



**INDIANA UNIVERSITY DEPARTMENT
OF THEATRE, DRAMA AND
CONTEMPORARY DANCE**

B.F.A. MUSICAL THEATRE HANDBOOK

2022-2023

This handbook covers many of the things specific to the experience in the B.F.A. Musical Theatre. It is not designed to be comprehensive to your Indiana University student experience. It should be used in conjunction with any other handbooks, guidelines, rules, and procedures set forward to you from University, College, or School faculty/staff/administrators.

Philosophy...

Indiana University's B.F.A. in Musical Theatre trains students for a career in the Musical Theatre Industry by upholding and celebrating who they are as individuals and creative beings. We believe the stage belongs to all people regardless of race, ethnicity, gender identity, size, age, religious belief, and we strive to create opportunities to those who want to be a part of this professional training program.

We find ourselves in new era of Broadway performance exemplified by productions such as *Six*, *Jagged Little Pill*, *A Strange Loop*, *The Prom*, *Hadestown*, and *Kimberly Akimbo*, and by revivals that think outside of their own boxes such as *Oklahoma!*, *Caroline, or Change*, *Company*, and *1776*. Our mission is to produce professional musical theatre artists whose voice, acting, and dance training empowers them to be nimble performer-auteurs in a diverse and changing profession.

Indiana students are encouraged to explore writing, instrumental studies, staging, and choreography. Students are exposed to all facets of musical theatre production via student stage and film productions, independent studies, backstage crew work, master classes with New York casting directors and agents, as well as opportunities to create new works.

The B.F.A. faculty of artist-teachers works within the context of a liberal arts education, encouraging the development of intellectually curious, well-rounded artists. While grounded in excellent professional training, our students think beyond the triple-threat, following their own individual artistic paths and inventing new models and cross-pollinations. It is our goal to ground our students in the realities of a competitive industry while encouraging them to act on their dreams.

IUMT B.F.A. students benefit from close interdisciplinary relationships with Contemporary Dance, Acting/Directing, Design and Technical Studies, Playwriting, and IU's world-famous Jacobs School of Music. Our students participate in professional productions at Constellation Stage and Screen (formerly Cardinal Stage, Bloomington Playwrights Project, and Pigasus) and IU Summer Theatre's professional summer season including Premier Musicals (promoting the development of new musicals) - all of which provide opportunities to work with professionals from New York, Chicago and Los Angeles. Our students are routinely cast in summer productions at The St. Louis MUNY, Maine State Music Theatre, North Shore Music Theatre, Wagon Wheel Theatre, Wichita Musical Theatre, Bigfork Summer Playhouse, Utah Festival Opera & Musical Theatre, Timberlake Playhouse, Interlakes Theatre, in shows at Cedar Point, King's Island, and Valleyfair Amusement Parks, as well as Indiana Repertory Theatre and The Phoenix in Indianapolis.

Our department seeks to identify and nurture the unique gifts of every student. Students receive intensive training in dance, voice, and acting throughout their four years, and they are encouraged to follow their own interests in independent projects. Recent examples of projects include writing, composing, producing, directing, choreographing, and music directing shows, producing a cabaret Christmas recording, working on TV and film projects, serving as mentors for high school students, working professionally in regional theatre, and others.

Our program is a learning community in which all are welcomed and equally valued. In this program, everyone is encouraged to share their experiences and to learn from others' experiences. In this program, everyone has a right to their own identity, which includes being called by one's preferred name, pronounced correctly, and the use of correct pronouns.

Core objectives of the program are:

- To train performers in voice, dance, and acting, and the integration of all three, as well as creative skills that extend beyond performance:
 - Choreography
 - Directing
 - Musical Direction
 - Composing
 - Writing
 - Musical Instruments
- To gain an appreciation and knowledge of the history of musical theatre and its social relevance
- To understand the mechanics, construction, and form of all types of musicals
- To work collaboratively
- To meet the demands of the 21st century job market

This policy handbook is intended as a guide to creating the habits and attitudes students will need as music theatre professionals. We hope that all aspects of their careers students are able to control will be second nature by the time they graduate. These include:

- a love for the **process** of creating performances
- a habit of daily practice, to build techniques they can depend on
- a curiosity to understand and a desire to communicate
- a workable method for organizing time and responsibilities
- audition experience, and an understanding of the detailed preparation auditions require
- the ability to learn music, dance styles, monologues and dialogue quickly and effectively
- how to be a good colleague, on stage and off
- development of healthy life habits that enable you to perform with the high-level energy demanded of musical theatre performers.

Accreditation.

The B.F.A. Musical Theatre Program is accredited by the National Association of Schools of Theatre (NAST), “an organization of schools, conservatories, colleges, and universities with approximately 193 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials for theatre and theatre-related disciplines, and provides assistance to institutions and individuals engaged in artistic, scholarly, educational, and other theatre-related endeavors,” according to the NAST website. The following articles are quoted directly from the NAST 2022-2023 Handbook:

C. Interdisciplinary Degree in Musical Theatre. The standards statements below refer to professional baccalaureate programs in musical theatre where studies in music, theatre, and dance are combined in an interdisciplinary manner with no particular discipline having significant emphasis. The title most appropriate for such programs is Bachelor of Fine Arts in Musical Theatre. These programs are reviewed by NASM and/or NAST for accreditation under provisions outlined in section 5., second paragraph.

1. Curricular Structure

a. Standard. Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in musical theatre with an emphasis in theatre as indicated below and in Standards for Accreditation VIII.

b. Guidelines. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major theatre area and supportive courses in theatre and dance shall total at least 50% of the curriculum; studies in music, 20–25%; general studies, 20–25%; electives, approximately 5% (see Standards for Accreditation III.C.).

2. Specific **Guidelines for General Studies.** Studies in the career-related business aspects of musical theatre are strongly recommended.

3. **Essential Competencies, Experiences, and Opportunities** (*in addition to those stated for all professional theatre degree programs*)

a. Achievement of the highest possible level of performance as an actor-singer. Studies in acting shall continue throughout the entire degree program.

b. Thorough development of skills in acting and skills in dance as appropriate to musical theatre.

c. Thorough development in basic musical skills including voice performance, musicianship, and music theory. Studies in voice should continue throughout the degree program.

d. Opportunities to develop a high level of skill in sight-singing.

e. Performance experience in workshops and full productions of musical theatre in a variety of formal and informal settings shall be provided throughout the degree program. Students must participate in at least one fully produced major musical production during their course of study. In addition, performance of a significant role in at least one musical production during advanced study and prior to graduation is

required. This performance need not be fully produced and may be in a medium other than live musical performance.

- f. Opportunities for developing repertory and techniques for auditions.

Research One University

Indiana University is a Research 1 University, which means the university offers a full range of baccalaureate (which evolved into “bachelor”) programs, and is committed to graduate education all the way up to the doctoral level. Research is the top priority. How does this apply to a professional training program within that Research One University? We take seriously not only the performance skills that are taught and developed throughout the four-year B.F.A. program, but also, just as importantly, the theoretical and critical side of Musical Theatre. We expect all Musical Theatre majors to cultivate a vast knowledge of the history, form, and function of Musical Theatre. Knowing the canons and contributions of composers, lyricists, librettists, directors, choreographers, performers, producers, etc. is just as important as understanding the cultural and social significance of their work.

We expect the Musical Theatre major to research every song, show, monologue, scene, etc. that they are working on, whether it be for a class or a production. This goes from the simplest (and easiest) information of composer and lyricist, all the way to the critical thinking of that piece.

Knowing the Who, What, When, Where, and How is just as important and knowing the *Why*.

Program Guidelines

B.F.A. students are expected to uphold the highest level of commitment to their training and to conduct themselves in accordance with B.F.A. guidelines.

I. Communication

Email is the official mode of communication within our program. You must check email regularly and respond within a timely matter. It’s okay to reply with something like, “I received your email and will be able to respond a little later in the day/tomorrow, etc.” It is, however, up to the individual instructor to decide how to communicate for that particular class (email vs. text, group text, etc.).

II. Attendance

Musical Theatre majors are expected to attend ALL classes. Class meetings – and your attendance – should be treated as rehearsals for a professional process. This means that you are warmed up, present, and ready to work at every scheduled class meeting time. There is no such thing as “skipping class” – and no “free passes” in terms of classes you are allowed to miss. This doesn’t happen in professional rehearsal processes and must not happen in a place in which you are training for that kind of discipline. It is crucial to your success as a professional artist. Violation of these rules can result in probationary status.

Each instructor tailors this philosophy to the specific attendance policy for each course. In the syllabus (distributed on the first day of class), that policy will be stated for you clearly and explained in class. Please make sure you follow each class policy. Any questions or problems should first be directed to your instructor and, if needed, the Director of the Musical Theatre Program.

III. Commitment to the Process

This paragraph will be about the expectations of you as a student – what we expect, and what you will be expecting of yourself.

- Attendance (see above)
- Work outside of class time. Please show us you've been doing the homework. This is practicing every day on your craft in all three areas. It is very evident when work and preparation is not being done between classes. Think of the time between classes as the real time to improve and try new things out, so that class time can be for demonstrating your progress. This applies to:
 - Dance classes – MAKE the time to improve outside of class.
 - Voice lessons – show your voice professor that you have been working hard between lessons
 - Acting work – show your acting professor, whether it's in T121 or any of the T300s, that you are continuing your work outside of class.

IV. Juries and Evaluations

At the end of each semester during finals week, each student will meet with the MT Faculty to review, assess, and evaluate their work and progress that semester. The student's highlights, epiphanies, reflections, improvements, as well as any setbacks will be identified and discussed, and expectations will be set for the following semester.

The MT Faculty reserve the right to institute end-of-semester juries in which the student will be expected to present something from their book and display knowledge in an oral examination setting. This will serve as a practical way to assess and evaluate only, not to serve as an audition to "stay in the program." This is not a cut program. Ample preparation time will be provided.

V. Illness

If you are too ill to attend class, please notify the instructor in writing (via email) prior to the class meeting. If there are multiple instructors in the course, please email all of them. Indicate any specifics of your illness. Fatigue or not being able to sing is not necessarily a reason to excuse you from class. If you go about this with this protocol, you will likely find compassionate faculty who are willing to excuse an absence for illness.

VI. Personal Emergency

If you have a personal emergency, please notify the instructor in writing (via email) prior to the class meeting. If there are multiple instructors in the course, please email all of them. If you are

unable to get a note to your instructors before the class, please do so at your first available moment.

VII. Auditions, Callbacks for Outside Work During the School Year

As a general rule, auditions and callbacks are not reasons to miss class. If a student has an upcoming audition please ask permission from your instructors at least one week in advance. In the case of rehearsals please ask permission from the director and stage management at least two weeks in advance. The faculty will do their best to accommodate, but dismissal is not guaranteed.

VIII. Master Class and Guest Visits

Prompt arrival and focused, attentive, respectful behavior is required. Arrive prepared to work and/or observe. As with any other class attendance is required. Research on the Visiting Guest Artist is mandatory. Even if you think you know the person, try to discover something you didn't know about them. Electronics are PROHIBITED.

IX. Meeting with Faculty

All faculty are available for meetings with students in the B.F.A. program. Some faculty keep regular weekly office hours. Others prefer that you send an email to request a meeting (if this protocol, please provide your blocks of availability when you send the email request). Please note that faculty keep very busy schedules and may have to meet with you a few days or even a week after your request. If your request is urgent and you need immediate attention, please specify that and we will rearrange our schedules to accommodate you.

X. Intellectual Property/Plagiarism

Theatre is a collaborative art form: the whole is comprised of a diverse multitude of parts. It is the responsibility of the artist to acknowledge and respect the property, ideas, works, words, etc., of their fellow artists. Within the indefinite realm of what intellectual property means, it is better to err on the side of caution by properly and clearly citing all sources within the body of your papers as well as in the bibliography, and to encourage your fellow theatre students to do the same.

According to the Indiana University Code of Student Rights, Responsibilities, and Conduct <http://studentcode.iu.edu/rights/index.html>, academic misconduct is defined as any activity that tends to undermine the academic integrity of the institution. The university may discipline a student for academic misconduct. Academic misconduct may involve human, hard-copy, or electronic resources.

Policies of academic misconduct apply to all course-, department-, school-, and university-related activities, including field trips, conferences, performances, and sports activities off-campus, exams outside of a specific course structure (such as take-home exams, entrance exams, or auditions, theses and master's exams, and doctoral qualifying exams and dissertations), and research work outside of a specific course structure (such as lab experiments, data collection,

service learning, and collaborative research projects). The faculty member may take into account the seriousness of the violation in assessing a penalty for acts of academic misconduct. The faculty member must report all cases of academic misconduct to the dean of students, or appropriate official. Academic misconduct includes, but is not limited to, the following:

- 1. Cheating:** Cheating is considered to be an attempt to use or provide unauthorized assistance, materials, information, or study aids in any form and in any academic exercise or environment.
 - a. A student must not use external assistance on any “in-class” or “take-home” examination, unless the instructor specifically has authorized external assistance. This prohibition includes, but is not limited to, the use of tutors, books, notes, calculators, computers, and wireless communication devices.
 - b. A student must not use another person as a substitute in the taking of an examination or quiz, nor allow other persons to conduct research or to prepare work, without advanced authorization from the instructor to whom the work is being submitted.
 - c. A student must not use materials from a commercial term paper company, files of papers prepared by other persons, or submit documents found on the Internet.
 - d. A student must not collaborate with other persons on a particular project and submit a copy of a written report that is represented explicitly or implicitly as the student’s individual work.
 - e. A student must not use any unauthorized assistance in a laboratory, at a computer terminal, or on fieldwork.
 - f. A student must not steal examinations or other course materials, including but not limited to, physical copies and photographic or electronic images.
 - g. A student must not submit substantial portions of the same academic work for credit or honors more than once without permission of the instructor or program to whom the work is being submitted.
 - h. A student must not, without authorization, alter a grade or score in any way, nor alter answers on a returned exam or assignment for credit.
 - i. *Unofficial:* if a student has an assignment in one course that is similar to an assignment for another class, *two separate* assignments must be completed i.e.: One paper may not be submitted to two different classes.
- 2. Fabrication:** A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, and citation to the sources of information.
- 3. Plagiarism:** Plagiarism is defined as presenting someone else’s work, including the work of other students, as one’s own. Any ideas or materials taken from another source for either written or oral use must be fully acknowledged, unless the information is common knowledge. What is considered “common knowledge” may differ from course to course.
 - a. A student must not adopt or reproduce ideas, opinions, theories, formulas, graphics, or pictures of another person without acknowledgment.

- b. A student must give credit to the originality of others and acknowledge indebtedness whenever:
1. directly quoting another person's actual words, whether oral or written;
 2. using another person's ideas, opinions, or theories;
 3. paraphrasing the words, ideas, opinions, or theories of others, whether oral or written;
 4. borrowing facts, statistics, or illustrative material; or
 5. offering materials assembled or collected by others in the form of projects or collections without acknowledgment

4. Interference: A student must not steal, change, destroy, or impede another student's work, nor should the student unjustly attempt, through a bribe, a promise of favors or threats, to affect any student's grade or the evaluation of academic performance. Impeding another student's work includes, but is not limited to, the theft, defacement, or mutilation of resources so as to deprive others of the information they contain.

5. Violation of Course Rules: A student must not violate course rules established by a department, the course syllabus, verbal or written instructions, or the course materials that are rationally related to the content of the course or to the enhancement of the learning process in the course.

6. Facilitating Academic Dishonesty: A student must not intentionally or knowingly help or attempt to help another student to commit an act of academic misconduct, nor allow another student to use their work or resources to commit an act of misconduct.

XI. Probationary Status

The Indiana University Musical Theatre B.F.A. is not a "cut" program. However, lack of commitment to B.F.A. training or adherence to B.F.A. Handbook guidelines is cause for probationary status.

Student is informed by The Director of the Musical Theatre Program and faculty that they are not fulfilling B.F.A. expectations, specifics will be provided and a course of improvement will be charted. If after a month no improvement is noted student will be placed on probationary status for one semester.

During the probation period, the student is expected to focus their energies on weaknesses identified and communicated to student by faculty. The probationary period lasts until the next end-of-semester review, and the student is required to seek the guidance of the relevant faculty on a regular basis. A student on Probation may also experience casting limitations during that time – the faculty reserves the right to limit production and show opportunities during the probationary semester(s).

XII. Musical Theater B.F.A. Audition Policy

The Department of Theatre, Drama and Contemporary Dance is committed to racial, cultural, social, and individual equity. Casting for all school-sponsored productions is open to any student of Indiana University regardless of race, ethnic origin, sexual orientation, or gender identity. Non-traditional and equal-opportunity casting is embraced as standard practice.

Main stage musicals are not pre-cast. They are cast only via the audition process. Everyone must audition to be in a main stage musical.

The Department of Theatre, Drama, and Contemporary Dance allows any IU student to audition for all theatre productions. Auditions for dance concerts are only open to dance majors. While the Department models professional guidelines in conducting auditions, we also acknowledge that care must be taken when dealing with students in this process.

B.F.A. students are required to audition for both mainstage musicals and to accept the role/roles in which they are cast.*

B.F.A. students are encouraged, not required, to audition for Mainstage plays.* If a B.F.A. student is NOT cast in a musical but they ARE cast in a play then they must accept the role in the play.

If you accept a callback for a main stage production, you must be willing to accept the role if cast.

Know the musical and plays you're auditioning for. Read the script, libretto, or a very good synopsis.

Although we believe auditioning and working outside of IU in professional settings is valuable for your development, main stage musical productions take precedence over **all** other performance opportunities.

If you are planning an independent production it **must not** conflict with the mainstage musical rehearsals and performances.

Auditioning for productions outside of the Department of Theatre, Drama and Contemporary Dance must be approved by the Director of the Musical Theatre Program. Approval will be granted on a case by case basis. If you have an upcoming audition please send the Director of the Musical Theatre Program an email request for permission including **dates** (first rehearsal, opening night, and closing performance), **title of show** and the **name of the theatre company** or producing organization. The request form can be found in the Files section of the B.F.A. MT Canvas page.

Students are cautioned that over-extension may hinder their creative and academic growth. It is required that students seek advisement from their academic advisors and/or the Director of the Musical Theatre Program on auditioning for and/or accepting more than one production per semester.

*Incoming First Years do not audition for or perform in any main stage productions for their first semester. They may be cast in Independent Projects, University Players, and other performing

opportunities provided the rehearsal and performance period does not exceed three weeks. For the First Year B.F.A. Musical Theatre Major, it is important that the first semester is about acclimating to the college lifestyle and rigorous schedule and training. First Years will audition for the spring main stage musical at the end of the fall semester. They are also encouraged to audition for the main stage plays in January at the beginning of the spring semester.

XIII. Guidelines for Understudy/Swing/Standby/Cover (U/S/S/C)

One of the most difficult jobs in the musical theatre profession is that of the Understudy/Swing/Standby/Cover. During your 4 years in the IU Musical Theatre B.F.A., it is encouraged that you be cast at least once as a U/S/S/C in a main stage musical. While **you may be cast in an U/S/S/C position more than once during your undergraduate career**, you will only be required to submit your script with your notes only one time.

1. In order to prepare students for this challenging position, both main stage musicals will have both swings and understudies. The number of swings and understudies will be determined by the director and/or choreographer of each production. Internal Covers will be assigned as necessary.
2. Duties of a swing and understudy include: learning and memorizing blocking, choreography, music (including harmonies), and lines. In the event that the actor you cover is absent for rehearsal or performance, you must be ready to go on for them.
3. As a swing or understudy, you must schedule a meeting with Professor Lauren Haughton Gillis before rehearsals begin to discuss your responsibilities. After that meeting, you may set up other check ins during the rehearsal process.
1. You will attend all rehearsals (at the director and/or choreographer's discretion), techs, dress rehearsals, and performances. You will create an understudy book/show bible that you must turn into Professor Lauren Haughton Gillis at the end of your run.
4. If you must miss rehearsal due to illness or pre-scheduled, permitted absence you will get your blocking and choreography from the Stage Manager and Dance Captain or Assistant Choreographer.
5. Each director will appoint an assistant or associate director and each choreographer will appoint an assistant or associate choreographer and a dance captain.
7. You will keep a detailed script with your notes and blocking written down in your own code/notes, etc. See the stage manager should you wish to have a ground plan printed out for your use in your script. Keep clear, detailed notes on your blocking. It is ideal to have a separate script for each principal role you are covering, but not necessarily for each track you cover in the ensemble. You will submit this to Professor Lauren Haughton Gillis immediately after the closing performance of the show.
8. It is understood that as you must accept a role when cast, you must also accept an U/S/S/C position when cast. Second-semester seniors are exempt from having to fulfill this *only* if

they have fulfilled the requirement in a previous semester. Certain situations may apply for exemption for other students, but only after a thorough conversation with and consideration by the Director of the Musical Theatre Program the director, music director, and the choreographer of the production.

9. Understudies/Swings/Standbys/Covers do not receive a guaranteed performance unless under very specific circumstances. There are also no guaranteed costumes for swings and understudies.
10. While not included in the list of understudy types above, the Alternate is another form of understudy. This can apply to an actor who performs anywhere from one to half of the performances of a certain role per performance week. Sharing a role between two actors is known as double-casting. Depending upon the needs of the production and the program, a musical may be double-cast in one or more roles.

XIV. Assisting Faculty Creative Teams on Main Stage Productions.

Any student who is interested in assisting the Director, Music Director, or Choreographer of a main stage musical should approach said Director, Music Director, or Choreographer well in advance of rehearsals. It is common for the Director and Music Director to have an assistant or associate, and for the Choreographer to have an assistant, associate (or both), and a dance captain (who will usually be in the cast). The duties and responsibilities of the assistants/associates/captains will be at the discretion of the Director, Choreographer, and Music Director of the production.

XV. Rehearsal and Performance Etiquette and Practice

1. You will be in many performance classes, rehearsals and performances in which you will be expected to maintain a sense of etiquette surrounding the artistic process.
 - a. **Arrive at all rehearsals early and ready to work.** It is impossible to begin work at the scheduled time if that is also your arrival time. Give yourself time to arrive, warm up, and focus.
 - b. **Keep quiet and stay as focused as possible.** The process takes the collective concentration of everyone involved. Talking, chatting, giggling is extremely distracting. Stay focused on the person conducting the rehearsal or class. Cell phone, iPad, laptop use restricted to use related to rehearsal i.e.: recording music and/or blocking.
 - c. **Read ahead on the rehearsal schedules** - know exactly what will be worked on within upcoming rehearsals. Full memorization isn't necessary, but knowing the material is expected before staging/singing rehearsals.
 - d. **Off-book:** Once a scene or a song is staged, it is understood that the next time it is reviewed in rehearsals that the actors shall be completely off-book for that scene or song. i.e., music, blocking, staging, and choreography should be completely learned by the next rehearsal after it's been taught.
 - e. **Privacy/Copyright:** The personal photography, video recording, or audio recording of any portion of any rehearsal is strictly prohibited, except for these specific instances:
 - i. Actor is recording their melody/harmony in music rehearsal

- ii. Stage Management is recording a particular piece of staging or choreography for designers, swings, or understudies, in which case the video/audio file will be uploaded for private viewing on Box and shared only with the persons intended. No one else may or will view or hear these files and under no circumstances may they be shared on any social media platform.
 - f. **Respect your creative teams and instructors** – faculty, directors, music directors, choreographers, designers, stage managers. They are highly skilled professionals and should be treated as such.
 - g. **Respect your fellow cast, crew and musicians.** Embrace behavior that celebrates and supports your fellow artists.
 - h. **Stay productive and positive.** An actor’s demonstration of anguish, impatience, or frustration (even at self) will negatively impact everyone involved. More importantly, an actor’s energy, joy and enthusiasm will positively impact everyone involved. The rehearsal hall/ theatre/ classroom is a productive place where artists gather to explore the process of searching for the authenticity in performance. Every person’s actions have the potential to impact the process.
 - i. **Injuries.** Immediately report an injury sustained during rehearsal or performance to the Stage Manager. They will fill out an accident report. This is an important thing to learn now and for the profession.
2. A Performance Agreement and Rider (attached at the end of this document) will be reviewed and signed by each cast member at the start of every department mainstage production rehearsal. Failure to adhere to the agreement will result in removal from production.

XVI. Physical and Mental Health

A career in musical theatre requires you to work at the optimum level of physical and mental health possibilities. Physical health will dictate how capable you are at meeting the requirements and rigors of the program. Sleep, rest, and nutrition are key components of your training. If you are under the weather, you will not be able to achieve the best possible results from your coursework and rehearsals/ performances.

Mental Health is a key component to your success. If you find yourself having issues related to mental health, you are encouraged to seek some assistance from IU’s Counseling and Psychological Services (CAPS). Their staff work with thousands of IU students every year in group therapy, individual counseling, crisis intervention, and psychiatric services. Staff at CAPS can help students resolve personal concerns that may interfere with their academic progress, social development, and satisfaction at IU. Some of the more common concerns include anxiety, depression, difficulties in relationships, sexual identity, lack of motivation or difficulty relaxing, concentrating or studying, eating disorders, sexual assault and sexual abuse recovery, and uncertainties about personal values and beliefs.

For more information, visit:

<http://studentaffairs.iupui.edu/health-wellness/counseling-psychology/index.shtml>

XVII. Student Misconduct

Indiana University has a vast network of offices that deal with issues of Student Misconduct. Please visit the links below and learn about procedures and your rights and responsibilities.

Code of Student Rights, Responsibilities and Conduct:

<https://studentaffairs.indiana.edu/student-conduct/index.shtml>

Division of Student Affairs – File a Report:

<https://studentaffairs.indiana.edu/student-conduct/file-a-report.shtml>

XVIII. Alcohol and Drug-Free Campus Policies

The Department of Theatre and Drama at Indiana University is committed to the enforcement of the Alcohol and Drug-Free Campus Policy for all students and employees of the University at all times.

Here are the highlights of the policy, as stated in the IU student handbook:

3. The unlawful manufacture, distribution, dispensation, possession, or use of a controlled substance (usually referred to as illegal drugs listed under the Federal Controlled Substances Act*) and alcohol is **prohibited on University property or in the course of University activity**.
4. Any student (or IU employee) found to be under the influence of alcohol or a controlled substance while on university property, or in the course of any university activity, may experience any of the following disciplinary action(s), which are consistent with local, state, and federal law:
 - a. **EXPULSION of TERMINATION OF EMPLOYMENT**
 - b. **REFERRAL FOR PROSECUTION**
 - c. **COMPLETION OF A REHABILITATION PROGRAM**
5. When a student's (or employee's) use of alcohol or controlled substances away from the University (off-campus) can reasonably be established as the cause of poor attendance, poor performance, or a danger to other students or employees at the University, they may be counseled to seek rehabilitation from available resources (listed below and on the IU website).

How you conduct yourself in the public eye should be of importance to you and your peers. Given the high visibility of this program within the university and in the Bloomington community, you are automatically a representative and an ambassador of the Department of Theatre & Dance. Please keep this in mind when you're attending other events, and even, to a degree, when you're just out and about, and especially in your social media presences. Because you are a performer, you are a known personality! That's a crucial component of show business, and it's something that, if you aren't already, you should start to become aware of today.

Indiana University Musical Theatre Main Stage Production Performance Agreement

Performance Agreement made this _____ day of _____, 20____,
by and between The IU Department of Theatre, Drama & Contemporary Dance and

(Performer's Name as listed in the program)

The Actor shall play: (specify role(s), chorus, or understudy)

Part: _____ Part: _____

Part: _____ Part: _____

in Production: _____

at the _____ Theatre.

I. REHEARSAL and PERFORMANCE CALLS.

Rehearsal shall begin on _____, 20____ at _____ am/pm.

Public performances shall begin on _____, 20____

Final performance is scheduled for _____, 20____

Actor acknowledges that they:

- have reviewed the Rehearsal and Production Calendar
- agree to check IU email daily for updates on calls, costume fittings, and other scheduled events
- agree to attend each rehearsal and performance as called, on time and ready to work
- have reported any existing schedule conflicts to the Stage Manager
- agree to give priority to their participation in this production when scheduling any other events or activities not already reported as conflicts
- will notify the Stage Management team immediately via phone call or text if they are running late

II. REHEARSAL PROTOCOL.

Actor will adhere to the rehearsal protocol as established in the rehearsal room and in the theatre. This includes but is not limited to:

- complying with all safety requirements as outlined by the Stage Manager
- being warmed-up and prepared for each day's rehearsal

- adhering to the off-book deadline as noted in the Rehearsal Calendar
- being attentive in notes sessions following rehearsals
- replacing props carefully in the designated place, and handling your props only
- being respectful of other artists' work at all times

III. ELECTRONICS and FOOD/DRINK POLICY.

- Cellphones must be silenced and put away during rehearsals and performances unless required for recording vocal rehearsals.
- Do not keep your phone on your person during a rehearsal or performance.
- You are permitted to use electronic devices ONLY during breaks and at intermission, and ONLY in designated areas unless you are using your phone to record vocal rehearsals or if while serving as Understudy/Cover/Swing/Dance Captain/Assistant Choreographer or Assistant Director you are using your phone, iPad or laptop to record blocking and choreography.
- If you are dealing with an emergency situation, please speak to the Stage Manager about having your phone available.
- Food is not allowed in the theatre, backstage, nor in the dressing rooms or dressing room hallways. You may eat in the hallways or lobby areas.
- Food is never to be eaten in costume.
- Only drinks in a sealed container are permitted in the theatres. Anything that might be knocked over and spilled is not permitted.

IV. BILLING and PROMOTIONAL MATERIALS.

Actor agrees to:

- provide their photo and bio to be used for promotional purposes
- participate in Photo Call for archival purposes
- allow recording, taping or filming portions of their performance for use in promotional materials
- participate in other promotional opportunities, when available

V. APPEARANCE.

Actor agrees to:

- consult the Costume Designer before altering their appearance in any notable way, including but not limited to: cutting, growing out or coloring hair (including facial hair), piercing, tattooing, or plastic surgery
- make themselves available for costume fittings at reasonable and timely intervals as requested by the Costume Shop

VI. PHYSICAL SAFETY.

- A fight director will set and oversee all fight choreography in rehearsals.
- Moments of intimacy that are required by the production will be staged by an Intimacy Director in rehearsals.
- Any member of the cast or crew who feels unsafe or uncomfortable with moments of violence or intimacy onstage should voice their concerns immediately to the Director, Stage Management and/or the Deputy Representative.

VII. DRUG & ALCOHOL POLICIES.

- In addition to University-wide policies concerning use of alcohol and drugs detailed at <http://enrollmentbulletin.indiana.edu/pages/drycampus.php?Term=1>, the Department of Theatre & Drama has other guidelines, due to the increased safety hazards involved in our productions, the physical nature of the work, and the increased interaction with the general public. And because of the safety hazards associated with our productions, a zero-tolerance attitude is maintained at all times.
- Students cannot be under the influence of any controlled substance or alcohol at any time on campus. This includes, but is not limited to, classes, meetings, rehearsals and performances.
- The same restriction applies when representing Indiana University off-campus at other events and performances.

VIII. ACTOR'S RIGHTS.

- Each actor may reasonably expect to be treated respectfully during their participation in this production. All rules and standards of behavior that apply to any IU activity or class shall be abided by and enforced. Actors will elect a Deputy Representative, who may represent the actors in any issues that may arise. Actors Equity Deputy Packets will be handed out to the deputies, and the deputies should familiarize themselves with the expected duties.
- Actor agrees to inform the Deputy Representative and/or Stage Management team of any issues they may be experiencing which may interfere with the safe, creative, and timely performance of their duties.
- Actor understands that this Agreement may be terminated at the discretion of the Director and/or Department should the Actor not adhere to the Agreement.
- Student performers are strongly encouraged to familiarize themselves with the IU Code of Student Rights, Responsibilities, and Conduct. In cases where this code has been violated, or when a student performer is threatened or harmed by another student, guidance and protection is available. Go to: <https://studentaffairs.indiana.edu/student-conduct/index.shtml> to review the Code and/or learn about your options in case of conflict.

Acceptance of Agreement is indicated by signatures of each party:

Actor Signature

Director Signature

Stage Manager Signature

Date

/ /

PERFORMANCE AGREEMENT RIDER

BACKSTAGE/TECH REHEARSAL/RUN ETIQUETTE:

- When moving into the theatre for technical rehearsals and the run of the show, maintain the highest respect for fellow cast members, stage managers, musicians, and all running crew.
- Obey stage managers without question.
- Continue to take notes from the production team with respect and without any defense.
- Giving any performance notes to a fellow actor is absolutely prohibited under any and all circumstances. Give any notes or concerns to the stage manager *only*. Do not take any performance notes from a fellow actor under any circumstances. If you are receiving notes from a fellow actor, thank said actor, and approach a stage manager at your next opportunity and tell them. Do not engage the other actor in an argument.
- Keep conversations in the dressing room at a very low volume from half-hour call through the final moment of the performance
- All vocal warm-ups must be completed before the half-hour call - any vocalizing backstage after half-hour is not permitted.
- Phone use is only permitted during official breaks called by the stage manager. This includes texting, checking email, games, social media, or any sort of activity on the device.
- Be aware of your dressing room surroundings and keep a neat and clean dressing table space.
- Observe smart personal hygiene in the dressing room: use deodorant, mouthwash, wear clean socks, shoes, and underwear.
- Be mindful of your surroundings when applying hairspray, spray deodorant, or any other aerosol product. Avoid using perfume, cologne, as they can be irritants to many people.
- Costumes will be treated with care and respect. Neatly hang up all costume pieces and place show shoes in their proper locations after taking them off. Obey the wardrobe crew/dressers. They are not there to pick up after you at all, unless they specifically tell you otherwise.
- There is zero tolerance for touching or wearing anyone else's costumes or wigs.
- There is zero tolerance for touching any props that you do not actually use during the performance, and you should only handle your props at appropriate times.
- Any music playing, even on headphones, is not tolerated backstage at any moment.
- Turning down/off the backstage PA system speakers is not allowed for any reason.

- Pay attention to the PA system backstage and be aware of your upcoming entrance cues. Only you are responsible for your entrances.
- The burning of candles and incense is prohibited backstage at all times.
- No eating, smoking, or drinking in costume/wigs. Water is tolerated, but keep a towel nearby for any spills or drips.
- All foods and liquids are banned from dressing rooms, aside from water.
- If there are any body microphones used in the show, be mindful: anything you say or anyone you listen to can and *will* be heard.
- Obey strictly the sound crew’s directions on how to remove your microphone and where to place it at the end of a performance.

ON THE DECK/ON STAGE

- Absolutely no liquid or food is allowed on the deck at any time.
- Playing games during rehearsals or performances (i.e. “Pass the [Insert Object Name Here],” “Make Faces at Everyone Upstage of You,” “Do Funny Things in the Wings,” “Unexpected Objects in the Props,” any “I’ll Make You Laugh” game, etc.) is not tolerated at any time.
- Respect the backstage traffic and choreography as much as its onstage equivalent. Check with stage management before watching any of the show from the wings.
- No talking at all in the wings while waiting to enter or after exiting, unless it’s an emergency. In that case, find a stage manager and whisper your concern to them.
- Treat your curtain call as part of your performance. Underdressing costumes with street clothing in order to make a speedier exit after the curtain call is absolutely prohibited.
- There is zero tolerance for any photographing, audio recording, or video recording of the performance from the wings.

Acceptance of Agreement is indicated by initials of each party:

_____	_____	_____
Actor	Director	Stage Manager
_____	_____	_____
Date	Date	Date