

Brown University/ Trinity Repertory

Company

Programs in Acting and Directing

Student Handbook

2020/21

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BROWN UNIVERSITY/TRINITY REPERTORY COMPANY

MFA PROGRAMS IN ACTING & DIRECTING

STUDENT HANDBOOK

2020-21

The primary goal of the Brown/Trinity MFA Program is to prepare its graduates for work in the professional theatre. From the beginning of their training, students are expected to conduct themselves as professionals in relation to their work, whether it be attendance at a class, rehearsing scenes and projects, acting in a performance, or working in the studios.

The Programs

MASTER OF FINE ARTS IN ACTING

The professional actor training program is based upon a rigorous daily schedule of prescribed classes, required of all students. The single core curriculum is comprised of acting, voice, physical theater, directing, and playwriting classes taught by a resident faculty and supplemented by frequent workshops in specialty areas led by guest artists from the professional and academic arenas. Technique work continues throughout the three years of study. As the student moves through the program, there is a progressive shift in emphasis from the acquisition and refinement of skills to their practical application.

In addition to classroom work, frequent acting assignments in Brown/Trinity Rep or Trinity Repertory Company productions are an important component of actor training. Acting students will participate in a variety of fully mounted studio and professional productions. Understudy duties in Trinity Rep productions are also assigned; the combination of understudy and performance work at Trinity Rep enables students to acquire their Equity cards upon graduation.

Our goal is to train actors and directors who will be intelligent, active collaborators—actors who are responsible as well as responsive, directors who listen as well as they lead. We are dedicated to providing our students with the means to form their own individual technique- a working method based upon technical skill, intellectual curiosity, and personal artistic vision that will support them as they continue the process of education and exploration that constitutes a life in the theatre.

YEAR ONE: REALISM

- Acting: Scene study in modern and contemporary realism, introduction to verse.
- Physical Theater: Contact Improvisation, Laban, Physical Play, Viewpoints.
- Voice: Breathing, resonance, and production of sound; application of technique to contemporary text, introduction to verse.
- Speech: Placement, articulation, and introduction to the International Phonetic Alphabet.
- Alexander Technique: Mindful undoing of learned tension, mastery of inhibition and direction.
- Directing: Text analysis, dramatic action, staging of realism; Director's Lab.
- Dramaturgy: Analysis with national and global context; diversification of curriculum from a Western European tradition.
- Playwriting: Introductory workshop culminating in a festival of one-act plays

YEAR TWO: VERSE

- Acting: Scene study in Shakespeare and heightened language
- Physical Theater: Composition, Stage Combat, Devising, Afro-Caribbean and contemporary dance techniques
- Voice and Speech: Application of technique to verse texts; character work; introduction to dialects.
- Singing: Private lessons in technique.
- Alexander Technique: Group work and private sessions.
- Directing: Heightened language, articulation, and vision; Director's Lab.
- Playwriting (elective): Solo work, one-act and full-length plays.

YEAR THREE: STYLE

- Acting: Challenges in style from Greek drama to contemporary non-realistic texts.
- Physical Theater: Laban-based character work, thesis support.
- Voice and Speech: Continued application of technique to performance work in Style; advanced dialect tutorials, thesis support.
- Singing: Acting the Song (by invitation only).
- Alexander Technique: Continued private study.
- Directing: Director's Lab (optional)
- Playwriting (elective): Continued work on one-act and full-length plays; support for creation of Thesis Recital.
- Recital: Conceptualization, rehearsal, and performance of a twenty-five minute solo piece.
- Professional Development: Workshops with industry professionals in professional development, on-camera acting.
- Showcase: Curation of material, rehearsal, and performance of an end-of-year showcase for industry professionals.

A complete list of courses is contained in Appendix A.

MASTER OF FINE ARTS IN DIRECTING

Each year Brown/Trinity Rep admits two emerging directors to engage in a rigorous course of study and practice. Over the span of three years each director will create work with a company of MFA actors. As contemporary creative leaders, directors must be versed in the practical aspects of rehearsal and production and responsive to the work of their collaborators. They must possess a broad-based critical foundation, historical and socio-political context, and vision.

The resources of Trinity Rep, Brown University, and Providence, Rhode Island provide an ideal laboratory setting to develop the skills and vision necessary to create live performance.

Through teaching assistantships and proctorships, students earning an MFA in Directing will receive stipend support.

The program is defined thematically in the following manner:

YEAR ONE: Text Analysis, Dramatic Action, Story — Contemporary and Modern Drama

YEAR TWO: Heightened Language — Articulation and Vision

YEAR THREE: Synthesis and Expanded Forms

Each year, a course of study is developed based on four basic components:

- Participation in studio course work in directing, acting, design, playwriting and Director's Lab
- Participation in academic course work in theatrical theory, history, non-Western theatre, and areas of specific interest to the student
- Directing projects including new plays, contemporary/ modern work, and classics
- Professional engagement with Trinity Rep as an Assistant Director

Directors will:

- enroll in Brown/Trinity Rep classes in directing, acting, voice, physical theater, playwriting, and dramaturgy
- register for academic courses at Brown designed to introduce a variety of theoretical concerns and methodological approaches
- participate in collaborative courses, which will combine students and faculty from programs in Playwriting, Acting, and Directing
- assist on Trinity Rep productions
- gain practical classroom experience as teaching assistants with Brown University or Brown/ Trinity faculty
- direct a workshop production of a contemporary/modern play
- direct two productions with moderate technical support, including one classical verse play
- direct a thesis project with full design support and extensive technical support
- receive substantial financial funding to launch their work after graduation (current support is \$10,000 per director)

A complete list of courses is contained in Appendix A.

Brown/Trinity Protocols and Plans for Safe Instruction (Updated 8/10/20)

This document will be updated over time to meet the most current Brown University, Trinity Rep, and State of Rhode Island protocols. B/T Faculty, Staff, and Students will abide by all health and safety guidelines and regulations put forth by the State of Rhode Island, Brown University, and Trinity Rep.

The following are important to know:

- Each class of 12 students largely moves throughout the majority of each day as a single pod.
- All whole-class (12-student) studios will be held in large, high-ceilinged theater spaces (4320, 4077, and 5200 square feet, respectively)
- The HVAC systems in these three spaces have been inspected and outfitted with MERV-13 filtration.
- All of our spaces have been reviewed and assessed for capacity by FM and EHS. (EHS walk-through 7/17/20.)

This document has been reviewed and approved by Brown University (Environmental Health and Safety, Deputy Provost Prasad, Provost Locke), and approved by Trinity Rep's Health Advisory Committee:

- **David Savitz**, Interim Dean-School of Public Health, Interim Chair-Epidemiology, Center Director of Epidemiology and Environmental Health, Professor of Epidemiology – Brown University
- **David Tomlinson**, Clinical Assistant Professor of Family Medicine – Brown University Medical School
- **Elaine Desmarais**, AVP Performance Improvement, Regulatory & Corporate Compliance – South County Hospital
- **Louis Giancola**, retired President and CEO – South County Hospital
- **Eve Tucker Keenan, RN, ED.D.**, retired healthcare leader

General Safety Regulations

- Faculty/Staff/Students will wear face masks when in any B/T or Trinity Rep spaces and outside public areas where social distancing may be difficult. Please see below for mask guidelines during different types of classes.
- Social distancing will be enforced. 6' of space minimum is to be maintained at all times. Please see below for more specific guidelines as some classes and rehearsals require different social distancing requirements.
- In the upcoming fall semester, in-person classes and gatherings may be no larger than 20 people. Six feet of distance must be maintained.
- Students, faculty, and staff must check in at Trinity Rep Reception prior to the start of each day and follow the mandatory daily screening procedure.

- In the upcoming fall semester, indoor and outdoor co-curricular gatherings may have a maximum capacity of 20 people; six feet of distance must be maintained. Extracurricular activities may have a maximum capacity of 15 people; six feet of distance must be maintained.
- 125 square feet per person will be the required capacity for each space where classes are held. Clear guidelines and capacity for each studio and performance space will be posted and must be strictly adhered to. Small-group walkthroughs of our spaces for students and faculty will be scheduled with staff the week prior to classes. Walkthroughs with staff will be mandatory for all who plan to attend/ teach classes in person.
- Faculty/Staff/Students are required to self-monitor and record daily temperature and symptoms via the digital tool mandated by the University. Any Faculty/Student/Staff who has a temperature or who is exhibiting COVID-like symptoms SHOULD NOT come to work/class.
- All Faculty/Staff/Students must update their app daily to monitor any potential symptoms and record who they have had contact with each day.
- Everyone must wash hands throughout the day and prior to the start of each class with warm soapy water for at least 20 seconds. In addition to hand washing, hand sanitizer is available hanging on the wall in most spaces.
- When possible/applicable doors and windows will be left open to increase natural ventilation of the spaces.
- Clear pathways through each space will be marked, and appropriate and clear Trinity Rep signage will be created to assist traffic flow. Where possible, building entrance points will be separate from building egress points. Clear spaces for student personal belongings will be made available in each space.
- Shared food spaces will not be available (refrigerators, microwaves, coffee makers). Common areas (couch room, lunch room) will not be available.
- Students/Faculty/Staff are encouraged to bring in their own food or snacks (either non-refrigerated or contained in a personal cooler). Eating outdoors is encouraged; if eating indoors is necessary due to weather, social distancing must be maintained.
 - Shared water fountains will not be available. Faculty/Staff/Students should plan ahead and bring their own water.
- Extra time (at least 30 mins) will happen between classes in order to give time for surfaces to be wiped down, areas sanitized, and time for faculty/students to wash their hands prior to the next class. As mandated in Brown's [Plan for a Healthy and Safe 2020/21](#), exiting students and faculty will be required to wipe down physical property between class sessions, and students and faculty entering a classroom space must do the same.
- All cleaning protocols on p 8-9 of Brown's [Plan for a Healthy and Safe 2020/21](#) must be followed.
- Anyone who begins to feel unwell in any B/T or Trinity Rep spaces should immediately notify their supervisor/professor. They should go home immediately and seek medical advice. Faculty/Students/Staff should not return until symptom free and they are approved to come back after speaking with B/T administration.
- If anyone in the B/T community tests positive for COVID-19 all onsite work and classes will be stopped for 72 hours. Facilities will be cleaned. Brown University and State of Rhode Island protocols will be followed.

- In addition to all required pre-class, post-class, and daily cleaning protocols, on July 29, 2020 Trinity Rep treated all Trinity Rep and B/T spaces with Microshield 360. This spray provides a “broad spectrum” kill which neutralizes gram positive and gram-negative bacteria, certain viruses, fungi, algae, mold, yeast, and spores. It provides an uninhabitable surface for pathogens to live or grow on. This spray will last on surfaces, even if a surface is cleaned, for approximately one year and offers another layer of protection in shared spaces. The plan is to reapply this once a quarter. Again, this is meant to enhance safety and not to replace all necessary cleaning protocols.

General Notes Regarding Masks and Mask Care

Proper usage of masks is important. A mask will make it harder to breathe during exercise initially and participants should self-monitor for symptoms of: lightheadedness, dizziness, numbness or tingling, and shortness of breath

- General Mask wearing reminders
 - Wash your hands before putting on your mask.
 - Make sure the mask covers your nose and mouth and it is secured underneath the chin.
 - It should fit snugly against the sides of your face and you should be able to still breathe.
 - DO NOT touch your mask once it's on, and if you do remember to wash your hands or use hand sanitizer.
 - Never rest your mask up on your forehead, or around your neck.
- Students should monitor the intensity of their classes/workouts as they are getting used to wearing a mask. Bodies will adapt to wearing a mask over a few weeks.
 - If feeling dizzy, imbalanced, or fatigued, the student should stop activity and rest.
 - Students should never remove their mask during class or rehearsal unless absolutely needed.
 - Removed masks should be placed in their own bag. Paper bags are recommended for use with saturated masks. After removing the mask, student should wash hands. Mask should be replaced with a clean one.
 - Students in multiple movement classes a day may require multiple masks.
 - If a mask becomes saturated with moisture from breathing or sweat, the mask should be changed out for a dry mask. *A wet mask is less efficient at filtering bacteria and viruses.
 - Disposable masks should only be worn once and then replaced with a fresh mask. Students should dedicate one mask for Physical Theater courses, which should be changed and laundered after each of those courses.
 - All reusable masks should be cleaned ideally in a washer with hot water and soap and then dried in a dryer prior to next use. Ironing on the highest setting can also disinfect after washing and drying
- Each B/T participant will be issued a mask for in-person PT classes. Should students/ faculty wish to purchase additional masks for personal use, the following brands are noted for their ability to remain in place during physical activity.
 - <https://everbrand.us/products/the-viraloff-mask?variant=32564368015446>
 - <https://halolife.io/products/black-mesh-halo-mask-with-nanofiber-technology>
 - https://about.underarmour.com/news/2020/05/introducing-ua-sportsmask?fbclid=IwAR1v2HjHUzT5NsZt35SOHsh_vj6CfYLoIW_c0j8rvxNMAAdL4vFFJYN9j3mk

Protocols for Movement/Physical Theater Classes

(maximum 12 students, 1 instructor, 1 drummer)

RIDOH protocols for gyms and fitness centers (Phase III) can be found [here](#).

Additional protocols for Physical Theater courses were drawn from Dance USA's document [Task Force for Dancer Health/ Covid-19 FAQ for Dancers and Dance Companies Returning to the Studios](#).

Physical Theater courses for the fall semester are 1Y Embodied Creative Practice, 1Y Physical Play, 2Y Rhythm & Body, 2Y Composition, and 3Y Laban/ Character Development.

- Students, instructor, and drummer must be masked at all times.
- Physical Theater courses will be held outdoors when weather permits, and virtually when outdoors is not possible.
- Activities where distancing can't be consistently, easily, or measurably maintained are not permitted.
- Students must arrive dressed for class.
- For maintaining social distance outside, a spacing device may be needed to maintain a safe distance (such as a length/circle/square of rope that each participant operates within). This would be considered a piece of personal equipment and maintained by each participant.
- When possible, students should be facing the same direction.
- Smaller groups and 1:1 instructor/ student private work may be able to work indoors in our large theater spaces. In that case, 300 sq ft/ person is mandated. No street shoes are permitted in these spaces, as shoes can be a potential transmitter of disease.
- No mutual contact on equipment is permitted without thorough sanitation in between uses. Students will each be issued their own mat and any necessary equipment at the beginning of the semester, and will be responsible for cleaning and sanitizing personal equipment.
- Individuals must maintain 6 feet of distance at all times when wearing a mask. 14' is preferred. 10' minimum is required for classes that increase heart rate and therefore respiration.
- To maintain distancing requirements for small groups indoors, participants will be assigned taped-off quadrants in which to work.
 - Depending on the space assigned for the work and the allowances of that space, these quadrants will vary in size (8'x8', 6'x6', etc). The edge of a personal work quadrant will not be less than 6' from the edge of another participant's quadrant
 - They will not share that quadrant with any other participants. This will allow participants to touch the floor (only inside their work quadrant) and to work barefoot, as the floor space will be considered "personal" equipment. This will allow for the safest and least restricted use of space for each participant.
 - If work quadrants need to be adjacent because of the overall size of the space (much like a checkerboard), the class must be structured to allow for two or more work groups. Students can never work simultaneously in adjacent spaces.
- Sustained contact presents a higher risk of infection and is not permitted. Further consideration about touch and/or permanently assigned work partners (for the duration of the semester) will be considered for next term.

Protocols for Acting Classes

(maximum 12 students, 1 instructor)

- Masks must be worn for scene work and social distancing of 6' must be observed.
- No mutual contact on surfaces is permitted. A dedicated chair will be provided to each student for scene study use in each of the acting class spaces.
- Physical touch is not permitted between scene partners.

We will continue to monitor Actors Equity Association, the professional actor's union, as they work to create guidance around performing in indoor theaters.

Protocols for Alexander Class

(12 students, 1 instructor; 6 students, 1 instructor; private lessons/ 1 student, 1 instructor)

RIDOH Phase III protocols for massage therapists [here](#). APTA-RI guidelines for physical therapy [here](#).

- Spacing 6 feet apart when possible during the session; chairs and tables placed accordingly
- Instructors should wash hands in warm, soapy water for 20 seconds between sessions
- Students should wash their hands prior to each session
- Instructor touch is not permitted in this course.
- All shared surfaces must be sanitized between sessions. Objects or surfaces that are not able to be sanitized are not permitted for use. Contact time for disinfectant (amount of time disinfectant is visibly wet on the surface being disinfected) must be observed for the disinfectant to destroy all pathogens: 10 minutes for sprays and 2-4 minutes for disposable disinfecting wipes. 1:10 bleach/ water solution is required.
- One table/ one room will be dedicated to each Alexander faculty member
- Students and faculty should not touch mouth, nose, or eyes during session

For group classes of 12 or 6 students and one instructor, each student will be issued their own mat for the semester's use, and each classroom will be provided with a chair for each student's use for the duration of the semester. Students will be responsible for regular sanitizing of their own equipment.

Protocols for Voice and Speech classes

(maximum 12 students, 1 instructor)

- Masks must be worn at all times during in person group classes. These courses rely on regular phonation, speaking, and working with frequency/volume/resonance, all of which create respiratory droplets that follow the air currents in the room.
- Appropriate social distancing of at least 6' with a mask on must be observed.
- Street shoes will not be permitted in the studio. Backpacks and personal possessions should be limited to prevent possible outside contamination.
- Students will have dedicated mats/props which will be labelled with student's name. Sharing equipment will not be permitted.
- Some exercises or muscular releases will need to be eliminated from the in person voice/speech studio entirely, as they require the student to put hands on face/mouth. These can be 'hybridized' by the faculty creating a video tutorial, and then assigning it as a home studio exploration.

Protocols for Voice and Speech courses were developed using guidance from the Voice and Speech Trainers Association's official Covid-19 Learning Response document.

Protocols for Singing

(1 student, 1 instructor; 7 students, 1 instructor)

General guidance from [National Association of Teachers of Singing's](#) expert panel from the spring, and the [Performing Arts Aerosol Study](#).

- Due to increased respiratory activity that happens in ensemble singing, larger distances of 10' - 14' must be maintained between singer and instructor. We recommend at least 20'.
- Singers, faculty, and accompanist will wear a mask at all times for indoor and outdoor classes.
- We will revisit the possibility of an unmasked solo singer with a masked faculty member and masked accompanist outdoors in the spring semester.
- Faculty must maintain 20' of distance between themselves and the student singing.
- The floor around each student should be disinfected between lessons.

Co-Curricular Studio Performance work:

- In the fall semester, our actors and directors may engage in required co-curricular Creative Space projects using all guidelines for classes, above. Projects may be rehearsed and shared in person or virtually.
- If in person, only musical instruments that can be played while wearing face coverings (piano, guitar, violin, percussion, etc) are permitted. Masked solo singing will be permitted.

- No external audiences will be permitted for the work; showings will be for B/T faculty and students only. Performance area will be clearly demarcated, and audience will be socially distanced.
- Maximum number of students/ faculty permitted for in-person sharing is 20 (including performers)

Studios and Professional Expectations

CLASSES

- 1) Classes are held five to six days a week. Rehearsals may take place in the evenings and during the weekend.
- 2) Attendance is required at all classes. Failure to adhere to the attendance policy outlined in each class's syllabus places you at risk of academic warning and could lead to dismissal.
- 3) Lateness for class or unexcused absences will not be tolerated.
- 4) **Excused absences include illness, family crisis, and pre-scheduled and approved appointments.**
 - For the latter, students should first contact the Director of the MFA Programs, Angela Brazil.
 - If your pre-scheduled absence has been approved, it is the student's responsibility to notify the instructor/s. *For same-day illnesses, please contact Angela Brazil, Sammi Haskell, and your instructor.*
- 5) Admission of a late student is at the discretion of each individual faculty member. If a student is not admitted for any reason it will be considered as an absence.

If a student is absent for a private session with a faculty member, that student may be denied any additional private appointments. In the case of a legitimate illness on the day of a scheduled private, *it is the responsibility of the student to inform the instructor and Angela Brazil. Students may also wish to contact a classmate, who may be able to use the session.*

Please note that in an effort to maintain creative, focused, and supportive studio spaces, Brown/ Trinity asks that students silence cell phones and put them away during class time.

If the work requires the use of a phone (filming, playing sound cues, taking brief notes, or in cases of family emergency or illness, where a student may need to be available) exceptions may be made. Where a faculty member's policy differs from the above, that policy supersedes this one. Directors may make cell phone policies for their rehearsal rooms or use the one above.

Please remember that deep learning occurs when we witness each other's work, and healthy collaboration exists only when we offer our best to one another.

STUDIO SPACES

Students should make all reasonable efforts to ensure a clean environment conducive to work. We expect each student to respect all studios, theatre and office spaces. Please put all items

away following each rehearsal, and especially after the last class or rehearsal of the day.

Trash is to be placed in the proper receptacles.

Props and/or costumes for classes must be stored in a personal locker. Please do not leave props for projects or classes in the studios. The bookcase in the small green room is also available for props storage.

NO SMOKING is allowed in any part of Trinity Rep. Due to state health regulations, all smoking must take place outside of the buildings and at least 50 feet away from the entranceways. When at the Lederer building, there is a smoking station located in Adrian Hall Way.

During classes NO FOOD OR BEVERAGES WILL BE ALLOWED IN THE STUDIO SPACES with the exception of water in plastic bottles. All food is restricted to the Henderson green room and upper theatre lobby. Garbage must be disposed of properly.

During rehearsals and with the director's permission, food may be brought into the studios but ALL GARBAGE MUST BE REMOVED at the end of the rehearsal. Please don't leave leftover food or drink in any studio, in the basement of the PCPC, or at the bottom of the stairs leading to the Toma and ER Studios.

The green room should be kept clean of props, personal belongings, newspapers and ESPECIALLY LEFTOVER FOOD AND DRINK.

Trinity Repertory Company has a large production and administrative staff. Please respect that other people in the building are working. Students must be careful not to interfere with the normal work of theater personnel and performances.

- 1) The studios are to be put in order after each rehearsal during the allotted rehearsal time. *Failure to clean up after the rehearsal will result in losing the right to use the studios for rehearsals. Project directors will be held responsible for studios left in disarray.* This policy will be strictly enforced.
- 2) There is to be no entry into any studio for any reason when a rehearsal or a class is in progress. If you have left personal items in a studio, they may not be retrieved until the ongoing class or rehearsal has ended.
- 3) The ER and Toma are not sound proof and there can be noise bleed into the Chace Theatre. Therefore, if an audience is assembled in the upstairs theatre, students must use a different studio for rehearsals.
- 4) Please be respectful of the Trinity Rep work and public environments. Hallways, stairwells, restrooms, lobbies, etc. are not to be used for rehearsing or performances.

REHEARSALS

The use of the studios for classes and rehearsals requires careful cooperation between all members of Brown/Trinity. The proper spirit of cooperation can only be fostered in an atmosphere where there is mutual respect for each other's work.

- 1) Rehearsal time is scheduled by signing up for available space on the studio sign up sheets that will be posted for the entire week on the preceding Thursday.
- 2) All scheduled rehearsals should begin on time. Any studio that has been signed out but which is not in use 10 minutes after the time it has been signed out may be claimed by

another student.

- 3) All studios may be scheduled for 1-hour increments. Rehearsals for approved productions will be listed as part of the weekly schedule. Priority is given to productions that are closest to their opening performance dates. Since space is limited, the Production Manager will determine which rehearsals will take place in which studios.
- 4) Directors with productions that are not regular class assignments are given specific rehearsal times for the coming week. These directors are not allowed to sign up for additional time unless granted special permission.
- 5) Space should not be scheduled unless it is definitely going to be used. Cancellations of rehearsal spaces should be done as far in advance as possible in order to give others the opportunity to use the space.

SECURITY

- 1) The Trinity Rep facilities are available for student use Monday - Friday 8:00 am to 10:00 pm, and on Saturday TBA (likely 10a-6p; information coming soon). **Do not enter any part of Trinity Rep except at these scheduled times or you may set off the alarm. This includes the PCPC.**
- 2) Never leave personal belongings in the green room, in the hallways, or in any public area of the theatre.
- 3) If you see someone in the theatre or studios that you do not recognize, find a member of the staff / Trinity Rep Security, or call [Brown Public Safety](#).
- 4) In the event of an injury or medical emergency in one of the studios, [Brown Emergency Medical Services](#) should be called at (401) 863-4111. This number is posted in each studio. Please enter it in your cell phone contacts.

Production Work

A major part of the M.F.A. program consists of performance work outside the classroom, in Brown/Trinity Rep productions and at Trinity Repertory Company. Productions take place throughout the year, and may be directed by students, faculty, members of the Trinity Rep Company and staff, or by invited guests. Brown/Trinity Rep performances take place in our studios, as well as in the Pell Chafee Performance Center. Occasionally student productions are also presented in one of Providence's small non-Equity theatres, in a performance space downtown, or on the Brown Campus. Third year directors' thesis projects are presented with full design and production support.

BROWN/TRINITY PRODUCTIONS

Covid-19 has impacted in-person production opportunities; there will be no in-person performances scheduled with audiences for Fall 2020. Our hope remains that the continued evolution of the public health situation will allow for the possibility of spring in-person productions. What follows below is a description of in-person production-related information.

Performing in and directing full-scale productions outside of the classroom are essential components of Brown/Trinity Rep's training. Although students do not work on productions in the first semester of the first year, from the second semester of the first year onward, they are expected to be rehearsing and performing on a fairly constant basis. Casting is decided by the Program Heads, in consultation with the project directors.

Brown/Trinity productions receive various levels of production support. Assistance from the TRC scene, paint, prop, and costume shops is available on a very limited basis and only through the assistance of the Production Manager.

Each student using a studio or performance space in any capacity will be held completely responsible for the care of the equipment as well as the cleanliness and integrity of the facility.

All students will be expected to usher Brown/Trinity studio productions at least once each year. Ushers will be required to arrive at the theatre 45 minutes before curtain and remain until the audience exits at the end of the performance. Signup sheets are posted approximately one week prior to the performance date. Students are permitted and encouraged to watch the show when they usher.

The upstairs Chace Theatre of Trinity Rep shares a wall with our Toma and ER studios, and noise is sometimes a problem. In the event that a conflict exists, student productions and rehearsals will be required to lower excessive volumes. Failure to run a production or rehearsal in a completely professional and responsible manner that reflects the high standards of TRC will result in the immediate cancellation of that production or rehearsal.

Brown/Trinity sometimes co-produces productions with other local theatres in order to expand public performance opportunities for students. Students will be expected to respect these facilities and follow the rules of their management.

TRINITY REP PRODUCTIONS

Observation and participation in the life and working process of Trinity Repertory Company is an integral part of the training program. The Covid-19 pandemic has impacted production opportunities at Trinity Rep for 2020-21; this situation is evolving as the public health situation changes, and students will be notified of changes in production at Trinity Rep as information is made public.

First-year students typically have the opportunity to understudy roles at Trinity Rep in the fall of their first semester. Due to the Covid-19 pandemic, Trinity Rep will not produce live theater in the Fall of 2020, and these understudy duties will be assigned for another semester during the course of study for the actors of 2023. Understudy assignments are made by Trinity Rep's Artistic Director and Brown/ Trinity's Director of the Program. Understudy duties allow students who are not members of AEA to earn points toward their Equity membership.

In general, students are not considered for Trinity Rep casting until the second semester of their second year.

The number of non-union roles available in a given production depends on the quota of union to non-union actors as defined in the League of Regional Theater's (LORT) contract with Actors' Equity. Students will be considered for all non-union roles which the Artistic Director feels can be performed by any particular student. Students who perform non-equity roles in Trinity Rep productions will be paid \$200 per performance week.

Student casting is done by Trinity Rep's Artistic Director, in consultation with Brown/ Trinity's Director of the Program. Some roles may be offered to students based on consultations with visiting directors or individual auditions. Since each director will have different needs, the casting procedures for productions are flexible. On some occasions, union roles will also be cast with a Brown/Trinity student. In such cases, the student will be paid union wages. Casting of students in union and non-union roles is always based on ratio requirements.

In order for a student to be eligible for a union contract, they must be in excellent academic standing. Should a contract become available in a production, financial need as determined by students' most recent FAFSA will be the next determining factor, and contracts will be awarded in consultation with the Graduate School.

While some conflicts may occur, students cast in Trinity Rep productions will be held accountable for work in their classes. Under certain circumstances, allowances will be made on a case-by-case basis by both faculty and the director.

Evaluation

PROGRESS EVALUATION

Students will receive written evaluations from each faculty member at the end of each fall and a letter of progress in the spring, and will meet privately with the appropriate program heads at the end of each semester to discuss their overall progress. All Brown/Trinity courses will be graded S/NC (Satisfactory/No Credit), in accordance with Brown University grading guidelines. Continuation in the program is contingent upon satisfactory academic progress, which will be assessed on an annual basis.

WARNING STATUS AND TERMINATION

Brown/Trinity is committed to the success of every student. As part of that commitment, the program will address situations when students fail to thrive. The faculty will address concerns with students both verbally and in writing throughout the program. A student may be placed on academic warning when that student is not making sufficient academic progress.

When a student is placed on academic warning, they will receive clear, written explanation of the concerns and instructions detailing the steps to be taken in order to regain good or satisfactory standing. Students will be notified that they have been placed on academic warning in a timely way, and they will have one semester to make the necessary changes. If the deficiencies are not resolved by the deadline, then the student will be dismissed. A student placed on warning will not be allowed to participate in any productions at Trinity Rep or Brown/Trinity.

ACADEMIC CODE

All students are expected to adhere to Brown's academic code and the code of student conduct. They are linked below. Students seeking additional information might access [Brown's Office of Student Conduct and Community Standards](#)

[Brown University's Academic Code](#)

[Brown University's Code of Student Conduct](#)

Our health and safety during the Covid-19 pandemic necessitates a commitment to the safety protocols outlined by Brown University, Trinity Repertory Company, and Brown/ Trinity. Brown's [Covid-19 Student Conduct Procedures](#) are an important component of community safety.

Health and Wellness

The health and well-being of Brown/Trinity MFA students is extremely important. The university offers numerous health and wellness resources for graduate students:

- Please visit [Healthy Brown](#) regularly for updated information on Covid-19 policy, testing and tracing, and best practices for prevention.
- Students seeking more information about [Medical Leave](#) should contact **Associate Dean of Student Support in the Graduate School, Maria Suarez**. Dean Suarez is dedicated to serving graduate students only and is available for any student support needs (Horace Mann 110, maria_suarez@brown.edu, 401-863-1802).
- Students with any after-hours emergencies should call the [Administrator on Call](#) for assistance: 401-863-3322
- [University Health Services](#) is at 13 Brown Street (401-863-3953). Appointment hours are below:
 - Monday- Thursday 9:20a-6:20p
 - Friday 9:40a- 4:20p
 - Saturday- Sunday 9:20a- 3:40p
 - Limited availability on weekends
 - For after-hours advice, students should call the Health Services nursing line: 401-863-1330
- To report and receive assistance with sexual assault (for yourself or a friend), call the [Sexual Assault Response Line](#): 401-863-6000
- [Counseling and Psychological Services \(CAPS\)](#) provides free confidential counseling (Page-Robinson Hall, Room 516, 401-863-3476).
 - CAPS support is available 24 hours/ 7 days a week. If you need to contact CAPS afterhours, please call the number listed above.
 - CAPS offers Saturday appointments for graduate students from 9 am to 4 pm during the academic year at Health Services, 13 Brown Street. Appointments must be made during regular hours, Monday through Friday.
- [Student and Employee Accessibility Services \(SEAS\)](#) coordinates and facilitates services for students with physical, psychological, and learning disabilities, and temporary injuries (20 Benevolent Street, 1st floor)
 - **Students should contact SEAS office if they have a disability or other condition that might require accommodation or modification of any course procedures.** As part of this process, they should be registered with Student and Employee Accessibility Services (SEAS) and provide instructors with an academic accommodation letter from them. For more information, contact SEAS at (401) 863-9588 or SEAS@brown.edu.

Grievance Procedures

Students with concerns about the program and/or their experience at Brown should discuss them with Curt Columbus, Artistic Director of Brown/Trinity, Patricia Ybarra, Chair of the Department of Theatre Arts and Performance Studies (patricia_ybarra@brown.edu), and/or Thomas Lewis, Co-Deputy Dean and Associate Dean of Academic Affairs at the Graduate School (Thomas_lewis@brown.edu), who can advise students as to the formal grievance policy.

The [Graduate School Grievance Procedures](#) can be found in detail at this site.

Miscellaneous

OFFICES AND SHOPS

Items should never be removed from the scene, costume, or prop shops, offices or lobbies for use in scenes or projects. Requests for costumes and props should go through the M.F.A. Production Manager. Costumes and props are not available for class work, except on rare occasions, and only with the cooperation of the Production Manager. When items have been borrowed for projects, it is the student director's responsibility to return them in good condition to the proper location.

Students are not permitted to go directly to Trinity Rep staff to borrow items, even if a cordial and collegial relationship exists. Please go to the M.F.A. Production Manager with your requests.

LIBRARY

The Library will not be available for student use in the coming academic year until further notice. Students may inquire with Jill Jann regarding the availability of plays; Jill will be in the office on occasion throughout the course of the semester. If a play is available for checkout, she will do her best to procure it for you. Below are guidelines for the library during a typical school year.

Brown/Trinity maintains a small library for general use. The plays are filed alphabetically by author, and the anthologies are filed alphabetically by title. We have separate sections for Shakespeare non-fiction items (reference, memoirs, technique, business, history, etc).

To sign out a volume: The library is now catalogued on Computer 1 in a spread sheet titled 'Library,' and to check out something one may simply change the location of that play from 'Here' to 'name of person'. Please return volumes as soon as they are no longer needed.

COPYING

To reduce shared-touch on surfaces and handouts, copy machines will not be available for use in the coming academic year. All materials must be made available electronically. Students may use on-campus printing services/ MyPrint for personal printing.

BICYCLES

There are bicycle racks outside the Trinity Rep Box Office and our Aborn Studio space. Please take care to lock your bike appropriately to prevent theft.

EQUITY MEMBERSHIP CANDIDACY

At the time of this writing, AEA has not approved any indoor productions in the country. Brown/ Trinity will make every effort to graduate actors with enough points to qualify for Equity membership, and acknowledges the guidelines for production work as determined by AEA and the State of Rhode Island continue to evolve.

Eligible students may become Equity Membership Candidates, defined by Equity as a non-professional who is interested in obtaining training for the theater, intends to make a career in the professional theater and is properly registered with Equity. *Proper registration requires a signed non-professional affidavit and a \$200.00 registration fee, which must be paid to Actor's Equity.*

A membership candidate who completes twenty-five (25) work weeks with an Equity company will be eligible to join Actor's Equity Association.

Brown/Trinity will award enough Equity points to all graduating acting students to qualify for Equity membership. Experience leading to Equity membership may take the form of speaking roles, non-speaking roles or understudy positions.

It is each student's individual responsibility to make sure the proper forms have been filed with Equity and that the correct number of EMC weeks have been recorded. Neither Jill Jann nor members of the Production Department are required to assist a student with AEA problems. Students who do not follow up on concerns about their union status may not be eligible to receive their cards upon graduating.

Students who are already members of Equity and who wish to participate in mainstage productions will need to apply for an Equity waiver in order to work as non-professionals with Trinity Rep.

ATTENDANCE AT TRINITY REP PRODUCTIONS/ REHEARSALS

When the theater is in production, students are encouraged to see each of the Trinity Rep productions as often as possible, using the following guidelines:

- 1) When possible, students will be invited to opening nights, but must sign-up on the student callboard. A list will be posted in advance for each production.

- 2) Each student is entitled to 2 complimentary tickets to most Trinity productions by filling out a ticket request form. These forms are located outside of the M.F.A. office. Due to the demand for tickets, it is advisable for students to secure tickets as soon as they are available. Complimentary tickets are never available for Saturday evening performances at Trinity Rep.
- 3) Each student is entitled to 4 complimentary tickets to each Brown/Trinity production by filling out the same comp request form used for Trinity Rep productions. Saturday evening comps are permitted for student shows. Brown/Trinity studio workshop productions, which have limited seating, do not require tickets, and are usually on a first come, first served basis.
- 4) Complimentary tickets that are not going to be used by a student must be returned to the box office as soon as possible (or released if they are at will-call). **Any student who requests a comp and does not use it will not be given any further tickets.** Please release or return tickets in a timely manner so they can be sold.
- 5) In addition, students may attend a production by themselves as often as they wish, subject to that evening's availability. This should be done by following the Staff Standby Policy. Check with Jill for further details.
- 6) Students are encouraged to attend rehearsals for Trinity Rep productions. When attending or observing any rehearsals a student is expected to maintain professional courtesy to the actors and other artists who are working.
- 7) You must procure a ticket in advance to see any student production in the Pell Chafee Performance Center via the means outlined above. If you do not have a ticket when you arrive, you will have to pay for your ticket in cash (at the student price), should tickets still be available.
- 8) PCPC student performances have a Trinity Rep house staff. The House Manager is in charge. Any concerns or ticket issues at the performance should be brought to their attention, but please be mindful and respectful that they may not be able to accommodate your request. Do NOT enter performances through the basement to acquire seating without a ticket. This can cause significant problems for the house staff and patrons and will be reported to Brown/Trinity faculty.

TAPS GUIDELINES FOR EXPENSE REIMBURSEMENTS

Though travel is prohibited for the coming semester, in a typical year the Graduate School offers two grant opportunities for students incurring travel expenses for conference travel or travel related to professional work opportunities.

<https://www.brown.edu/academics/gradschool/conference-travel>

<https://www.brown.edu/academics/gradschool/financing-support/phd-funding/internal-funding-appointments/international-travel-fund>

Reimbursement for this travel should be done through Jo Bynum at TAPS. Specific instructions below:

An important note on reimbursement request submission deadlines: The Controller's Office has a strict deadline for the submission of reimbursement requests. In order to meet the deadline, you must submit your air fare reimbursement request to Jo Bynum, nita_bynum@brown.edu, within 45 days of purchase. Per Diem or hotel/lodging reimbursement

requests must be submitted to Jo with 45 days of your return as determined by your flight itinerary. If you have questions, please contact Jo.

Reimbursements for flights or for conference fees may be submitted prior to travel. Other expenses (per diem, hotel) cannot be submitted until after your return.

How to Submit: The more complete your reimbursement request, the faster you will receive your reimbursement. This is what we need:

- **Graduate Travel Award.** If you have a Graduate Travel Award, or any other award from the Grad School, please forward me the email confirmation you received from the Graduate Council. If you have more than one travel award, please forward each of the email confirmations that apply to your trip.
- **Business Purpose for travel.** Are you going to conduct research? Where and why? Are you attending a conference or are you presenting at a conference? Include details about that along with a copy of the conference brochure listing you as a presenter.
- **Plane or train itinerary.** Brown requires the detailed flight itinerary sent to you by the air carrier you are using, not just an Orbitz/Expedia/JustFly, etc. receipt. The controller's office requires us to send the full itinerary including:
 - airline logo
 - name of traveler
 - dates & times of travel
 - class of travel (coach, economy, business)
 - full cost of the ticket
 - payment information showing you personally paid for the ticket and the last four digits of your credit card.
- I also need a **screen shot** of the bank transaction showing you paid for the ticket, including your name and the last four digits of your credit card.
- **Per Diem.** This is frequently the easiest reimbursement and often covers most travel award grant funds. Instead of submitting individual meal receipts to reimburse meals we will request Per Diem payment. I need to know the exact town you stayed in and the exact dates you were there. I will pull the IRS-allowed per diem rate from online and submit that with your proof of travel the controller's office. The number of days to be reimbursed will be based on your flight/train itinerary. We can reimburse all or part of your allowable Per Diem depending on how much you need to reach your award amount.
- **Lodging.** If you are requesting reimbursement for a hotel stay, keep in mind that Brown requires the receipt you receive when you check out of the hotel (sometimes called a folio), showing your name, the dates of your stay, all charges associated with the room, and payment information including your name and the last four digits of your credit card. The receipt must show that the room was occupied and that a \$0.00 balance is due on the room. If you use Airbnb, send the initial reservation showing your payment info (name, amount, last four digits of your credit card).
- And again, as with flights, we need a **screen shot** of the bank statement showing you paid for the hotel.

- **Ground Transportation.** If you use Lyft/Uber/Taxis to get around while traveling, email your electronic receipts to me. Please also include bank statement **screen shots**.

APPENDIX A

Subject to change

Production work will be scheduled in relation to evolving public health guidance

Brown/Trinity MFA Program Curriculum					
Year One					
1 Credit	1 Credit	1 Credit	1 Credit	1 Credit	Co-Curricular
TAPS 2505	TAPS 2515	TAPS 2535	TAPS 2545		
Actors- Fall	Fundamentals of Acting: Modern and Contemporary Realism	Acting Technique I: Fundamentals of Physical Awareness	Directing I: Fundamentals in Analysis and Action	Playwriting and Dramaturgy	Co-Curricular
	Acting	Speech	Directing 1	Dramaturgy (Columbus)	Understudy Trinity Rep (reschedule to an upcoming semester)
	Voice	Alexander	Directors Lab	Playwriting 1 (Brown/Trinity)	Rites and Reason Residency
	Movement	Movement technique			4X4 (with playwrights)
	McEleney (Moser, Baryshnikov)	Moser	Mertes	DGS/TAPS Faculty	Community Engagement
	TAPS 2555	TAPS 2565	TAPS 2585	TAPS 2575	
Actors- Spring	Advanced Acting: Modern and Contemporary Realism	Acting Technique II: Strength, Expansion and Articulation	Directing II: Collaborative Communication	Playwriting, Dramaturgy and Performance	Co-Curricular
	Acting	Speech	Directing 1	Theater History (Ybarra)	First Look Festival
	Voice	Alexander		Playwriting 1 (Brown/Trinity)	Writing Is Live
	Movement	Movement technique			First Year Studio Projects
	McEleney (Moser, Baryshnikov)	Baryshnikov	Mertes	DGS/TAPS Faculty	
	TAPS 2505	Course # tbd	TAPS 2535	TAPS 2545	
Directors- Fall	Fundamentals of Acting: Modern and Contemporary Realism	Brown Elective	Directing I: Fundamentals in Analysis and Action	Playwriting and Dramaturgy	Co-Curricular/Production
	Acting	i.e. Persuasive Communication	Directing 1	Playwriting 1 (Brown/Trinity)	4X4 (with playwrights)
	Voice		Directors Lab	Text Analysis (Columbus)	Rites and Reason Residency
	Movement		Directing Seminar (Mertes)		
			Design Seminar		
			Artistic Director Seminar		
			Professional Development/Civic Engagement		
	McEleney (Moser, Baryshnikov)		Mertes	TAPS Faculty	
	TAPS 2555	Course # tbd	TAPS 2585	TAPS 2575	
Directors Spring	Advanced Acting: Modern and Contemporary Realism	Brown Elective	Directing II: Collaborative Communication	Playwriting, Dramaturgy and Performance	Co-Curricular/Production
	Acting	TAPS Elective	Directing 1	Playwriting 1	First Look Festival
	Voice		Directing Seminar (Mertes)	Research	Writing Is Live
	Movement		Design Seminar		First Year Projects
			Artistic Director Seminar		
			Professional Development/Civic Engagement		
	McEleney		Mertes	Mertes/TAPS Faculty	

Brown/Trinity MFA Program					
Curriculum					
Year Two	1 Credit	1 Credit	1 Credit	1 Credit	Co-Curricular
	TAPS 2605	TAPS 2615	TAPS 2635	TAPS 2625	
Actors- Fall	Fundamentals of Acting: Shakespeare and Classical Verse	Acting Technique III: Poetic Expression	Directing III: The Director's Vision	Playwriting Dramaturgy Practicum	Co-Curricular
	Acting	Alexander	Directing 2/Design	<i>Selected with advisor:</i>	Shakespeare Intensive (reschedule to an upcoming semester)
	Voice	Singing	Directing Lab	Playwriting 2 (Brown/Trinity)	Verse Projects
	Movement	Movement technique		Community Engagement	Rites and Reason Residency
				Brown Elective- TAPS	School workshops/tour (TBD)
	Moser, (McEleney, Baryshnikov)	Baryshnikov	Mertes	DGS/Brown or TAPS Faculty	
	TAPS 2655	TAPS 2665	TAPS 2685	TAPS 2675 / ???	
Actors- Spring	Advanced Acting: Shakespeare and Classical Verse	Acting Technique IV: Creativity and Virtuosity	Directing IV: Special Topics	Playwriting Dramaturgy Practicum	Co-Curricular
	Acting	Alexander	Directing 2/Design	Community Engagement	Writing Is Live
	Voice	Singing		Brown Elective- Playwriting	2nd Year Productions
	Movement Composition	Movement/Devising			Understudy Trinity Rep
					Pedagogy (prep for teaching)
				Brown Elective- TAPS	Trinity Rep mainstage casting
	Moser, (McEleney, Baryshnikov, Berenson)	Baryshnikov	Mertes	Smith/ TAPS Faculty	
	TAPS 2605	Course # tbd	TAPS 2635	TAPS 2645	
Directors- Fall	Fundamentals of Acting: Shakespeare and Classical Verse	Brown Elective	Directing III: The Director's Vision	Fall Directing Practicum	Co-Curricular/Production
	Acting	Elective	Directing 2/Design	Directing Projects	Shakespeare Intensive (reschedule to an upcoming semester)
	Voice		Directors Lab		School workshops or tour (TBD)
	Movement		Directing Seminar (Mertes)		Rites and Reason
			Artistic Director Seminar		TA at Brown (Fall or Spring)
			Professional Development/Civic Engagement	TA or Proctorship	Pedagogy (Ybarra)
			Design Seminar		Assistant Direct Trinity Rep (Fall or Spring)
	McEleney, Moser, Baryshnikov		Mertes	Mertes	
	TAPS 2655	Course # tbd	TAPS 2685	TAPS 2695	
Directors- Spring	Advanced Acting: Shakespeare and Classical Verse	Brown Elective	Directing IV: Special Topics	Spring Directing Practicum	Co-Curricular/Production
	<i>Selected with advisor:</i>	Elective	Directing 2/Design	Directing Projects	Under the Radar (as possible)
	Acting		Directing Seminar (Mertes)		Writing Is Live
	Voice		Artistic Director Seminar		2nd Year Productions
			Professional Development/Civic Engagement	TA or Proctorship	TA at Brown (Fall or Spring)
	Movement		Design Seminar		Assistant Direct Trinity Rep (Fall or Spring)
	McEleney, Moser		Mertes	Mertes	

Brown/Trinity MFA Programs					
Curriculum					
Year Three	1 Credit	1 Credit	1 Credit	1 Credit	Co-Curricular
	TAPS 2705	TAPS 2715			
Actors- Fall	Third Year Practicum: The Actor as Creator	Professional Development and Performance			Co-Curricular
	Acting	On-camera technique			3rd year Projects
	Voice	Audition technique			Thesis Production (schedule TBD)
	Movement	Professional Showcase			Trinity Rep mainstage casting (schedule TBD)
	Technique/Privates				
	Directors Lab				
	McEleney (Moser, Baryshnikov, Mertes)	Berenson			
	TAPS 2755	TAPS 2765			
Actors- Spring	Third Year Practicum: The Actor as Total Theatre Artist	Professional Development and Performance			Co-Curricular
	Voice	On-camera technique			Thesis Production (schedule TBD)
	Movement	Audition technique			Recitals
	Technique/Privates	Professional Showcase			
	Recitals				
	McEleney (Moser, Baryshnikov)	Berenson			
		Course # tbd	TAPS 2735		
Directors- Fall		Brown Elective	Directing V: Advanced Directing		Co-Curricular/Production
Modules		Elective or Thesis (1 semester)	Directors Lab		3rd year Projects
			Directing Seminar (Mertes)		Thesis Production (schedule TBD)
		Thesis Workshop (TAPS 2975 S09)	Design Seminar		Teaching at Brown
			Artistic Director Seminar		
		Third Year Practicum (TAPS 2705) Trinity-based courses selected with Advisor: Acting, Voice, Movement	Professional Development/Civic Engagement		Assistant Direct Trinity Rep (Fall or Spring)
		Campus Faculty/Mertes or McEleney	Mertes		
		Course # tbd	TAPS 2775		
Directors- Spring		Brown Elective/	Directing VI: Contextualizing Practice		Co-Curricular/Production
Modules		Elective or Thesis (1 semester)	Directing Seminar (Mertes)		Thesis Production (schedule TBD)
			Design Seminar		Teaching at Brown
		Thesis Workshop (TAPS 2975 S09)	Artistic Director Seminar		Professional Development
			Professional Development/Civic Engagement		Assistant Direct Trinity Rep (Fall or Spring)
					Under the Radar
		Campus Faculty/Mertes	Mertes		

