the University of Montevallo and the College of Fine Arts, and all of our communities.
- 4) Honor the values that provide opportunity for exploration, growth, and development of each individual artist

Roles will be available to any actor whose performance can maintain the integrity of the story and who can believably inhabit the character.

TYPECASTING

The practice of typecasting has been prevalent in the performing arts industry for decades. In order to dismantle the practice of typecasting, we must first understand the history of how this practice evolved. Type has most commonly been associated with casting processes and how performers may be viewed (by casting directors, directors, producers, writers, etc.) as being "right" for certain roles. It is within this context that such phrases as "typecasting," "casting to type," "casting against type," or "stereotype" are often used. The concept relied upon a belief that an audience should be able to understand a character at first sight, before they even speak. In American Theatre, type has typically been associated with one or more of the following:

- **Race / Ethnicity:** Traditionally actors are often denied access to certain roles based on how they might be physically perceived by others. Unless it was specifically indicated that a role should be portrayed by a particular race/ethnicity, the default was to assume that the character should be played by those who were perceived as white or able to "pass" as white.
- **Gender:** Characters are often described in a binary fashion, as either man or woman. Performers are usually expected to be clearly and believably perceived as one or the other.
- **Age:** Characters are traditionally described with an indication of age or age range. Performers are expected to be commonly and believably perceived by others as being that age (range).
- **Physicality:** There has been a common assumption that only actors who have particular physical traits can play a certain character. This includes body type such as thin, heavy, short, tall, and including hair color, style, or texture.
- **Profession/Identifier:** These are categories that, at a glance, based on a variety of common assumptions, a person would be believed as being i.e.: parent, grandparent, doctor, lawyer, criminal, secretary, etc.
- **Personality:** This relates to a certain perception regarding the energy or dynamic a performer projects – such as: quirky, funny, serious, romantic, vulnerable, strong-willed, intellectual, etc.

The University of Montevallo's Department of Theatre is committed to dismantling the concepts surrounding type and typecasting. Typecasting marginalizes, ignores, and renders invisible large groups of our society who possess the vast array of human characteristics that should be reflected in all art.

The following are additional guidelines regarding best practices in assigning or approving roles for students to play:

- **Discarding Old Perceptions:** All of our performer training is focused on technique (use of objectives, actions, physical and vocal score, etc.). When these are the primary course goals, faculty and students should work towards discarding old or antiquated perceptions of how a role is “usually” played.
- **Certain industry-related courses** may require a frank and open exploration to best prepare emerging artists for any lingering concepts industry professionals may still hold about how roles “should” or “should not” be cast. These discussions are meant only to guide and inform soon-to-be-graduating performers of challenges they may encounter professionally.
- **Honoring Identity:** The University of Montevallo Theatre Department expects everyone to learn a student's preferred name as quickly as possible as a means of recognizing the student as an individual. Faculty and students have the opportunity to list their pronouns in their CANVAS online profile and they will be accessible on each person's profile.
- **Self-Identification:** For the departmental productions each semester, there will be an audition form which will have a place where students can share their pronouns and list any roles they would like to be considered for. For in-class casting, faculty should always have an open dialogue with students about what types of roles they would like to be assigned. It is best practice to ask this question of the entire class, rather than singling out nonbinary or transgender students. If the student expresses a preference, tell the student you will honor their intention. If the student does not express a preference, the instructor may then tell the student that casting will be per the instructor's judgement as to what will best serve the student.

ACCEPTING A ROLE AND ACTOR CONTRACT

- Once the cast list has been announced and posted on the call board, you must initial next to your name in order to accept the role. Failure to initial next to your name after 24 hours of the cast list being posted, will result in a reassignment of the role.
- Please make sure that if you mark on your audition form that you will accept any role, that you are truly willing to accept any role.
- If you choose to decline a role, please email the faculty and provide them with a rationale for not accepting the role.

All departmental productions are co-curricular which means that some students are receiving class credit for their work on the production. Any rehearsal spaces and performance spaces are considered classrooms. As such, all students must follow the UM Student Handbook guidelines for behavior. **Disruptive conduct during the rehearsal period or performances of a production may impact your eligibility for casting or production assignments in the future.**

Each production will have unique needs and requests from every performer. A performer contract will be provided to you by the first rehearsal which will outline the expectations for that particular show. Below is an example of what the performer contract may list:

PERFORMER AGREEMENT EXAMPLE

This performer agreement is mean to serve as a template. It is up to the discretion of the director/professor to revise and change the agreement as necessary.

The following shall serve as an Agreement between _____
and the University of Montevallo Theatre Department for this season's production of _.

It is understood that your work on this production in no way excuses you from the obligations of class attendance (unless approved by the chair of the department) and/or work.

Actors are expected to be available during the hours of 6:30-10:00 pm Monday through Friday and 6:30-10:00 pm on Sundays. Tech week starts November 11 and you will have additional times/days added as needed. We will provide you with a weekly schedule so you can schedule work on days you are not called to rehearsal. Do not schedule work for days listed as TBA. Depending on circumstances rehearsal times are subject to change. When this happens the director will adjust the rehearsal schedule and give notice of the change as soon as possible.

Actors are expected to be in attendance for the duration of each rehearsal unless otherwise indicated by the director.

Any rehearsal conflict must be specifically outlined on your audition form and must be approved by the director in writing prior to the casting of the show.

By accepting this role you also agree to not alter your physical appearance in any of the following ways without written permission from the Director and Designer:

- cutting, coloring or chemically altering hair
- tanning, piercing or tattooing
- no significant/deliberate body modifications that would necessitate costume alteration.

If you are struggling with school/production/work/life balance, please ask for help, speak with a faculty member, or seek counseling. We want the best for you and want to help you.

THEATRE DEPARTMENT COMPANY RULES:

You must be on time to all performances, rehearsals, fittings, interviews, photo calls, and to all production-related activities.

You must not audition for outside/other work that interferes with the rehearsal period. You must immediately inform your stage manager and director of any illness that may impact your ability attend performances, rehearsals, fittings, interviews, and photo calls

You must be appropriately dressed for rehearsals and changed by the start of rehearsal, including shoes. (This will be designated by the director)

You must be roughly off-book for a scene/song for the next rehearsal after it is blocked.

You must be thoroughly warmed up, vocally and physically, prior to rehearsals/shows.

You will perform the play as directed, blocked and written, to the best of your ability.

You must have choreography and dialect/pronunciation mastered by the rehearsal indicated by the choreographer, vocal/dialect coach and director.

Phones and other devices must be turned off during rehearsal unless permission is granted by the director. You can look at them only during formally announced breaks.

You must refrain from directing, coaching or advising other actors during the rehearsal and performance process.

No posting of rehearsal or performance notes, comments, pictures or video to Facebook, Twitter, Instagram or other social media without permission of the director or Chair of the Theatre Department.

You must properly care for all costumes and props.

You are required to provide your own stage make-up by the deadline established by the costume designer.

You are required to be available for publicity photos and/or interviews, as determined by the Director.

You must respect the physical property of the production and theatre and abide by all rules and regulations of the University of Montevallo Theatre Department.

Eating and/or drinking (anything but water) is not permitted in rehearsal spaces.

Quiet must be maintained in the rehearsal and performance spaces; this includes any backstage areas.

The cast and crew of a show are responsible for the cleanliness of the spaces they are using: rehearsal, performance, dressing rooms, closets and bathrooms.

Props will be preset before rehearsals and performances. However, it is the actor's responsibility to check personal props and costumes prior to rehearsal and performance. Props should be returned to their assigned space after use.

Costumes should be hung up carefully after use.

Please check the callboard (physical and virtual) daily and initial notices when requested.

Smoking, eating, or drinking (anything but water) while in costume is not permitted.

CONSEQUENCE GUIDE

First offense: Verbal warning from director

Second Offense: Written warning from director

Third Offense: Individual meeting with director and advisor and/or chair

Fourth Offense: additional consequences including, but not limited to, removal from the show and ineligibility for casting in the following semester.

*Please note: Depending on the severity of the offense, consequences will be assigned at the discretion of the director and the chair.

ACTORS ARE EXPECTED TO WORK COLLABORATIVELY AND GENEROUSLY WITH EVERY MEMBER OF THE PRODUCTION TEAM.

AGREED AND ACCEPTED:

Performer

PERFORMER COSTUME MEASUREMENT and FITTING EXPECTATIONS

Once you have been cast in a role, you will be expected to provide your availability to the stage manager for a measurement appointment. You must come on time to any costume measurement appointments.

Please familiarize yourself with the following information for measurement appointments. You should be prepared to tell the Shop:

- Any personal *allergies* related to clothing and cosmetics (so pollen is not a factor, but tree nuts and gluten might be for makeup, etc!)
- What *clothing sizes* you buy for yourself (T-shirt size, pants size, shoes size, etc.) - what you choose to wear tells how you like for clothes to fit
- Please look in your closet prior to your measurements, especially for shoes
- The Shop might ask where you buy jeans or what brands you like
- The Shop will assess hair texture & might ask about how your hair responds to various styling methods
- For example, Emily's (the costume designer) hair is 2A, it is porous (takes stains fast and loses them just as fast) and responds well to low heat tools. If you don't know this info, that's ok.
- The Shop will ask about any movement/mobility needs
- For example: will you require the use of items like knee or ankle braces, is walking in heeled boots/shoes problematic for you, or do you require the use of any mobility aids?
- To prepare for your appointment:
- Please wear clothing that is close to your body- bulky sweatshirts, big drapes/capes, or even substantial jeans can be difficult to manage for accurate numbers.
- If you wear a compressive garment daily or are considering wearing one for the show, we may ask about brand and preferences to meet your fitting needs. Please make sure you wear this garment to your fittings.
- Please make an effort to schedule so that you do not arrive very sweaty- right after an active class, running from another class, romping on the quad...
- Please shower the day of your measurements and avoid heavy perfume/scent
- Please be ready to take down ponytails, buns, added hair not arranged in an updo or clip is fine, no need to uninstall of course. Wigs can remain.

Please follow directions in the measuring session with reference to standing still or not talking with friends in the room or using your phone. No visitors, please.

- Your rights:
- You can ask for space or a break if you feel uncomfortable.

Our rights:

- The Shop reserves the right to send you away if you are not ready for the appointment. If you miss your scheduled time, do not come at another time without prior arrangement – we will send you away.

9. TECHNICAL PRODUCTION AND NON-PRODUCTION POSITION INTERVIEWS

Each regular semester all UM Theatre majors (B.A., B.S., and BFA) must either audition or submit an application and interview for design, management and technical student crew

position for University theatre productions even if they are not available for casting. Two or more unexcused absences from these required auditions may result in a student's removal from the Theatre degree program. Students are expected to prepare for these with the utmost diligence and respect.

All BFA Design/Tech majors are required to interview. The auditions/interviews are designed to give theatre students an opportunity, once a semester, to experience the prepared audition/interview situation. The audition/interview may vary from time to time in order to prepare students for as many different situations as possible. Students will be interviewed by the faculty and/or guests of the Department of Theatre. Two or more unexcused absences from these required auditions may result in a student's removal from the Theatre degree program. Students are expected to prepare for these with the utmost diligence and respect.

You cannot accept outside/other theatre work that interferes with the rehearsal period or removes you from being available for a production position without the permission of the Chair.

Production design assignments are available to students who have successfully completed the necessary preparatory coursework, Faculty assistant positions, and submitted a quality portfolio as part of their semesterly audition. Design assignments are made under the following criteria:

- A student's previous production work and management of deadlines will be considered. Previous evaluations and self-assessment elements in the application process will be consulted as well as previous faculty supervisors.
- Design assignments will challenge a student but not exceed their demonstrated skill or capacity to complete work.
- Students seeking a design assignment not couched under a Faculty-led design area (areas typically in this category are Makeup, Props, Wigs, Video/Projection) must also meet with the director of a production and their advisor.
- Student designers are expected to meet research and analysis expectations to produce a quality experience for our audiences. While student designers are mentored by faculty during their project, they are expected to be self-directed in seeking challenges, solutions, and meeting deadlines as a professional designer would be expected to self-schedule to meet accountability and production deadlines. Students applying for any design position will be evaluated on past ability to meet those expectations in the classroom, production environment, or appropriate adjacent activities.

More important information for student designers:

- Student designers may elect to receive either 1CR of Applied course credit or in advance of the semester in which they will be working on their design they may work with their Faculty advisor to develop a proposal for a 3CR course under Directed Study or Undergraduate Research.
- Student designers who do not meet deadlines may be removed from the project as designer. The "last straw" deadline will be communicated at time of assignment as well as other critical deadlines. Eligibility for future assignments will be assessed on a case-by-case basis depending on the circumstances of the failure to complete the assignment.
- Student designers are not expected to incur personal costs to facilitate production. Due to UM's purchasing requirements and policies, they must be prepared to coordinate any necessary purchases through their Faculty advisor. A student is not guaranteed reimbursement for unapproved purchases.

- Student designers are expected to hold respect for their peers and maintain a professional sense of information sensitivity. Student designers who engage in gossip about casting, personal information, or other privileged knowledge that comes with being part of a largely Faculty team will be removed from their position and may not be eligible for future assignments.
- Student designers will receive two comp tickets to the production to which they have been assigned.
- A student designer will receive the guidance of their Faculty advisor/mentor in matters of collaboration with Faculty or guest production teammates. That being said, a student designer is responsible for being available and responsive to communications from directors, stage management, technologists, and design team members as expected in a professional setting.

Qualifying Progression Towards the BFA Design Technology Senior Project:

Students seeking a BFA in Design and Technology will successfully complete a four-part assignment series to determine the nature of and timing of their Senior Project.

1. Crew member (first year)
2. Crew head (second year)
3. Design Assistant (second or third year)
4. Assistant Designer (third year or semester prior to Senior Project)

Roles may be repeated as long as the full sequence is successfully completed prior to the start of the Senior Project.

Disruptive conduct during the rehearsal period or performances of a production may impact your eligibility for design or production assignments in the future.