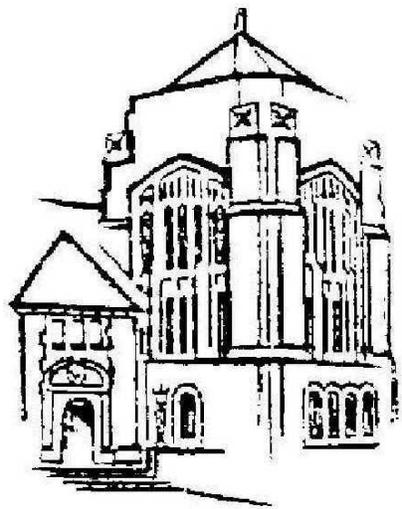


**SCHOOL OF DRAMA  
STUDENT HANDBOOK  
2016-2017**



## **A STATEMENT FROM THE EXECUTIVE DIRECTOR**

Welcome to the UW School of Drama! And welcome to the School of Drama Student Handbook. This handbook is full of answers, but I have no doubt there'll always be more questions. Please don't ever hesitate to ask them. Ask your teachers. Ask the School of Drama staff. Ask me. We are here to help you become innovative and brave artists and thinkers, creative leaders. That leadership begins with the quality and courage of your questioning. I can't wait to hear what's on your minds.

Have a great year!

Warmly, Todd



## EQUAL OPPORTUNITY STATEMENT

The University of Washington reaffirms its policy of equal opportunity regardless of race, color, creed, religion, national origin, sex, sexual orientation, age, marital status, disability, or status as a disabled veteran or Vietnam era veteran. This policy applies to all programs and facilities, including, but not limited to, admissions, educational programs, employment, and patient and hospital services. Any discriminatory action can be a cause for disciplinary action. Discrimination is prohibited by Presidential Executive Order 11246 as amended, Washington State Gubernatorial Executive Orders 89-01 and 93-07, Titles VI and VII of the Civil Rights Act of 1964, Washington State Law Against Discrimination RCW 49.60, Title IX of the Education Amendments of 1972, State of Washington Gender Equity in Higher Education Act of 1989, Sections 503 and 504 of the Rehabilitation Act of 1973, Americans with Disabilities Act of 1990, Age Discrimination in Employment Act of 1967 as amended, Age Discrimination Act of 1975, Vietnam Era Veterans' Readjustment Assistance Act of 1972 as amended, other federal and state statutes, regulations, and University policy. Equal Opportunity and Affirmative Action compliance efforts at the University of Washington are coordinated by the Office of Equal Opportunity and Affirmative Action, University of Washington, 231 Gerberding Hall, Box 351240, Seattle, Washington, 98195-1240, telephone 206.543.1830 or email [eoaa@uw.edu](mailto:eoaa@uw.edu).

The University of Washington is committed to providing access and reasonable accommodation in its services, programs, activities, education and employment for individuals with disabilities.

For information or to request disability accommodation contact:

- [Disability Resources for Students \(DRS\)](#) (Seattle campus, matriculated students), 448 Schmitz, Box 355839, phone 206.543.8924/V, 206.543.8925/TTY, 206.616.8379 (FAX), or e-mail [uwdss@uw.edu](mailto:uwdss@uw.edu)

## GRADUATE PROGRAM MISSION STATEMENT:

The School of Drama investigates the art of theatre and performance – its practice, history, meaning – and fosters a spirit of inquiry by providing artists and scholars with tools for critical and inventive thinking and opportunities for practical application.

## UNDERGRADUATE PROGRAM MISSION STATEMENT:

The faculty of the School of Drama considers the optimum preparation for the theatre artist to be comprised of a liberal arts undergraduate major in drama and a graduate conservatory education. Therefore, the School's BA program is dedicated to providing a well-rounded major within a liberal arts context. Almost half of this major is devoted to theatre history, theatre literature and criticism; the balance consists of courses in all elements of production. The breadth of required general education courses is viewed as a means to an enriched artistic expressiveness.

## THE VALUE OF A LIBERAL ARTS EDUCATION:

<http://www.artsci.washington.edu/COD2005/GutersonRemarks.htm>

## **SCHOOL OF DRAMA MAIN OFFICE –**

Hours: 8:00 am-12:00 pm and 1:00-5:00 pm

**SCHOOL OF DRAMA WEBSITE:** [drama.uw.edu](http://drama.uw.edu)

## **ADMINISTRATION**

**Todd London - Executive Director**

**Odai Johnson - Graduate Program Coordinator (GPC)**

Professor London is the chief administrator of the School of Drama. He is ultimately responsible for all of our programs: Bachelor of Arts, Master of Fine Arts, Doctor of Philosophy and the Production program. Each of the academic programs is headed by a faculty member designated as Program Head; however general questions concerning graduate programs should be directed to Odai Johnson, GPC.

## **Executive Council**

Chaired by the Executive Director, this committee, comprised of the Program Heads, meets frequently to discuss policy and practices of the School of Drama and to advise the Executive Director. Decisions formulated by this body are brought to the faculty at the regularly scheduled faculty meetings for final approval. One of the principal functions of the Executive Council is to act as the School's Curriculum Committee.

## **FACULTY PROGRAM HEADS**

- |                                               |                       |
|-----------------------------------------------|-----------------------|
| • BA                                          | Andrew Tsao           |
| • Acting (MFA) and Directing (MFA)            | Valerie Curtis-Newton |
| • Design (MFA)                                | Geoff Korf            |
| • Theatre History, Theory and Criticism (PhD) | Odai Johnson          |

**A complete faculty list with bios and contact information is available at:**

<http://drama.washington.edu/people/faculty>

## **MAIN OFFICE/FRONT DESK**

**OFFICE ASSISTANT – Josh Beerman - HUT 101 - (206) 543-5140 [beermanj@uw.edu](mailto:beermanj@uw.edu)**

**10am-noon, 1-5pm**

Please check with Josh first, he should be able to help you or to point you in the right direction. This is where you can come for:

- Room reservations
- Keys and room combinations
- Lost and found
- Help with office machines
- Faculty office hours + teaching schedule
- UW paychecks
- Appointments with Todd London
- Reporting of lights out, broken furniture, custodial problems, etc., for Hutchinson
- Supplies
- Getting HuskyID cards scanned for access to Hutchinson Hall
- School of Drama calendar
- Complimentary tickets to Seattle area theatre productions

If Josh isn't there, please come straight back to HUT 105B to see Sue.

**Counseling Services Coordinator - Sue Bruns - HUT 105B - (206)543-0714 [sryan@uw.edu](mailto:sryan@uw.edu)**

- Graduate School rules and regulations and graduate student files
- Graduate applications
- Graduate student rosters and contact sheets
- Drama e-mail listservs
- Time schedule and curriculum information, course evaluations
- Entry codes & registration information for graduate students
- TA/GSA appointment, employment files

**COMPUTER SPECIALIST -- Gretchen Shantz HUT 101 - (206)221-1597 [gshantz@uw.edu](mailto:gshantz@uw.edu)**

Part-time. Assistance with computer problems or challenges

**ADMINISTRATOR -- Kathy Burch - HUT 105A - (206) 543-1746 [kburch@uw.edu](mailto:kburch@uw.edu)**

- Academic budgets
- Office supervision
- Academic payroll and time sheets
- Scholarship processing
- UW and School of Drama forms
- Travel

**BA ACADEMIC ADVISOR -- Caitlin Goldbaum HUT 129 - (206)543-4204 [goldbauc@uw.edu](mailto:goldbauc@uw.edu)**

- Undergraduate requirements, student files, degree audits/processing
- Registration (entry codes, including running crews, waiting lists)
- Audition and course applications for advanced classes
- Forms (Preliminary Major forms, graduation applications & petitions, School of Drama scholarship applications, etc.)
- Evaluation of drama transfer credits
- Evaluation of drama degrees for drama primary endorsement (Masters in Teaching Degree)
- Internship opportunities
- Study abroad opportunities & evaluation of foreign study drama credits
- Majors seminar calendar (Drama 401)
- Career resources
- Drama BA email lists (subscribing, posting)
- Undergraduate grant information

**The adviser can give you considerable help, but you are still ultimately responsible for your progress at the University.**

**EXTERNAL RELATIONS AND MARKETING DIRECTOR --Holly Arsenault - HUT 104B - (206) 221-6797**

- Marketing / Communications
- Public Relations
- Development
- Community Engagement
- Donor Cultivation
- Special Events
- Alumni Relations

**CONSTITUENT RELATIONS OFFICER – Bobbin Ramsey HUT 112B - (206) 685-0600 – aramsey2@uw.edu**

Marketing / Communications Assistance  
Patron Services  
Gift Processing  
Data Management / Analysis  
Production and archival files  
Newsletters / Programs  
Board Liaison

**FISCAL SPECIALIST — HUT 101 - (206)-543-5142**

Procard reconciliation  
Travel arrangements  
Reimbursements  
Budget reconciliation  
Ordering equipment and supplies  
Equipment inventory

**DRAMA LIBRARY - HUT 145 - (206)-543-5148**

**LIBRARIAN – Angela Weaver aw6@uw.edu**

<http://www.lib.washington.edu/drama>

Anyone with a University Husky card may check out books. The excellent Drama Library is housed on the ground level of Hutchinson Hall. Supporting production and academic needs, the library has more than 40,000 monographs and 195 current magazine subscriptions. It owns more than 14,000 acting editions, 230 CDs with more than 33,000 sound effects, historical patterns and dialect tapes. Interlibrary loan services are available with other research libraries. The Drama Library is open 52 hours a week, and is staffed by a librarian (Angela Weaver), a tech (Patrick Scheible) and several students.

**PRODUCTION OFFICE - HUT 119 - office hours Monday - Friday, 11:00am - 6:30pm**

**GENERAL MANAGER FOR PRODUCTION - Anne Stewart - HUT 119 - (206)543-0790 astewart@uw.edu**

Building coordinator  
Production schedule information  
Production budget information  
Production assignments  
Running crew management  
Theatre keys/access oversight  
Physical plant problems for theatres (lights, etc.)  
All production related questions and information  
Oversight of Stage Managers

**ASSISTANT to the GM - Ezra Homison, part time HUT 119 ezrah@uw.edu (206) 685-2291**

**STAGE TECH - Avril Martinez, part time, Hutch 119 avrilm3@uw.edu**

**SHOPS**

**COSTUME SHOP - HUT 135 - (206) 543-5246 - hours are 8:30am-5:30pm**

- Josie Gardner, Manager jogard@uw.edu

- Valerie Mayse **valmayse@uw.edu**
- Deborah Skorstad **drs4@uw.edu**

**SCENE SHOP** - 3941 University Way - (206) 543-5634 - hours are 9:00am -6:00pm

- Alex Danilchik, Technical Director, Shop Manager **alexnd@uw.edu**
- , Technical Director
- Tres Tracy Ballon, Master Carpenter **ttracy@uw.edu**
- Alan Weldin, Scenic Carpenter **aweldin@uw.edu**
- , Scenic Painter
- Andrea Bush, Prop Master **andreabb@uw.edu**
- Jay McAleer, Master Electrician **jmcaleer@uw.edu**

School of Drama Staff and School of Drama Staff and Faculty Directory – 2013-2014

**Mailing address:** Box 353950 Seattle, WA 98195-3950

**Address for emergency:** 4276 Stevens Way Seattle, WA 98195-3950

NAME	PHONE	EMAIL	LOCATION	AREA
<b>ALM, Geof</b> ( <i>combat, pt-time</i> )		gbald@juno.com		Faculty
<b>BOX OFFICE</b> Open: M-F 11:00 - 6:00	543-4880	Or 1-800-859-5342	1313 NE 41 <sup>st</sup> St.	Box 351103
<b>BOND, Tim</b> (Professor)		tjbond07	HUT 112A	Faculty
<b>BRAUN, Kwame</b> (PT Lecturer)			HUT 174	Faculty
<b>BRUNS, Sue</b> ( <i>Graduate Advisor</i> )	543-0714	sryan	HUT 105B	Staff
<b>BURCH, Kathy</b> ( <i>Administrator</i> )	543-1746	kburch	HUT 105A	Staff
<b>BUSH, Andrea Bryn</b> ( <i>Props Master</i> )	543-5634	andreabb	3941 Univ Way	Staff
<b>CONNORS, Bridget</b> (Senior Lecturer)			HUT 115	Faculty
<b>COSTUME SHOP</b>	543-5246		HUT 135	
<b>CURTIS-NEWTON, Val</b> ( <i>Professor</i> )	616-7148	valcn	HUT 110	Head of Performance
<b>DANILCHIK, Alex</b> ( <i>Technical Director</i> )	543-5634	alexnd	3941 University Way	Staff
<b>DRAMA LIBRARY</b> ( <i>Angela Weaver - head</i> )	543-5148	aw6	HUT 145	Librarian
<b>FRACÉ, Jeffrey</b> ( <i>Assistant Professor</i> )	221-0337	fracej	HUT 217	Faculty
<b>GARDNER, Josie</b> ( <i>Costume Shop Manager</i> )	543-2102	jogard	HUT 131	Staff
<b>GOLDBAUM, Caitlin</b> ( <i>BA Adviser</i> )	543-4204	goldbauc	HUT 129	Staff
<b>HAFSO, Scott</b> ( <i>Sr. Lecturer – Speech &amp; Singing</i> )	543-3076	shafso	Penthouse	Faculty

<b>HARTMAN, Karen</b> ( <i>Sr. Artist in Residence</i> )	616-0694	hartman5	HUT 213	Faculty
<b>HOMISON, Ezra</b> ( <i>Production Assistant</i> )	685-2291	ezrah	HUT 119	Staff
<b>JENKINS, Mark</b> ( <i>Professor</i> )	543-0789	markcaro	HUT 111	Faculty
<b>JONES PLAYHOUSE</b> ( <i>Backstage</i> )	685-4212	685-7298 (Box Office)	4045 Univ Way	
<b>JOHNSON, Odai</b> ( <i>Professor, Head of PhD</i> )	543-4183	odai	HUT 109	Faculty
<b>JONES, Zane</b> ( <i>Assoc. Professor</i> )	685-6731	lzane	HUT 104A	Faculty
<b>KORF, Geoff</b> ( <i>Professor, Head of Design</i> )	543-2735	gkorf	HUT 106	Faculty
<b>LONDON, Todd</b> ( <i>Executive Director, Professor</i> )	543-5140	tlondon	HUT 102	Faculty
<b>LYNCH, Tom</b> ( <i>Professor</i> )	685-8657	tplynch	HUT 168	Faculty
<b>MADDEN, Cathy</b> ( <i>Principal Lecturer</i> )	543-7170	cathmadden@aol.com	HUT 215A	Faculty
<b>MAGELSSSEN, Scott</b> ( <i>Associate Professor</i> )	616-9792	magelss	HUT 107	Faculty
<b>MAIN OFFICE</b>	543-5140	Fax - 543-8512	HUT 101	
<b>MARTINEZ, Avril</b> ( <i>Stage Tech</i> )		avrilm3	HUT 119	Staff
<b>MAYSE, Valerie</b> ( <i>Costumer Lead</i> )	543-5246	valmayse	HUT 135	Staff
<b>MEANY STUDIO</b> ( <i>Backstage</i> )	543-6456	543-7188 (Mainstage)		
<b>MERCIER, Skip</b> ( <i>Sr. Lecturer</i> )		skipmerc	HUT 170 & Scene Shop	Faculty
<b>McALEER, Jay</b> ( <i>Master Electrician</i> )	543-5634	jmcaleer	3941 Univ. Way	Staff
<b>MIHAYLOVA, Stefka</b> ( <i>Asst. Professor</i> )	221-6638	stefkam	Hut 112C	Faculty
<b>MONTGOMERY, Anita</b> ( <i>Part-time lecturer</i> ) <b>Win</b>				Faculty
<b>PENTHOUSE</b> (Hughes) ( <i>Backstage</i> )	543-5639	543-5638 (Box Office)		
<b>PhD TA Offices</b> (101/201)	543-5245		HUT 301	
<b>Platt, Myra</b> (Aut)				Faculty
<b>POSTLEWAIT, Thomas</b> ( <i>Affiliate Professor</i> )		postlt		Faculty
<b>RAMSEY, Bobbin</b> ( <i>Constituent Relations Officer</i> )	685-0600	aramsey2	HUT 112B	Staff
<b>RICHLOVSKY, Jane</b> ( <i>Part-time Lecturer</i> ) <b>Fall, Spr</b>		jane@janerichlovsky.com		Faculty
( <i>Technical Director</i> )	543-5634		3941 Univ. Way NE	Staff
<b>SCENE SHOP</b>	543-5634	F2 - 543-7210/Fax - 543-0762	3941 Univ. Way	

<b>SKORSTAD, Deborah</b> <i>(Costumer Lead)</i>	543-5246	drs4	HUT 135	Staff
<b>SMITH, Andy</b> <i>(Design Lecturer)</i>	543-5741	ads7	HUT 166	Faculty
<b>STARRITT, Matt</b> <i>(Part-time Lecturer)</i> <b>Winter, Spring</b>		mgr		Faculty
<b>STEWART, Anne</b> <i>(General Manager)</i>	543-0790	astewart	HUT 119	Production
<b>TA PATP Offices</b> <i>(251, 252)</i>	221-5772		Hut 163	
<b>THONE, Amy</b> <i>(PT Lect)</i> <b>Win</b>				Faculty
<b>TRACY BALLON, Tres</b> <i>(Master Carpenter)</i>	543-5634	ttracy	3941 Univ. Way	Staff
<b>TROUT, Deb</b> <i>(Associate Professor)</i>	616-1785	dtrout	HUT 135	Faculty
<b>TSAO, Andrew</b> <i>(Associate Professor)</i>		tsao	HUT 103	Head of BA Program
<b>WEAVER, Angela</b> <i>(Librarian)</i>	685-3693	aw6	HUT 145	Library
<b>WELDIN, Alan</b> <i>(Half-time Carpenter)</i>	543-5634	aweldin	3941 Univ. Way	Staff

## POLICIES, PROCEDURES & REQUIREMENTS

### ATTENDANCE POLICY

Attendance and punctuality for all classes, crew assignments and performance calls is mandatory. Attendance is understood to be an individual's presence and full participation for the entire time period assigned to the session. Punctuality involves sufficient time to be dressed in appropriate attire, with proper equipment, warmed-up and ready to engage fully in the activity at the beginning of the session. The School of Drama fully supports the attendance and punctuality policies listed in all faculty and staff course syllabi. Students should know and conform to the policies stated in their course syllabi. While serious illness or injury may excuse a student from a session, excessive absences or lateness will call attention to the students' ability to keep pace with the training. If, in the opinion of a faculty member or members, a student has recorded excessive absences, the faculty and staff of the student's option reserve the right to determine future participation in the program.

### PRODUCTION "LATE NIGHT" POLICY

There are no excusable absences from morning classes due to late night work on productions.

### AUDITIONS

The School of Drama presents a variety of "mainstage" and studio productions each year. To help distinguish between the acronyms, here are basic guidelines and audition information.

- **PATP** - (mainstage) directed by faculty, visiting directors, or MFA Directing students; auditions are primarily restricted to PATP students and occasionally undergraduates; performed for 2 weeks in the Playhouse, Studio, or Penthouse Theatre.
- **BA** - (mainstage) directed by faculty or visiting directors; auditions are open to all University undergraduate students, with priority given to Drama majors; performed for 2 weeks in the Playhouse, Studio, or Penthouse Theatre.
- **Directing 2<sup>nd</sup> Year**- (mainstage) directed by 2nd year MFA directing students; auditions are open to all University students; performed for 2 weeks in Playhouse, Studio, or Penthouse Theatre.
- **Directing Projects** - directed by MFA directing students; auditions are open to all - University students and community actors; performed for 3 to 4 evenings, usually in HUT 218. Graduate students in the directing program present one project each quarter. Depending on the length of the piece, the projects usually involve three or four weeks of rehearsal. The maximum weekly hours of rehearsal are limited to 22 2 hours.
- **Other** - throughout the year there are also a variety of Cabaret projects and undergraduate directing scenes that are cast from the general student pool. Audition notices are posted on the callboard and via e-mail. Prepared material is usually required.

### BUILDING HOUSEKEEPING, MAINTENANCE

It is essential that every member of the faculty, staff and student body of the School of Drama show concern and responsibility for maintaining our facilities. All members of the SoD community are expected to report any safety violations and/or observed damage to buildings and equipment to either the **Administrative office** or the **Production office**. This means tell us when a light is burned out or if anything gets broken!

Please remember to keep the building safe and nice looking not only for daily users, but for the general public as well. With UTS productions, directing projects and various other shows, we have many people

coming to Hutchinson to see your work. We want the general public to feel safe, comfortable and to have a good impression of our facilities.

**Custodial services** are limited, throughout the University.

**Routine services** provided are trash removal, floor sweeping, spot mopping, spot vacuuming. They will usually clean the chalkboards and whiteboards, and replenish chalk or markers. They sweep stairwells, sanitize restrooms, collect recycling. Other services are non-existent or are done at a cost to the School. Custodial Services do not dust window sills, desks, computer screens, etc. You can help us make our spaces more pleasant for all of us by observing some guidelines:

**PLEASE:**

- No open drink containers in carpeted areas. If you spill something, please wipe it up immediately.
- Throw your own trash away properly, recycling when possible. There are recycling containers in various places throughout Hutchinson Hall. Please recycle the appropriate items in their respective containers - no garbage with the recyclables, etc.
- Don't put your feet up on furniture or against the walls.
- Do not move furniture/rehearsal blocks/props/flats/door frames to another rehearsal room. You may only use what is in the room you're using!
- Wear white-soled gym shoes in HUT 201, 202 and 208.
- Return rooms HUT 150, 154, 211 to the posted classroom layout after you are finished rehearsing. Don't leave any props or costume pieces in a room.
- Take care of the floors, don't drag furniture, please.
- When using rooms that have technical equipment (HUT 130, 201, 205, 218), take special care with security - closing doors and windows. Do not change lighting plot, without checking.
- If you don't know how equipment works, **please ask**. Never use pins or tape on velour drapes or masking tape on wooden floors.
- Students dressing for performances or classes presented in Hutchinson Hall should use the design wing restrooms rooms to change, if possible.
- If something breaks or doesn't work, let us know so it can be repaired. What we don't **know** about, we can't fix!

**BUILDING SECURITY**

**Due to the number of street persons in the U District neighborhood, it is vital that the security of Hutchinson Hall and other drama facilities be maintained.**

- Be sure to close all windows, especially those on the ground floor when you're finished so no one climbs through from the outside. Our custodian works in the mornings, so there won't be anyone to close up after you.
- No doors should be propped open at night. We've found transients sleeping in closets and in classrooms, and they have gained access through the doors which have been left open. The Costume Shop has had problems with people climbing through their windows.
- The Scene Shop, because of its location, has had problems as well.
- Please be aware - and don't assume that someone else will take the responsibility of closing a door or window.

- If you find a transient sleeping in a room, do not try to deal with him/her yourself. Call 911 then alert the Main office so that they can direct the police to the proper room or witness.
- Do not leave bags, backpacks, purses or leather jackets unattended in a room or the library and expect them to be there when you return. Take them with you even on a quick rehearsal break.

**Alcoholic beverages** are not permitted in School of Drama facilities at any time unless a special permit has been purchased from the State of Washington Liquor Control Board. This has to be cleared with the Executive Director prior to purchase.

**Doors:** Have your UW Student ID (Husky card) scanned by Josh to allow you to enter Hutchinson Hall after building closes (6pm) and on weekends. **Do NOT prop open** any doors or admit someone you do not know into the building. Rehearsals must end by 11pm and the building must be clear by midnight.

### **CABARET**

This space (Hutchinson 205) serves a variety of functions. Weekdays until 5:00pm, it is a classroom space. Later in the evening, it is an Undergraduate Performance Space equipped with lighting and sound systems, drapes, and seating. We invite undergraduates to generate projects for this space - play readings, plays, musical performances, improvisations, etc. - and produce the projects themselves. You must prepare a written proposal including dates, title, cast size, scale of production, audience/number, royalties/number and present it to either the BA Council or UTS Board in the quarter prior to proposed production. There is a student supervisor who will schedule the room and instruct users in operating the equipment and the basic rules in use of the space. See Administrative Policy Memo No. 3 for more information. Use only what is in the space or what you bring yourself for props. You may not use flats, boxes, etc. from other rooms in Hutchinson. After using the space, clean up after yourselves and remove any prop or costume items you have brought into the space.

One last thing - you don't have to use this space only for productions. If you want to get together with a group and work on scenes or technique, feel free to do so.

### **CASTING POLICY** (Memo No. 9, Revised October 2002)

Because of the multiple missions of the School it is impossible to anticipate every problem and potential exception but in general these are the guidelines by which plays are cast.

- I. The School of Drama strives to provide all of its (our) students challenging and significant experiences. We strive to recognize and celebrate the diversity of the student body. Our intent is to allow that diversity to flourish. To that end, the School of Drama adheres to the U.W.'s policy of equal opportunity regardless of race, color, creed, religion, national origin, sex, sexual orientation, age, marital status, disability or status as a disabled veteran or Vietnam era veteran.
- II. School of Drama productions are open to all students (and occasionally to actors from outside the university) with the following exceptions:
  - a. At least one play each year will be cast from among BA students
  - b. Several plays will be selected each year to serve the training needs of the PATP. Casting for these plays may include BA students when necessary.
  - c. Thesis Productions will be cast primarily from the PATP.
- III. All members of the PATP (excluding first year students during Fall quarter) are required to audition and will be cast in roles suitable to their current level of training each quarter. PATP actors may be cast in any production except B.A. shows.
- IV. For Directing Workshops and Projects, the directors will make available a synopsis of the play so that students know what roles they are auditioning for. These productions will be cast with BA, PATP and the occasional off campus person.

- V. When more than one play in the subscription season is casting at the same time, all the directors will work cooperatively to cast. Casting for the subscription season will be completed each quarter before casting for projects.
- VI. The Director of the Undergraduate Program has the right to waive specific requirements associated with casting/audition policies in conjunction with acting courses offered by the School.
- VII. It is the general policy of the School that once an actor has successfully auditioned for a role that he/she will accept the part if cast. However, a BA actor may decline a call back by crossing his/her name off the call back list after the general audition session. PATP actors will follow the policy outlined below.

### **CASTING POLICY PATP**

The faculty is committed to the growth of each actor and director in the program in all aspects of their development. As much as is possible we provide opportunities for actors to be cast in a variety of plays and roles. These same opportunities do not necessarily translate into equitable results. Every effort is made to give each actor in the program opportunities to play a wide range and size of roles. However, it is unrealistic to assume everyone will get to play a lead role while in the program. No casting process exists that can be regarded as fair or desirable to everyone in the casting pool. There is often disappointment, sometimes extremely so, in not getting a desired role or a role of a certain size or significance. This has always been an unfortunate fact of life in the theatre and even though the PATP continues to create more casting opportunities, there can be no guarantees about the size or nature of a role any actor will play while enrolled in the program.

The casting process in any given production is subject to many variables and decisions are made in the context of several plays being cast at the same time, some directed by faculty, some by outside directors and some by student directors. Also, the casting pool changes depending on what year or quarter is current. Casting is based on a variety of considerations all in the service of balancing several intangible and subjective factors including:

- pedagogical considerations
- the director's vision for the play
- an actor's enthusiasm (or lack thereof) for a role
- the perceived quality or skill level of audition or previous work of any given actor
- maintaining standards of excellence in all UW productions

While the students' desires for roles will continue to be taken into account in casting, once final decisions are made it will be the obligation of the actor to accept the assigned role.

An up to date casting history file on each student is kept in the Head's office of each play, role (or roles), director, and theatre space.

The faculty, with student input, continually and forthrightly, in the context of evolving sensibilities, examines these issues. We strive for diversity and inclusion in all such matters. It is the intent of the Program to enable that diversity to flourish. The School of Drama adheres to the University of Washington's policy of equal opportunity regardless of race, color, creed, religion, national origin, sex, sexual orientation, age, marital status, disability or status as a disabled veteran or Vietnam era veteran.

This policy conforms to the policies of the other leading programs around the country.

### **COSTUMES**

The Costume Shop makes some of its stock available for student use.

**For all class work, workshops, and projects –**

The hours for checking out and returning costumes are posted on the door of the costume shop in Hutchinson 135. They change each quarter. The stock employee is also listed on that posting. If you come during those hours someone will be available to work with you. It's that easy. If you cannot come during those hours, you can make an appointment directly with the employee by [email](#).

**Some Limitations:**

Most of the items in costume storage are available for student use. Class work should be thought of as being performed in rehearsal clothing with a significant costume piece or element to enhance the work, rather than a fully costumed event. Student projects or productions that are under agreement with the School of Drama are considered "outside theaters." They are under the same borrowing arrangement as for those organizations.

All items must be returned cleaned and in the condition they were borrowed in. If an item is damaged or broken during your use, there will be a replacement fee. It's like a library book.

**Certain things are off limits to everyone.** They include anything marked "*not for check out, or main stage use only,*" *make up, facial hair and human hair wigs, period hats boots, and shoes, pocket watches and wedding rings, and leather clothing.*

Every item must be returned by the last day of classes each quarter. Failure to return an item will limit your access to the stock in the future, grades will be held, and a replacement fee assessed.

**COMPUTING RESOURCES**

There are many computers available for students to check their email and register online. These are located in the lounges, Library, the theatres and shops. Additional UW PCs are available in UW Libraries and computer centers.

**DISCOUNT TICKET POLICY**

Drama majors exclusively are able to get a Majors Card which entitles you to 1 admission for each Drama show (musical excluded). These cards are available in the Advising Office at the beginning of each year or when a student becomes a major. There is a limit of one card per student.

Drama 101 students are eligible to purchase a 101 card for the quarter they are enrolled. Vouchers are available through the instructor. The price varies according to the studies in that particular quarter.

A student subscription is also available at UW Arts Ticket Office.

MFA/PhD Students receive a yearly pass that entitles them to 1 ticket for each Drama production; pick up the pass in the Production Office.

**EMAIL**

Most communication on campus is done by e-mail. Crew assignment notices, late changes to crew and rehearsal calls, and course-related information will be made by e-mail. Please make it a habit to check

your e-mail regularly during the school day as you are responsible for any information disseminated in this manner.

## **EMPLOYMENT**

The School has some hourly positions available - most through Work Study, but there are some "straight" hourly positions. Students eligible for the Work Study Program may apply for various positions within the School of Drama, which are listed through the Work Study web site. Positions may be available in House Management, the Scene Shop (carpentry, electrical, painting, and design assistance), and the Costume Shop (sewing, cutting and draping, and wardrobe maintenance). The Drama office occasionally will have clerical (or other) positions available during the year.

## **FACILITIES**

- **Hutchinson Hall** - The central School of Drama facility is a Gothic stone building which houses the departmental offices, large classroom and rehearsal/studio spaces, the School of Drama Library with an extensive collection of dramatic literature and theatre research material, the Costume Shop as well as storage and performance spaces.
- **Drama Scene Shop** - 3941 University Way NE; houses the Scene Shop technical staff, and the paint and carpentry shops for all classes and productions.
- **Jones Playhouse** - Thrust stage theatre. Seating capacity: 180/208 - 4045 University Way N.E.
- **Meany Hall** - the University's Performing Arts Center. The School of Drama produces in the **Meany Studio Theatre**, an endstage configuration. Visiting artists, joint Drama and Music opera productions, and occasional Drama productions are presented in the large proscenium theatre. Seating capacities: 1200 (Meany); 234 (Studio Theatre)
- **The Glenn Hughes Penthouse** - Arena or "in the round" theatre. It was the first of its kind built in the U.S. and has a national reputation. It was moved in June 1991 to its present location, north of Hutchinson Hall, and re-opened in April 1992 after undergoing renovation. Seating capacity: 160
- **UW Arts Ticket Office** – 1313 NE 41<sup>st</sup> Street – (in the dorm just west of the Jones Playhouse) tickets to all University Arts Productions, including Drama, are sold here. The phone number is (206) 543-4880.

## **FAX**

The School of Drama has a fax machine for use of faculty and staff. If you want to send us a fax, the number is (206) 543-8512. If you wish to use the machine to send a fax, please consult with one of the office staff. There is also a fax machine in the Scene Shop at (206)543-0762.

## **INCOMPLETES**

In order to take an Incomplete in any Drama course, the student must petition for approval prior to the end of the quarter. Petition forms (SD 1330) are available from the Drama web site and must be signed by the instructor. This form includes important information about the grade of Incomplete which you should read carefully.

## **INDEPENDENT STUDY**

Independent study courses require instructor ID numbers. If you are interested in doing an independent study with a faculty member, get the form off of the web site, have the instructor sign and return to the BA advisor,

who will register you. Grad students should see Sue Bruns for independent study registration. To avoid late registration fees, these forms should be returned to the office by the third day of the quarter.

### **INSURANCE**

The School of Drama does not hold an insurance policy on its students. Because of the ever-present danger of accidents when working in the theatres or on hard classroom floors, students are strongly advised to obtain their own coverage.

Graduate students who hold assistantships have health insurance paid by the University during the quarter(s) of their appointment. For information, contact Sue Bruns.

### **INTERNSHIPS**

Undergraduates may earn academic credit for internships with regional theatres, community organizations, et al. For more information see the undergraduate adviser, or the advising [web site](#).

### **LIST SERVS (SUBSCRIBING TO EMAIL LISTS)**

The School communicates heavily by email. Important information about auditions, Majors Seminar sessions, career workshops, entry codes for classes, preview performances, etc., is sent out via to the [BA listserv](#).

If you have any questions or problems, contact the drama adviser, HUT 129. A list of all Drama listservs is at: [https://depts.washington.edu/uwdrama/secure/netid\\_required/emails.shtml](https://depts.washington.edu/uwdrama/secure/netid_required/emails.shtml) (UW login required).

### **LOUNGE - HUT 116**

It has computers, as well as tables, chairs, vending machines and other equipment. Please try to keep the noise level down as there are classrooms nearby and noise carries. There is also a phone in the Lounge which can be used for off-campus local, as well as on-campus calls. (Five minute limit.)

### **MAIL BOXES**

Graduate student mail boxes are in the hallway by the production office. Please check them frequently. Mailboxes for stage managers of main stage shows are located in the production office. Outgoing campus mail may be left in the area near the main doors in Hutchinson 101.

### **PHOTOCOPIES**

Students may use the scanner/printer in the Drama Library or the copy center in Paccar Hall. You need to have money in your "dawg prints" account. You can add money to your Husky Card for printing at:

<https://www.hfs.washington.edu/huskycard/Default.aspx?id=609#gsc.tab=0>

The office copier is not available for student use, except when TAs make copies for classes they teach.

### **PRODUCTIONS**

The School of Drama is very proud of its active production program presenting a large number of productions of varying styles. For more details, see the School of Drama's website at:

<http://drama.washington.edu/performances>

### **PROFESSIONAL STANDARDS**

The School of Drama believes that discipline is a core standard of professionalism. Students are expected to maintain a professional attitude at all times. It is understood that this includes the prohibition of cell

phones, instant messaging or anything else on a laptop screen that might be disruptive to an instructor or classmates. Electronic devices are not to be brought to crew (phones, laptops, iPods, etc.), by anyone other than crew heads using those devices for the fulfillment of their crew duties.

### **CLASSROOM CONDUCT**

The School of Drama has the following expectations of students while in class:

- You are responsible for absolute punctuality at every class.
- As attendance is assumed, each instructor will determine any penalty for absence or excessive lateness.
- You are responsible for being in proper classroom attire at the beginning of class.
- Being disrespectful to an instructor, fellow students or the classroom space and equipment will not be tolerated. This includes class disruption due to cell phones that have not been silenced, or laptop screens that could be disruptive to anyone in the class.
- No smoking is permitted in the classroom or the building. The University has designated specific smoking areas around campus.
- Food and drink are not permitted in the theatre spaces at any time.
- Food and drink are permitted in other classrooms at the discretion of the instructor. If food and/or drink are allowed, clean-up is mandatory.
- You are responsible for cleaning up all food and drink and for restoring the room at the end of each session.
- Trespassing, vandalism, graffiti, and theft are grounds for immediate dismissal from the School of Drama.

### **REHEARSAL CONDUCT**

The School of Drama has the following expectations of students while in rehearsal:

- You are expected to read the Drama callboards daily. Stage Managers will inform company members of the particular location of the callboard for each production.
- You are required to be on time for every rehearsal.
- Actors are responsible for being in proper rehearsal clothing at the beginning of each rehearsal.
- You are responsible for being prepared and ready to work. Actors are required to bring scripts and pencils to record blocking, cues or notes.
- You are required to devote their full attention to the task at hand and to follow the directions of the director and stage manager.
- Complete quiet during rehearsal is to be maintained.
- It is the actor's responsibility to stand by for cues and entrances at all times.
- It is the actor's responsibility to be on time and courteous at any costume fitting.
- No smoking is allowed in rehearsal rooms, backstage areas, theatres, or in costume. Please note University policy on smoking.
- Food and drink in the rehearsal rooms is only allowed at the discretion of the director. If eating and drinking is permitted, clean up is mandatory.

- No one is permitted to eat or drink in the theatres, or backstage while in costume other than water bottles.
- Cast and crew will restore any rehearsal space to function for the daily School of Drama class schedule. This includes reporting broken or faulty equipment, returning furniture, door frames, props etc. to its original room, and the removal of all personal items and trash from the rehearsal hall.
- Rehearsals are workshop extensions of the curricular classroom work; therefore, missing class because of rehearsal or performance-related activities is unacceptable and can in no way be used as an excuse.
- The School of Drama has a zero tolerance policy on the use of alcohol and recreational drugs. Any student whose appearance or behavior suggests to a faculty or staff member that substance abuse may be involved will be immediately referred to Campus Police for investigation and follow up action.
- No one is allowed to leave rehearsals for any reason without the permission of the director and/or stage manager.

### **CREW CONDUCT**

The School of Drama has the following expectations of students while on crew:

- Crew is a class and receives a letter grade. The grade is largely based on attendance, attitude and willingness to work and follow instructions.
- Crew members are required to be on time for every work call.
- Crew members are required to dress appropriately for work in the assigned area. The crew head will define what is appropriate.
- Crew members should come prepared to every call with a pencil, or any other materials required by the crew head.
- All crew members must be prepared and ready to work, and are required to devote their full attention to the task at hand and to follow the directions of the stage manager, designer or crew head. No crewmember will leave their assigned work area to interrupt the work of another crew member.
- No one is permitted to eat or drink in the theatres or backstage.
- The School of Drama has a zero tolerance policy on the use of alcohol and recreational drugs. Any student whose appearance or behavior suggests to a faculty or staff member that substance abuse may be involved will be immediately referred to Campus Police for investigation and follow up action.
- Electronic devices are not to be brought to crew (phones, laptops, ipods, etc), by anyone other than crew heads using those devices for the fulfillment of their crew duties. Any such devices that are discovered will be confiscated by the crew head, and may later be retrieved from the office of the SOD General Manager for Production her convenience.
- No one is allowed to leave crew for any reason without the permission of the crew head and Stage Manager.
- All crew members must clean up their areas at the end of each call, and cannot leave until being released by their crew head.

## PERFORMANCE CONDUCT

The School of Drama has the following expectations of students during performances:

- Actors must be present and signed-in for all half-hour calls.
- Cast and crew must notify the Stage Manager as soon as possible and certainly before half-hour, if ill or unable to reach the theatre on time.
- Actors are responsible for being warmed-up, made-up, dressed, and ready for cues and entrances at the beginning of each performance.
- Actors and crew must take proper care of and make no unauthorized changes in costumes, props or make-up.
- Actors and crew are responsible to maintain the performance as directed.
- Complete quiet is to be maintained in all offstage areas.
- Actors must return props and costumes to the proper places at the end of a performance.
- All personnel must cooperate with the Stage Manager, Assistant Stage Managers, Musical Director, Dance Captain, and Fight Captain. Any notes or problems are to be addressed to the Stage Manager.
- The Stage Manager is obligated to report any misconduct. Actors and crew will notify and apologize to the Stage Manager for any serious mistake or breach of professional conduct.
- No smoking is allowed in the dressing rooms, rehearsal spaces, backstage areas or theatres.
- One is permitted to eat or drink backstage only in the Green Room and when not in costume
- The School of Drama has a zero tolerance policy on the use of alcohol and recreational drugs. Any student whose appearance or behavior suggests to a faculty or staff member that substance abuse may be involved will be immediately referred to Campus Security for investigation and follow up action.
- No one is allowed to leave a performance for any reason without the permission of the director and/or stage manager.
- As much as possible in an **academic setting**, the SoD follows the rules in the LORT Equity Handbook

### POLICY MEMOS

Students can review the official policies of the School of Drama, or online at:

<http://drama.washington.edu/policy-memos>

**PREVIEW PERFORMANCES** - Previews are usually on the Tuesday and Thursday prior to opening night of each show. Tickets are \$10.00 and can be purchased in advance or at the door on the night of the performance (if available).

### PUBLICITY AND MARKETING FOR THE SCHOOL

The Marketing for the School concentrates on main stage productions. The budget for these activities is extremely small and doesn't allow for as much marketing and publicity as any of us would like. We must always look for what will directly reach the most people for the least amount of money. The Seattle Times has a policy of not reviewing student productions.

## **PRODUCTION POLICIES**

There is an extensive list of Production Policies covering almost all facets of production. You may wish to review the policy memo book on the web at: <http://drama.washington.edu/policy-memos>.

Some particular policies are included in this handbook, but this list is not intended to be complete.

## **REHEARSALS**

Rehearsals for mainstage productions generally begin five weeks before the first technical rehearsal. Exceptions to this are: the first show of the quarter, which may start later and incorporate eight-hour rehearsal days during a vacation week.

Rehearsals are Monday - Friday evening – times vary by production, including notes and scheduling and a Saturday daytime rehearsal. Ten minute breaks will be taken during rehearsals at 1 hour 20 minutes, and at 2 hours and 50 minutes into rehearsal.

Rehearsal schedules will be posted on the call board 24 hours before rehearsals and the director and stage manager are strongly encouraged to post schedules that cover the week in advance.

Directors are urged to make the most productive use of actor's time during rehearsals, but actors should recognize that there are times when they will need to wait around, so they should bring other work to fill that time.

A cast deputy will be elected at the first rehearsal. The deputy will function as cast representative/spokesperson. The deputy will bring cast concerns to the stage manager/director. If the stage manager or director is unable to address the concerns, the deputy will communicate them to the appropriate faculty or staff members. The stage manager will indicate who the deputy is by placing an asterisk by their name on the contact sheet.

A room will be assigned for rehearsals for each show. Every effort will be made to keep the same room assigned for all rehearsals for that production. The ground plan for the set may be painted on the floor using the tempera paints available in the Production Office. The markings should be minimal and the paint *must be removed immediately* following the final rehearsal in that room. Props and furniture brought in for rehearsal should be minimal and must be stored at the end of each rehearsal in a manner which allows classes to function in the room. If a director feels the need for a second room, such assignment will be made on a day to day basis, depending on whether a room is available.

### **Technical rehearsals**

The purpose of these rehearsals is to incorporate the technical elements of scenery, lights, sound, props and costumes into the production.

Except for a show that techs over Thanksgiving, there are a minimum of five tech/dress rehearsals scheduled for each production (Monday through Friday).

The structure of the rehearsals will be determined in a meeting of director, designers and stage manager 3 to 4 days before the tech. For example, in a heavy scenery moving show a shift rehearsal may be scheduled Monday.

The lighting designer will “light over” rehearsals in the week prior to tech.

We try to maintain as much flexibility as the limitations of a student crew allows, in addressing the specific needs of each show.

Half-hour is at 6:30 for tech week. The rehearsal must end promptly at 11pm for the actors to get out of costume and the crew to put props away, talk to designers etc.

At 11:15 the director has 15 minutes to give actor notes if s/he chooses. Often, on the first two evenings of tech, the actors are dismissed and the tech notes begin immediately. Otherwise, at 11:30 the actors are released and the director, designers and stage manager will hold a tech meeting - this must break by 11:55 and the building must be clear by midnight. If there are extensive notes, the director should break rehearsal early. The actors must be released by 11:30pm.

Breaks during tech: while rehearsals are still stop-and-go, breaks remain as during rehearsals 2-10 minute breaks. When acts begin running through, breaks will be at an appropriate time in the action - e.g. at intermissions. Care must be taken to ensure booth crews, follow spot operators, etc. are given breaks during rehearsal.

Actors and crew members are not to leave the building during tech rehearsals without permission from the stage manager.

### **RESUMÉ PREPARATION**

Center for Career Services                      134 Mary Gates Hall  
Email: [ccscnslr@uw.edu](mailto:ccscnslr@uw.edu) 543-0535

The Center for Career Services also provides free walk-in counseling appointments, access to a resume database, and quarterly workshops on interview practice and career options. See on the web at: <http://careers.uw.edu/>

### **ROOM RESERVATION & USE PROCEDURES/POLICIES**

An online request form is available on the drama web site. Once the form is submitted, an email will be sent to the main office, and we will assign a room based on availability. Room requests for the following week will be filled on Friday afternoon, and you will receive an e-mail indicating which room you have been assigned.

#### **Policies:**

- Requests for the current week (Monday-Sunday) will be filled on a first-come basis for appropriate rooms.
- Rooms are available for Drama classes and projects only (e.g. **not** for your Dance class, or rehearsals for an off campus performance).
- You must be a currently registered UW student to check out rooms for class work or independent projects.
- Requests for the following week may be submitted but will not be filled until Friday afternoon.

- 11:30-1:30 is the heaviest room use in Hutchinson you'll have better luck if you request a room for other times.
- Hut 201 is reserved for PATP use.
- Hut 218 is reserved for Directing use.
- The CAB/Hut 205 is reserved for UTS use weekdays after 5 pm and on weekends, and at other times for BA students.
- Acting rehearsals limited to 1 hour/day for each student. Directing project rehearsals limited to 3 hours/weekday for each project, 6 hours on either Saturday or Sunday. Groups working on class projects limited to 3 hours/day.
- Submission of this form does not imply that you have a reservation. After your request has been processed (normally within 24 hours), you will receive another email confirming your reservation.

**Terms of Use:** Allow enough time for the following tasks.

You **MUST** make sure they have been completed before you vacate the room.

- Throw away all trash (i.e., paper, cups, napkins).
- Clean and wipe down all markings on the white boards/black boards.
- Raise all blinds and close all windows.
- Stack all unnecessary chairs and put aside.
- Return all furniture/risers/equipment to their original set-up - **if you move something, you must put it back before you leave.** Return props and costumes to appropriate departments;
- Turn off all equipment, including projectors, along with the room lights.
- Shut door firmly upon leaving.

Each room has been supplied with wooden blocks for aid in rehearsals. Please do not remove blocks or any other furniture or equipment from the room without the permission of the General Manager for Production. Also, do not leave props/furniture or costumes in the room; make arrangements to store them elsewhere.

No theatrical lighting equipment is to be used without the permission of both the General Manager and the primary faculty for that space.

**Failure to follow these rules will mean that you forfeit any future use of these spaces. This rule IS enforced.**

#### **SAFETY**

The School of Drama has a safety committee composed of Josie Gardner (chair), Alex Danilchik, Kathy Burch, Cathy Madden, Anne Stewart, and a student representative. Any safety problem can be reported to any one of these people.

Everyone - student, staff and faculty - is ultimately responsible for his/her own safety. Drama can be dangerous to your health! We have first aid kits in various places throughout the School. In Hutchinson, there are kits in the main lounge, design wing lounge and each theatre. If one of them is empty, please

report it to the main office, so we can replenish it. If you are injured, please remember to report it. Fill out the on-line accident report here: <http://www.ehs.washington.edu/ohsoars/index.shtm>

If you are in need of an ambulance, call 911, if you are calling from a pay phone, just dial 911. From a cell phone tell dispatcher that you are on the UW campus.

**EMERGENCY 911** from campus phone

Never hesitate to call the UW campus police for any problem or injury! They are your friends.

If you have only a cell phone check out [www.smart911.com](http://www.smart911.com)

Check out: <http://www.washington.edu/safecampus/>

### **ACTOR SAFETY - Common Sense PLUS** - (from Cathy Madden, Safety Committee Member)

How can we define the actors' role in safety issues? Using common sense is how we usually define it, but theatre does create unusual circumstances which call for something beyond common sense. Oddly enough some guidelines for considering this issue come from the first chapter of the Mountaineering First Aid book published by The Mountaineers. While theatre artists are not rock-climbing in alpine conditions, we are in unusual circumstances. Stage sets are not designed like real rooms. There can be some pretty odd configurations backstage and onstage. The stages are lit for artistic expression and for the audience to see us, not necessarily for us to see. We act in condensed time, so we might make some pretty quick changes of direction. Plus the people we are playing are often under some kind of duress that demands a larger-than-life size of action. **All of which asks us to have common sense PLUS.**

The Mountaineers have analyzed contributing causes of Mountaineering accidents and have come up with 4 categories of causes:

- 1) Bad judgment using equipment (includes inadequate equipment and lack of protection)
- 2) Performance/judgment error (includes exceeding abilities)
- 3) Environmental Conditions (includes darkness)
- 4) Equipment failure

In a common **sense plus** rehearsal and performance environment, these factors may well be adapted to the stage.

Actors and Technicians - The bottom line in safety for an actor or technician is: Do not risk your body. You need it in this profession and you've got only one. Be responsible for your safety! Make yourself aware of your rights. If you have a problem with something you have been asked to do (if you feel it's not safe), report it to a committee member who will carry your concerns forward.

#### **Bad judgment in using equipment**

Hopefully, the design and/or stage management and/or directing team have chosen equipment that is safe. If you as an actor don't feel safe, it is your job to say so. You are not being brave to act on a

platform you feel unsafe on; you are being foolhardy. If you don't feel safe, you aren't. It may be that all you need to know is that the platform is well-built, or it may be that you are the only one who knows that the platform is about to give way. If, in your judgment, anything about the set is questionable, ask the question.

### **Performance/Judgment Error**

If you are asked to do something (i.e. a fall, a fight, a cartwheel) that you don't have the skill to do, it is your responsibility to tell that to the director or choreographer. If you don't know how to do something, you deserve to get the information that keeps you and your fellow actors safe. (See the definition of acceptable risk below.)

### **Environmental conditions**

The environmental conditions are largely handled by the staff of the show. You have to remember, however, that you are the one who really knows what you need in terms of safety on the set. This is also the category that restricts the use of fire onstage. Fire creates an unpredictable and potentially dangerous environmental condition.

### **Acceptable Risk**

How safe is safe enough? It would be impossible to totally eliminate risk. Further, willingness to take risks and challenge ourselves can be an important growth experience. The decision is to limit oneself to some acceptable risk. The amount of risk that is acceptable for one person is not necessarily the same as that for the next person, as capabilities and desires differ. Recognizing those limits is the basis for prevention. The limits themselves can be altered, as well. Capabilities can be improved, by training, physical conditioning, and experience. Arriving at an acceptable level of risk involves maintaining an adequate margin of safety, and this requires the use of judgment

## **SCHOLARSHIPS & GRANTS**

Full-time undergraduate majors and pre majors may apply in early Spring for School of Drama scholarship awards. Awards are usually between \$100 and \$2000, and recipients are selected by a faculty committee on the basis of demonstrated merit and talent. Please watch bulletin boards during winter quarter for specific information and application procedures. Applications usually are due mid-March for consideration for the next year's awards. School of Drama scholarship applications will be available from the Advising Office, HUT 129, in January.

### **Scholarships offered through the School of Drama:**

John Conway Memorial Scholarship - given to a Design student; selected by the Design faculty.

School of Drama Scholarship - given to BA drama student(s), selected by the Executive Committee.

Glenn Hughes Memorial Scholarship - given to a BA drama student; selected by the Executive Committee

Meri Wada Award - given to a BA drama costuming student; selected by the Head of the Costume Shop.

Shelley and Phil Schermer Endowed Scholarship – given to a design student

Michael Quinn Writing Prize - given to a drama student for excellence in writing; selected by Ph.D. faculty.

Witham Endowment for Drama Research – given to a doctoral student, selected by head of Ph.D.

Jack Clay Endowed Fellowship – given to a PATP, selected by Head of the PATP

Valerie Ellis Scholarship - given to a PATP student; selected by the Head of the PATP

Peg Locke Newman Scholarship - given to a PATP student; selected by the Head of the PATP.  
Duncan Ross Memorial Scholarship - given to a PATP student; selected by the Head of the PATP.  
William Hill Endowed Scholarship - established by alumnus Ron Simons, PATP '01, in honor of his grandfather, this endowment supports continued strong recruitment efforts to diversify our student body. A William Hill Scholarship is awarded each year to an African-American student entering the School of Drama's graduate acting program.

Additional information on University scholarships may be obtained from the Undergraduate Scholarship Office, 171 Mary Gates Hall, e-mail: [scholarq@uw.edu](mailto:scholarq@uw.edu), and from the student Financial Aid Office, 105 Schmitz Hall. Be aware that the deadline to submit the FAFSA is usually February 28. See also on the web:

<http://expd.washington.edu/scholarships/omsfa/office-of-merit-scholarships-fellowships-awards.html>

### **MARY GATES ENDOWMENT GRANTS**

Honors scholarships, Research Training grants, Leadership grants and Venture fellowships are available for undergraduates via the Mary Gates Endowment. For more information see: [Office of Merit Scholarships, Fellowships and Awards](#)

### **MAJORS SEMINAR REQUIREMENT (DRAMA 401)**

All drama majors are required to earn one credit of Drama 401: Majors Seminar before graduating. This class is usually offered winter quarters, Mondays, from 1:30 - 2:20pm. This seminar will focus on professional topics (e.g., career workshops, graduate school applications, U/RTAs, etc.) and other aspects of life after graduation.

### **SEXUAL HARASSMENT**

Sex discrimination in the form of sexual harassment, defined as the use of one's authority or power, either explicitly or implicitly, to coerce another into unwanted sexual relations or to punish another for his or her refusal, or as the creation by a member of the University community of an intimidating, hostile or offensive working or education environment through verbal or physical conduct of a sexual nature, shall be a violation of the University's human rights policy. (University Handbook, Vol. IV, p. 44). See also: <http://www.washington.edu/students/saris/>

While most harassment involves men harassing women, either men or women can be harassed by members of the same or opposite sex. The University of Washington policy prohibits all forms of sexual harassment. The University will carry out a thorough investigation, protecting the rights of both the person complaining and the alleged harasser.

The University has been very successful in resolving sexual harassment complaints. If you believe you are being harassed, seek help, the earlier the better. The University has designated special people to help you. Call the University Ombudsman and Ombudsman for Sexual Harassment at (206)543-0283 or (206)543-6029 or the University Complaint & Investigation Resolution Office at (206)616-2028.

**SMOKING** is not allowed in any University building. This no-smoking policy is enforced in all Drama facilities. Smoking, or any open flame are not allowed in any classroom or theatre facility. Smoking is allowed only in designated areas on campus and not near any buildings.

### **STUDENT ORGANIZATIONS**

**The Undergraduate Theater Society (UTS)** is an organization of UW BA students. The UTS exists to provide undergraduate representation to the department and faculty and to encourage independent undergraduate theatrical projects by providing organizational and financial support. For more information, visit the [UTS website](#).

**Associated Students of the University of Washington (ASUW):** The University's association of students - membership is voluntary for all students of the UW. Sponsors various activities and provides various support for students. For more information, visit their office (HUB 204L) or see their website at: [www.asuw.org](http://www.asuw.org).

**Drama BA Council** is an elected student council of drama majors that meets with the Executive Director of the School of Drama and the Head of the BA Program on a regular basis, to have a dialogue about student issues and concerns. All meetings are open.

**Graduate and Professional Student Senate:** GPSS serves as the representative body for the UW's graduate and professional students. Each graduate department is allowed to send two students to represent them in the Graduate Senate. If you would like information on becoming a senator, contact Sue Bruns or GPSS. For information about GPSS, you are encouraged to visit their office in the Student Union Building (300 HUB), call them at (206) 543-8576 or see their website at [depts.washington.edu/gpss](http://depts.washington.edu/gpss).

#### **TELEPHONE**

There is a free phone located in the student Lounge (Hut 116) for local calls.

#### **THEATRES**

The Drama Library has a listing of Seattle area theatres, available on the web at: [www.lib.washington.edu/drama](http://www.lib.washington.edu/drama), under NW Theatre Links.

#### **THEATRE PUGET SOUND**

TPS is a service organization whose purpose is to strengthen the theatre community and its ties with professionals. Members receive activity discounts and advanced notification to general regional auditions, conferences and other special functions produced by TPS. Their web site is: [www.tpsonline.org](http://www.tpsonline.org)

#### **TRAVEL**

If you intend to request financial assistance with drama-related travel, your flights must be booked through the School of Drama Fiscal Specialist. Please speak with her about your tentative plans at least 6 weeks before you intend to leave.

## U-PASS

U-PASS partners with ORCA to include the region's transit smart chip inside your Husky Card to power U-PASS transit benefits. Your Husky card is your ORCA card.



### Get your Husky Card

Information on getting your husky card is [here](#).

Any questions – check out the web site:

<https://www.washington.edu/facilities/transportation/student-u-pass>

## **BULLETIN BOARDS**

CALL BOARD: AUDITIONS, (School of Drama Season/UTS only) DIRECTING PROJECTS	Outside HUT 117, next to Production Office hallway Long board opposite Hut 116	Audition sign-ups, call-backs, cast lists and cast calls
BA PROGRAM BOARD		BA Council notices, Messages, Announcements & Opportunities
MISCELLANEOUS	Long board in the hall between 202 and 208	General notices (things for sale, etc. housing)
NON UW DRAMA PRODUCTIONS	Outside HUT 116 - far right; also foot of stairs leading to 211, etc.	For off-campus theatres
PATP BULLETIN BOARD	Outside HUT 202	Notes, sign-up sheets, etc. for PATP students
THEATRE CLIPPINGS	Drama Library in HUT 145	Press releases and general information. Posters of currently running shows, auditions, jobs and workshops.
UNDERGRAD ADVISING (several)	Next to HUT 129	Boards with info on summer programs, grad schools, general advising, internships, career services, study abroad
UNIV. RELATED INFO, THEATRE-RELATED SERVICES AND OFF-CAMPUS CLASSES	Studio hallway (between HUT 208 and 202)	Lectures, acting studio classes, professional services, misc. other
UTS - Undergraduate Theater Society	Just outside door to lounge, HUT 116	
101 JOB BOARD	Hallway across from HUT 119	Drama 101 production project jobs

Bulletin boards are also maintained in the Scene Shop and Costume Shop. Productions-posters of currently running shows are posted in the Drama Library.

As we are constantly updating the information within the Handbook, please feel free to give us suggestions as to how we can improve it with additional information needed or corrections required.

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