

Brown University/ Trinity Repertory

Company

Programs in Acting and Directing

Student Handbook

2022/23

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BROWN UNIVERSITY/TRINITY REPERTORY COMPANY MFA PROGRAMS IN ACTING & DIRECTING STUDENT HANDBOOK 2022-23

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 co-curricular 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 if desired 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: Embodied Creative Practice, 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 community sharing of the work

YEAR TWO: VERSE

- Acting: Scene study in Shakespeare and structured language, Acting for the Camera
- Physical Theater: Solo Composition, Stage Combat, Devising, Afro-Caribbean dance, contemporary dance and contemporary musical theater techniques
- Voice and Speech: Application of technique to verse texts; character work, dialects.
- Singing: Private lessons in technique.
- Alexander Technique: Group work and private sessions.
- Directing: Structured 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: Clown, Recital support.
- Voice and Speech: Continued application of technique to performance work, individual tutorial work, Recital 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/ Industry Intensives: 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.

Note: Some courses may necessarily be taken out of the above proscribed order for students in Y3 and Y4 due to the impact of Covid-19 on our curriculum and production work.

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 8/10/22)

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.

Approved Protocols for Brown/ Trinity production and studio work for Fall/ Spr 2022-23

All below is based on the most current guidance from the performer's union (Actors Equity Association). As protocols from the union shift according to public health circumstances, changes will be incorporated and communicated to all students, faculty, and staff.

Live rehearsal and performance has been taking place professionally as outlined below:

Currently, the union guidance *for live performance* allows performers who are fully vaccinated to rehearse and perform without masks in a fully vaccinated workplace according to any safety protocols that the theater puts in place (testing frequency, etc).

Each production must be assigned a Covid-19 Compliance Officer, who will identify and report any health and safety concerns to the producer and adequately monitor the safety protocols. Brown/ Trinity's Covid Compliance Officer is our Production Manager, Anne Harrigan.

Additionally, union guidance mandates that vaccinated performers be tested 48 hours prior to the beginning of work, and twice weekly during the rehearsal and performance period.

Things to know about Brown/ Trinity:

- Our program is not on the Brown campus, but housed downtown at Trinity Repertory Company. Our public-facing productions are marketed and sold as part of Trinity Rep's professional season.
- Trinity Rep is a *fully vaccinated workplace*.
- Production Manager Anne Harrigan has completed Covid 19 Compliance Officer training.
- Trinity Rep has conducted a ventilation safety inspection and ventilation has met AEA requirements (MERV-13 in all performance spaces.)
- At this writing, Trinity Rep requires audiences to wear a mask for the duration of all public performances except when actively eating or drinking.

For 2022-23, all ticketed Brown/ Trinity public performances (at this writing, our four thesis projects) will adhere to Trinity Rep and union guidelines for rehearsal and performance as outlined above. All non-ticketed performances (at this writing, both shows in our spring tour, Writing is Live workshop and thesis productions, and studio projects) will follow Brown's guidance for campus protocols (masks will be optional, no testing required).

Studios and Professional Expectations

Covid Protocols for Classrooms and Studios

From the Provost's campus-wide communication on August 9, 2022- Approach to Academic Instruction Fall 2022:

The University is not currently requiring the use of face masks on campus, regardless of vaccination status, with the exception of health care facilities and the Warren Alpert Medical School. However, instructors — including both faculty and graduate students — may require masks in the classroom at their discretion. Such requirements should apply to all community members in the classroom, and instructors should not ask about the vaccination status of anyone in their classes.

We recognize that instructors may have to be absent to handle personal or family situations over the course of the semester, including if they or their dependents test positive for COVID-19. We are asking instructors to exercise their best judgment and follow the advice of their health care provider, including when that means staying home for a period of time.

Instructors are expected to develop plans for possible instructor absence and share their plans with students at the beginning of the semester.

While instructors are not expected to teach additional hybrid or online sections to accommodate individual student absences, we ask that instructors develop plans for student absences and communicate those plans to students at the beginning of the semester.

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 a student at risk of academic warning and could lead to dismissal.
- 3) Unexcused lateness for class/ rehearsals or unexcused absences will not be tolerated. In cases of repeated unexcused lateness or absences, the Director or DGS will meet with the student to address and support any underlying causes as necessary. Should absences or lateness continue, a student may be placed on academic warning.
- 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.
- 6) If a student is repeatedly absent for private sessions with faculty, that student may be denied any additional private appointments. In the case of illness on the day of a scheduled private session, *it is the responsibility of the student to inform the instructor and Angela Brazil.*
- 7) *In the event a student must miss a private session, it's the student's responsibility to contact a classmate to switch privates, and to reach out immediately to the instructor and Sammi Haskell to let them know of the change.*

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 Aborn green room/couch room and the lockers down the stairs from the ER/Toma are also available for prop 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 entrances. 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/ beverages in non-spillable containers. If eating quickly is necessary, please take care to bring food in sealable containers, eat between classes or on a break, and dispose of all garbage and leftovers 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, 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 to respect the day-to-day 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 soundproof and there can be noise bleed into the Chace Theatre. Therefore, if an audience is assembled in the upstairs theatre, students should take care to keep rehearsal volume at speaking levels.
- 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 spirit of collaboration and 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 weekly electronic studio sign-out sheets. The link to the following week's sign-out sheet will be shared with Sammi's weekly schedule.
- 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 and Program Coordinator 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. Directors wishing to sign up for additional time/ rehearsal studio space should do so in conjunction with Sammi Haskell.
- 5) Space should not be scheduled unless it is 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.

PROFESSIONAL OPPORTUNITIES

Students may be offered professional work during their matriculation at Brown/ Trinity. The program understands that students will learn and thrive best when fully immersed in their three-year course of study and production work, and that a student absence for professional work disrupts the learning of all members of that student's cohort. As such, students may not accept professional work during the academic year.

Exceptions may be made for a day or two on occasion, at the discretion of the Director of the Programs. Permission will be granted for one or two-day opportunities that do not greatly affect faculty, production, or the members of the cohort.

Due to the impact on all students in the cohort, professional leaves are not typically granted for this program.

SECURITY

The Trinity Rep facilities are available for student use Monday through Sunday 8 am to 11 pm. Building hours are also posted on the board outside the MFA Office. **Do not enter any part of Trinity Rep except at these scheduled times or you may set off the alarm. This includes the PCPC.**

- 1) Never leave personal belongings in the green room, in the hallways, or in any public area of the theatre.
- 2) 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](#).
- 3) 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, in the community, or on the Brown Campus. Third year/ fourth year directors' thesis projects are presented with full design and production support.

For academic year 22/23, all Trinity Rep and Brown/ Trinity Rep audience members must be masked.

BROWN/TRINITY PRODUCTIONS

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 B/T 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 processes are outlined in detail in Brown/ Trinity Rep's Casting Document (Appendix B). The casting process is a collaboration between project directors and department heads.

Brown/Trinity productions receive various levels of production support. Assistance from the Trinity Rep 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 or usher assignments are made 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 professional and responsible manner 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 and public health

situation continues to evolve, and students will be notified of any changes in planned production at Trinity Rep should circumstances make changes necessary.

First-year students typically have the opportunity to understudy roles at Trinity Rep in the fall of their first semester. Understudy assignments are made by Trinity Rep's Artistic Director and Brown/ Trinity's Director of the Program. Understudies are compensated \$1,000 for their full understudy engagement.

In general, students are not considered for Trinity Rep casting until the second semester of their second year. Being cast in a Trinity Rep production is considered a co-curricular opportunity, and is available to matriculating students only. Students will be cast in one Trinity Rep production, and may accept or decline their offer.

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, and are most frequently cast under the theater's Matriculating Student Contract with AEA. As work at Trinity Rep is considered part of a student's course of study, students who are also members of AEA may be contracted under the Matriculating Student Contract during their time at Brown/ Trinity. Students who perform non-Equity roles in Trinity Rep productions under this contract will be paid on parity with local professional non-Equity actors, at \$500 per contracted rehearsal and performance week.

On rare occasions, union roles may 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 AEA/ LORT 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.

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.

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 academic year 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, Personal Leave, or Family 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 (maria_suarez@brown.edu, 401-863-1802). It should be noted that due to the critical nature of the acquisition of skills from semester to semester, single-semester leaves are not normally approved for this program.
- Students seeking more information about [Professional or Academic Leaves](#) should contact the Senior Associate Dean of Academic Affairs in the Graduate School, Sarah Delaney (Sarah_Delaney@Brown.edu). It should be noted again that professional leaves are not typically granted for this program.
- 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 after hours, 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 \(SAS\)](#) coordinates and facilitates services for students with physical, psychological, and learning disabilities, and temporary injuries (20 Benevolent Street, 1st floor)
 - **Students should contact the SAS 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 (SAS) and provide instructors with an academic accommodation letter from them. For more information, contact SAS at (401) 863-9588 SAS@Brown.edu

Grievance Procedures

Students with concerns about the program and/or their experience at Brown may discuss them with Angela Brazil, Director of the MFA Programs; Curt Columbus, Artistic Director of Brown/Trinity; Shura Baryshnikov, DGS, Jayna Brown, Chair of the Department of Theatre Arts and Performance Studies (jayna_brown@brown.edu); or Senior Associate Dean of Academic Affairs at the Graduate School Sarah Delaney (Sarah_Delaney@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.

In addition, Brown University is committed to "sustaining a campus culture in which each individual's humanity and dignity are acknowledged and institutional resources are available." Brown's Office of Institutional Equity and Diversity's incident reporting policies are intended to provide a fair, prompt and reliable mechanism for determining whether Brown University's policies and guidelines have been violated and, if so, to provide appropriate resolution. Students who wish to report these an incident of bias, discrimination and harassment, or Title IX and Gender Equity may do so on the OIED's website [here](#).

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

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).

Plays may be checked out on the honor system. Students should return scripts as soon as they're finished with them to make them available to others.

Please suggest additional titles, authors, or genres of interest to Jill Jann or Angela Brazil.

The library has a wireless printer that can be utilized for small print jobs. Please let Sammi Haskell know if the printer is out of paper or ink.

COPYING

There is a copy machine located on the third floor of the Aborn building. Students may use this machine, but Trinity Rep staff always has priority. Plan to copy larger school related jobs after work hours. The third floor copier is the one you should use most often. The code to use it is posted on the callboard. Please understand that Trinity tracks which department is using the third floor machine, and that **Brown/Trinity pays for every copy our department generates.** Do not use the machine for anything not directly related to class work. For private needs, Xerox machines are also located at the Public Library and in Brown libraries (please remember that students also have printing funds available for on-campus printing services via MyPrint). Students should not use any copy machines in other departments.

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.

In inclement weather, bikes can be stored in the boiler room in the basement of the Pell Chafee. Please don't store bikes in the hallways or stairwells.

EQUITY MEMBERSHIP CANDIDACY

Eligible students may become (or may already be) 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 registration fee, which must be paid to Actors' Equity.*

A membership candidate who completes twenty-five (25) work weeks with an Equity company will be eligible to join Actors' Equity Association. Joining the union is each actor's professional decision. Brown/ Trinity is not responsible for any actor's professional joining fee or union dues.

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 questions. 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.

****As of Fall 2021, Actors' Equity's Open Access policy offers the opportunity for any actor who has been employed by an Equity theater to join AEA**, allowing "any theatre worker who can demonstrate they have worked professionally as an actor or stage manager within Equity's geographical jurisdiction to join the union."

The Membership Candidacy program is under review

Read more about [Open Access](#) on the AEA website, and check the union's current timeline for this program.

ATTENDANCE AT TRINITY REP PRODUCTIONS/ REHEARSALS

Students are encouraged to see each of the Trinity Rep productions as often as possible, using the following guidelines (guidelines currently under review and are subject to change, as theater capacity may shift and change due to ongoing public health circumstances):

- 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. Trinity Rep's current Opening Night policy, which is subject to change, is that all B/T students may use one (1) comp ticket for Opening Nights of all shows performed in the Chace Theater. All 4th year B/T students may use one (1) ticket for Opening Nights of all shows performed in the Dowling Theater, UNLESS a 3rd year or 2nd year student is in the cast, in which case only their classmates will attend Opening. Additional classes may be added, as space allows, for the Dowling theater productions. No last minute requests will be accepted.
- 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. Each student is entitled to 2 complimentary tickets to most Trinity Rep productions by filling out an online request form through Trinity Rep's Patron Portal. Instructions for filling out an online request form will be emailed by B/T staff and posted outside of the MFA office.
- 3) Each student is entitled to 4 complimentary tickets to each Brown/Trinity production by filling out the same online 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) It is encouraged to use the online process to secure a ticket to Brown/Trinity and Trinity Rep productions, but in the event you are seeking a last minute seat, you can use Brown's "I'm with the Band" policy. To do so, show up at the Trinity Rep ticket office (or PCPC foyer for MFA performances) WITH YOUR BROWN ID. Let them know you're "in the band" and ask if there is a seat available. You must let the staff know you're in the band AND have a physical copy of your Brown ID- one or the other won't be sufficient. If there is a seat available, they will take your name and ID #. One ticket will be given per one ID number. There is no guarantee that there will be a seat available. This policy excludes Saturday night performances at Trinity Rep and all performances of A Christmas Carol. Saturday night performances at the PCPC are included in this policy.
- 6) 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.
- 7) Students are encouraged to attend rehearsals for Trinity Rep productions, with permission from the Production Manager and the COVID Compliance Officer. When attending or observing any rehearsals a student is expected to maintain professional courtesy to the actors and other artists who are working.
- 8) 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.
- 9) 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.

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 Jill Jann. 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 Jill Jann, jill_jann@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	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 (scheduled to an upcoming semester)
	Voice	Alexander	Directors Lab	Playwriting 1 (Brown/Trinity)	Rites and Reason Residency
	Movement	Movement technique			4X4 (with playwrights)
					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
	Voice	Alexander		Playwriting 1 (Brown/Trinity)	Writing Is Live
	Movement	Movement technique			First Year Studio Projects
	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		
	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		

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)
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
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)
					Assistant Direct Trinity Rep (Fall or Spring)
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)
			Design Seminar		Assistant Direct Trinity Rep (Fall or Spring)

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/Private				
	Directors Lab				
	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/Private	Professional Showcase			
	Recitals				
		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		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)
		Course # tbd	TAPS 2775		
Directors- Spring		Brown Elective/	Directing VI: Contextualizing Practice		Co-Curricular/Production
Modules		Elective or Thesis (1 semester)	Directing Seminar		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

Brown/Trinity Text Selection and Casting Document

This document exists to promote dialogue regarding material selections and casting decisions related to work produced within the Brown/Trinity MFA community.^[1]

It is our intent as students and faculty to interact with more works by people of historically underrepresented groups. This includes, but is not limited to, individuals who identify as women, LGBTQIA+, American-Indian, Native Alaskan, Native American, Native Hawaiian, Pacific Islander, Black or African American, Latin-X, and Asian-American, as well as artists with disabilities, nonbinary artists, neurodiverse artists, and writers whose narratives expand our perception of the world we live in today.

We, the faculty and students at Brown/Trinity, begin by recognizing the Equity, Diversity, and Inclusion Values Vision statement of the MFA program:

Brown/Trinity is a Master of Fine Arts program dedicated to a deep investigation of the human condition through theatre training that is rigorous, technically demanding, and which pushes the boundaries of creative and imaginative expression; a program which encourages a dynamic sense of exploration, collaboration, and openness. We take responsibility for fostering and sustaining a culture that values community, social justice, and equity. We believe these are essential components for the professional training of actors, directors, and theater-makers in contemporary aesthetic practice.

Brown/Trinity supports continued engagement in the work of equity, diversity and inclusion and asserts that these efforts are central to our educational and organizational mission. Acknowledging that we operate within a culture dominated by structures of discrimination, Brown/Trinity commits to creating an environment in which the experiences and perspectives of each student and staff member is acknowledged, valued, and respected. We are dedicated to the full expressivity of each student, and engaged theory and practice, with a particular and singular emphasis on professional training. Our common objective is to inspire and empower generations of artists who will meaningfully impact the future of our field and the communities in which they live and work.

Brown/ Trinity is committed to responsibly telling stories that uplift and acknowledge the inherent multiplicity of the human experience. We aspire to create a working environment that fosters trust, respect for individual experience, rigor, and joy. We acknowledge that there are biases inherent in storytelling. This document strives to offer a foundation by which we might collectively examine and address these biases in casting at Brown/ Trinity when and should they arise.

This document is aspirational and hopes to be the foundation and catalyst upon which our community will grow and thrive. Therefore this document is open to continued examination and articulation by members of the student body and faculty in order to better understand ourselves, our work and our community.

When changes to this document are proposed, Robert's Rules of Order should be followed. A motion must be brought forward at our community EDI meeting space. If seconded, the floor must be obtained and that motion may be debated. Debate can be closed by a $\frac{2}{3}$ majority vote or by the Director of the Program if no further debate ensues. The Director of the Program may call for a final vote on adoption of proposed changes to the document. A majority carries the motion. Proposed changes then come to the Director of the Program, the Director of Graduate Studies, and Department Heads for ratification.

Below are resources for students and faculty members to foster discussion and deeper understanding. This document does not cover all situations that may arise. The Director of the MFA Programs, the Director of Graduate Studies, the faculty, the Chair of TAPS, and the Student Resource Board are always available for questions and support.

Scene Study Class

The goal of scene study class is to teach various elements of performance in a wide variety of styles. In order to master those goals, it is necessary to work on contemporary and classical texts in both prose and verse. The teacher should articulate the pedagogical reasons for studying these particular texts, what this material teaches the student about acting, and how those lessons may be applied to other works.

For the Student(s)

- Students are always encouraged to propose texts they are interested in working on for consideration.
- Once casting is posted, the student should bring up any concerns with casting to the teacher as soon as possible.
- Once the goal behind the text selection and casting decision has been established, if an actor feels that the material discriminates or is triggering, that student has the right to request a new scene that addresses the same acting challenges. If a new scene is requested, both teacher and student should offer a scene choice.
- If the student and teacher cannot agree on a suitable scene, the student can consult the Director of the MFA Acting and Directing Programs for further assistance.
- Once the actor has agreed to casting, all further conversation will be pursuant to the actor's performance of the role.

For the Faculty

- The teacher will consider and examine texts proposed by students. If the text does not address a pedagogical lesson specifically related to the scene partners' progress, the teacher may propose an alternate scene.
- The teacher will post scene selections and casting for acting classes on the call board encouraging students to contact them with any concerns.
- If a student expresses concerns with casting choices, the teacher should explain the pedagogical reasons behind the casting choice.
- If after discussion the student still expresses concern with the casting choice, the teacher should work with both scene partners to find an alternate scene choice.
- If after discussion the student agrees to the scene selection, any further conversation around the casting choice should take place privately.

Physical Theater Classes

In physical theatre classes and movement studios, traditional casting practices are likely not utilized. The

work is often driven by in-the-moment composition resulting in spontaneous choreographies and character creation. There is an ongoing and evolving exchange between movers and witnesses and also between those composing together in space.

As participants- both students and teachers/facilitators- we must acknowledge that the gaze is integral to systems of power, often reinforcing subject/object relationships. We recognize that being seen affects our behavior and choice-making, and that we affect others with our gaze. Systematized structures of oppression, discrimination, and stereotyping play out in the way we see and perceive the actions of others in their work.

In response, we must seek to embrace diversity of experience and point of view by never presuming to know or understand another's experience. We can never assume that any two people, let alone the group, have perceived an event identically or share the same perspective. In this way, we open the opportunity for each participant to have a singular experience and offer that experience to enrich collective understanding.

Brown/Trinity MFA Studio and Directing Projects

Participation as actors and directors in Brown/Trinity productions and the Director's Lab is a requirement of the M.F.A. program. Directors are encouraged to choose plays that fulfill not only their own artistic needs but those of the actors as well. In this regard, the M.F.A. actors function as a "company." Directors must cast their productions using the members of the company available to them, rather than (as in many professional situations) holding outside auditions and casting the seemingly perfect actor for each role. Each actor is given the opportunity over three years to play a variety of types and sizes of roles, and to take on roles outside their usual type, skill set or comfort zone. Casting within the program is done, not through auditions, but through a rigorous examination and consultation process that involves M.F.A. directing students, Heads of both the Acting and Directing programs, and the Director of the M.F.A. Program.

Casting within the closed system of a company coupled with the institutional responsibility to provide safety as well as growth opportunities for students poses unique challenges. Every effort must be made to anticipate discrimination and work towards inclusion in the casting process while balancing the competing requirements of casting decisions, including the needs of the play, the vision of the director, and the individual abilities and growth of each particular actor. Students are encouraged to raise issues of discrimination in a timely and collegial manner rather than attempting to accommodate one's casting in the name of professionalism.

Addressing discrimination in casting is a challenging process. It is recognized that an actor that has to address discrimination in casting has already been injured by the casting and that the injured person will most likely continue to be injured in the process of addressing the discrimination. Therefore, the Directing and Acting programs first and foremost commit to a rigorous process for choosing material that prioritizes the artistic growth and physical, psychological, and emotional health of the actor and the entire community.

That written, we also want to welcome and encourage student actors to communicate their learning goals as actors to the Head of Acting, the Head of Directing, and/or the Director of the Program so that their unique perspective can be considered in the casting process.

In the sections below we will consider Directing Projects and the Director's Lab.

Purpose of the Directing Projects

The goal of the Directing Project is to provide a space where directing and acting students can focus on the responsibilities they bear as artists within the collaborative pursuit of creating an event. Casting these projects provides an opportunity for a student's continued growth into professionalism, offering space in which the student must, among other responsibilities, assume agency for deeply rooting both the interrogation and dynamic creation of the theatrical piece in principles of equity and inclusion.

Process for proposing Directing Projects

When proposing directing projects, the directing students begin by proposing a list of ten plays that they would like to work on to the Head of Directing. Then the directing student and the Head of Directing engage in a thorough examination as to why the student wants to direct these plays now and with this community. Over the course of several weeks, the list is modified and refined down to a list of three plays. Then the Head of Directing and the directing student engage in a conversation about the characters in the story in which the director is required to craft an articulation about the journey of each character.

Process for casting Directing Projects

After the directing student clearly articulates the journey of each character in the play, the Head of Directing works with the directing student to propose a casting of the play based on the articulation of the characters. The proposal includes three potential castings for any given part. Then the Head of Directing proposes one of those cast lists to the Head of the Acting program. If the Head of Acting has questions or concerns about the casting, the Head of Directing and the directing student consider those questions and if necessary, return to the second or third casting proposals. The casting for the play is only confirmed with the approval of both of the directors of the Acting and Directing programs and the Director of the Programs.

Process for announcing casting

Casting for directing projects is posted a week before Clean and Close. Copies of the play will be made available to all students at this time. This allows the acting students enough time to review the play and their casting to ensure that neither they nor their castmates have been discriminated against on the basis of race, ethnicity, age, gender, sexuality, ability, religion and/or socio-economic status.

Protocol for discussing discrimination in casting

If the director wants to discuss casting with an actor or a group of actors because of the potential that casting might have for triggering concerns about discrimination based on race, ethnicity, age, gender, sexuality, ability, religion and/or socio-economic status, the director can pursue the following course of action.

1. Inform the Head of Directing of their intention to meet with the actor or group of actors.
2. Formally request a meeting with the actor or group of actors via email explaining their desire to talk about the casting so that the actor or actors can prepare themselves accordingly and request mediation if necessary.

If the actor experiences that their casting reveals a discrimination based on race, ethnicity, age, gender, sexuality, ability, religion and/or socio-economic status, then the actor can pursue the following course of action.

1. Request a meeting with one or all of the following individuals: the Head of Directing, the Head of Acting, the Director of the Brown/Trinity MFA programs, the chair of TAPS, and the Associate Dean for Student Support to address concerns pertaining to the casting.

We recognize that at the very least, it will be challenging to request a meeting to discuss discrimination in casting. Furthermore, we recognize that it will be challenging to be in that meeting. Therefore, the members of the department commit to showing up to those meetings recognizing the difficulty of the situation, willing to be accountable for the casting, and willing to engage in a process that carefully considers the outcome of the casting for the student. Again, the department commits to prioritizing the physical, psychological, and emotional health of the student and the entire student body.

Purpose of the Directing Lab

The goal of the Directing Lab is to provide a space for all Brown/Trinity MFA students to develop their directorial vision and the technical skills necessary to make an event happen. Director's Lab invites students to work quickly, and the time offered to these short projects necessitates a less time-intensive casting process than Directing Projects.

Process for proposing and submitting Lab scenes.

When submitting Lab scenes, directing students and second and third year acting students submit three text selections with character descriptions to the student Lab Producers and to the Head of Directing. Lab Producers are encouraged to make issues of equity and diversity a primary consideration in casting.

Process for casting Lab scenes

After receiving text and character submissions for Lab, the student Producers and the Head of Directing begin by ensuring that there are enough student actors available to meet the casting needs for the Lab. Then, in order to cast the scenes the student Producers and the Head of Directing intricately consider the character descriptions, opportunity for cross-class collaboration, the number of times actors have been cast in a Lab over the course of the semester, and the overall curatorial vision carried by the student Producers and Head of Directing for the Lab event.

Process for announcing casting for Lab scenes

Casting for the directing Labs is posted on the call board and sent out via email at least seventy-two hours prior to the first Lab rehearsal. This allows the acting students enough time to review the play and the casting to ensure that the casting is not discriminatory on the basis of race, ethnicity, age, gender, sexuality, ability, religion and/or socio-economic status.

Protocol for discussing discrimination in casting

If the director wants to discuss discrimination in casting based on race, ethnicity, age, gender, sexuality, ability, religion, and/or socio-economic status with an actor or group of actors, the director can pursue the following course of action.

1. Inform the Head of Directing of their intention to meet with the actor or group of actors.
2. Formally request a meeting with the actor or group of actors via email explaining their desire to talk about the casting so that the actor or actors can prepare themselves accordingly and request mediation if necessary.

If the actor experiences that their casting reveals a discrimination based on race, ethnicity, age, gender, sexuality, ability, religion and/or socio-economic status, then the actor can pursue the following course of action.

1. Request a meeting with one or all of the following individuals: the student director of the Lab project, the Lab Producers, the Head of Directing, the Head of Acting, the Director of the Brown/Trinity MFA programs, the chair of TAPS, and the Associate Dean for Student Support to address concerns pertaining to the casting.

We recognize that at the very least, it will be challenging to request a meeting to discuss discrimination in casting. Furthermore, we recognize that it will be challenging to be in that meeting. Therefore, the members of the department commit to showing up to those meetings recognizing the difficulty of the situation, willing to be accountable for the casting and willing to engage in a process that carefully considers the outcome of the casting for the student. Again, the department commits to prioritizing the physical, psychological, and emotional health of the student and the entire student body.

Questions to Promote Conversation

- What is the author's relationship to religion, race, ethnicity, sexual orientation, class, gender, disability, age, nation of citizenship and immigration status?
- What was the cultural and social context of the playwright at the time it was written?
- Who is our audience? Who was the audience originally?
 - Why are we doing this piece now?
 - How are religion, race, ethnicity, sexual orientation, class, gender, disability, age, and nation of citizenship and immigration status factors in the storytelling of the scene?

Resources and Reading

These selections are meant to provide starting points for casting discussions that are grounded in professional and academic theater work in the world at large. None of the views expressed by the writers of these articles should be considered exhaustive or infallible; they are a few points of view to consider and dialogue with.

Brown University resources

Brown University's *Pathways to Diversity and Inclusion* Action Plan
<http://brown.edu/web/documents/diversity/actionplan/diap-full.pdf>

Brown/Trinity Rep community history

(EDI work, student efforts, Trinity Rep productions, artEquity training)

- Patricia Ybarra on Coalition Casting

<https://www.brown.edu/academics/theatre-arts-performance-studies/news/2015-12/message-taps-chair-dr-patricia-ybarra>

Professional resources

- Stage Directors and Choreographers Diversity Statement

http://sdcweb.org/wp-content/uploads/2013/10/SDC-Diversity-and-Inclusion-Statement-of-Commitment_final.pdf

- Actor's Equity (Alliance for Inclusion in the Arts) Document of Principle

<http://www.actorsequity.org/Benefits/diversity.asp>

<http://inclusioninthearts.org/about/mission/>

- Actor's Equity Auditions Department/ Casting Call

<http://www.actorsequity.org/CastingCall/auditionsdept.asp>

- Theatre Communication Group's Equity, Diversity, and Inclusion Initiative

<http://www.tcg.org/TheNext50Years/EDIInitiative.aspx>

Theatre reviews

- *Miss Saigon*-- When *Miss Saigon* opened in 1989, the casting of a white actor as the Eurasian Engineer generated deep controversy. This article describes the controversy from the 1990 New York Times.

<http://www.nytimes.com/1990/07/26/theater/actors-equity-attacks-casting-of-miss-saigon.html>

- In this article from the Guardian, David Henry Hwang reflects on the controversy 25 years later.

<http://www.theguardian.com/stage/2014/may/12/david-henry-hwang-miss-saigon-yellow-face-racial-casting>

- And then, Hwang wrote a play satirizing these events, with a further perspective, in a semi-autobiographical play-within-a-play, *Yellow Face*

<http://www.theguardian.com/stage/2014/may/12/yellow-face-review-david-henry-hwang>

- Katori Hall's *The Mountaintop*-- In 2015, Kent State produced Katori Hall's *The Mountaintop* with a white actor playing Martin Luther King—contrary to the playwright's intent.

A response from Katori Hall:

<https://www.theroot.com/playwright-reacts-to-the-white-casting-of-mlk-in-the-mo-1790861704>

- *Fiddler on the Roof*-- When race/culture is more than skin deep
The controversy over casting a non-Jewish Tevye in the 2004 revival. Theatre as faithful, or museum piece, or theatre in an evolving nation?
<http://forward.com/news/6479/fiddling-with-tradition-does-musical-misstep/>
- Teatro Vista and *A View From The Bridge*
A review of an all-Latino production of Arthur Miller's *A View From The Bridge*.
<http://www.chicagotribune.com/entertainment/theater/ct-ent-0426-view-bridge-20140425-column.html>
- *Bloody Bloody Andrew Jackson*
A Politico article on the depiction of Native Americans in *Bloody Bloody Andrew Jackson*.
<http://www.capitalnewyork.com/article/culture/2010/06/152104/native-americans-protest-bloody-bloody-andrew-jackson?page=all>
- *An/The Octoroon*
Two articles, one from the Village Voice and one from Howlround, on Branden Jacobs-Jenkins' *An Octoroon* (an adaptation of Dion Boucicault's *The Octoroon*).
<http://www.villagevoice.com/arts/in-an-octoroon-branden-jacobs-jenkins-knocks-us-flat-on-our-preconceptions-7189284>
- <http://howlround.com/branden-jacobs-jenkins-an-octoroon>

Scholarship

- Color Conscious Casting, Three Questions, and *The Duchess of Malfi*
In this article director Lavina Jadhvani describes her philosophy on color conscious casting and how she applied it to an academic production of *The Duchess of Malfi*.
<http://howlround.com/color-conscious-casting-three-questions-to-ask>
- A letter from American Theater Magazine articulating core principles.
<http://www.americantheatre.org/2016/01/07/standing-up-for-playwrights-and-against-colorblind-casting/>
- A link to the first part of the American Playhouse presentation of *Fires in the Mirror*, in which Anna Deveare Smith plays characters with a variety of cultural and ethnic identities.
<https://www.youtube.com/watch?v=hnkrUJny0CE>
- Diversity: You Have to Want It
Monty Cole describes his experience casting *The Hairy Ape* at Oracle Theater Company.
<http://howlround.com/you-have-to-want-it-diversity-in-ensemble-theatres>
- Shakespeare, language(s), and the risk of cultural tourism
An article from the Guardian on a 2006 all-Indian production of *A Midsummer Night's Dream* (performed in seven languages).
<http://www.theguardian.com/stage/2006/may/31/theatre.india>
- Classics in Spanish
A discussion of the paucity of Spanish-language classical writers on American stages, with a link to some new translations.
<http://howlround.com/diversifying-the-classical-canon>
- *Contemporary Latina/o Theatre: Wrighting Ethnicity*
Contemporary Latina/o Theater explores the complex relationship between theater and the creation of ethnicity in an unprecedented examination of six Latina/o playwrights and their works:

- <http://muse.jhu.edu/book/22617>.
- Latin Numbers: *Playing Latino in Twentieth-Century U.S. Popular Performance*
Latin Numbers examines the way in which Latino actors on the twentieth-century stage and screen communicated and influenced American ideas about race and ethnicity.
<https://muse.jhu.edu/book/40688>
- The gaze/ Physical Theater
<https://lucian.uchicago.edu/blogs/mediatheory/keywords/gaze/>

History of disenfranchisement in casting

- In 2015, Kent State produced Katori Hall's *The Mountaintop* with a white actor playing Martin Luther King—contrary to the playwright's intent. Here is a response from Katori Hall:
<https://www.theroot.com/playwright-reacts-to-the-white-casting-of-mlk-in-the-mo-1790861704>
- *Hamilton* and Actor's Equity
The equity president's response to casting controversy over *Hamilton*.
<http://variety.com/2016/legit/opinion/hamilton-diversity-casting-actors-equity-guest-column-1201745244/>

Community Care: Pathways for Clear Communication, Redress, and Repair at Brown/Trinity Rep

Introduction

In the academic year 2021/2022, the Brown/Trinity Rep Equity, Diversity, Inclusion, and Access (EDIA) Committee consisting of faculty, students, and staff (members listed at the end of the document) worked to respond to the directives outlined in the approved Brown/Trinity Rep 20/21 Diversity and Inclusion Action Plan Update and Revision. One of the action items outlined in the DIAP was to:

Make clear, anonymous reporting methods more accessible when harm inevitably occurs.

Another was to:

Develop an accountability tool kit.

This document seeks to meet both of these directives. Acknowledging that outlining existing paths for redress at the program, department and university level only partially addresses community needs, the EDIA committee has constructed a resource document for internal use by the program to give students, faculty, and staff the ability and tools to support harm reduction and harm repair in our spaces.

The document is in two parts- first, **tools for harm prevention** in our program spaces. Second, **pathways for resolution, redress, and repair**.

At the center of this work is the following intention set within the DIAP: *Brown/Trinity Rep will deepen its commitment to and practice of its core values of inclusion by creating pathways towards accountability for all of its stated goals.* This document aims to provide detailed measures towards that accountability through best-practices.

This is a living document and will be reviewed yearly by the EDIA committee as new resources become available. For reference, please see to the section below titled Community Care under Academic Excellence from the DIAP that details the intention in a Strategic Goal:

ACADEMIC EXCELLENCE COMMUNITY CARE

Strategic Goal:

The Committee acknowledges the critical need to center and prioritize community care in our art form broadly and in our training program specifically. All artists must have the ability to work at full emotional, mental, and physical capacity with the knowledge that the institution structurally supports the ability of each artist to do so. Brown/Trinity must create a systemwide acknowledgement of, and language and process for, accountability, repair, and reconciliation, centering care for each member of the community by addressing harm when it happens and creating systems of repair. This work will require best-practices research, alumni consultation, student and faculty training, and synthesis of findings. Emphasis throughout should be placed on communication about the process with all constituent groups.

This document will be distributed to all members of the community in the hope that common understanding and collectively utilized tools will come into focus. In Spring 2022, the document will be opened for a community comment and feedback period. Implementation will begin in Fall 2022, with workshops for the incoming and existing members of the Brown/ Trinity community during Orientation/ Boot Camp week.

Part 1: Tools for Harm Prevention

1. Best Practices for Faculty / Guest-Led Spaces:

- ★ A checklist for spaces that are aligned with BT's vision of equitable instruction:
 - Have clear **Group Agreements** in each syllabus for establishing, uplifting, and protecting the values of both the individuals and group in any given space/setting.

- Have a consistent, streamlined **process for acknowledging and unpacking power structures** in any given space/setting.
- Have pre-determined guidelines for effectively **giving and receiving feedback** as an instructor.
- Have functional **tools for ensuring effective, safe, and equitable boundaries** when working in spaces with faculty/staff.

★ **Establishing Group Values / Naming Group Agreements** in your studio

- Lead with Community Agreements to support the process and participants. Here is a very general framework for the creation of Community Agreements within a shared workspace:
<https://www.nationalequityproject.org/tools/developing-community-agreements>
- What are your values as an instructor? What agreements are you bringing to the group (i.e. proposing for studio practice)?
 - ★ Example of faculty proposed group agreements to begin the conversation: *“One: Speak from the “I” and never assume shared experience. Two: Practice the right to refusal. Three: Practice radical acceptance of self and other.”*
- What do other individuals value? Are you providing an opportunity for the students in the group to voice what agreements they would like named and pursued in the space?
- What does the group value? Does the group consent to the identified agreements and feel that they can be implemented in the work?

★ **Process for Acknowledging & Unpacking Power Structures**

- Goal: increase authentic and rigorous DEI language in syllabus (utilizing [Sheridan Center’s teaching resources](#) and/ or Department Head) to ensure that faculty-led spaces are aligned and accountable to validate and empathize with the needs of students.
- Written Example (to be used in syllabus & serve as anchor for actions)
 - *“I seek to construct an environment in this class where the diversity of the humans in the space is seen as a strength. My aim is to generate activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. Feedback is a gift - give it often. If there are ways to improve the nature of this course for anyone, please let me know. An atmosphere of trust is essential to the world that we will be building together. I will attempt to create a space where each human listens to and respects one another. Some of the material in this course may evoke strong emotions - please be mindful as you move, act, think, speak, and play. If something comes up that is particularly troubling or threatens physical/psychological safety, please let me know immediately. You may choose to discuss the situation with me privately, to discuss it with the class, or to notify me of the issue through a third party, such as another instructor, faculty advisor, or peer.”*

★ **Guidelines for giving and receiving feedback as an instructor.**

- For the instructor, how is feedback offered in a way that can be truly heard by the student and their learning and growth supported through effective process?
- Liz Lerman's Critical Response Process offers a four-step process for shaping group feedback sessions. This approach can preserve artist agency and prevent harm while also inspiring a deeper, more nuanced conversation about the work presented.
- In our teaching, we are bound to misstep and cause harm, likely unintentionally. Communication Recovery steps can help us to give/receive feedback graciously in the moment, avoid defensiveness, and move forward with immediate actions towards repair.
 - Sincerity matters. Partial apologies and/or apologies that shift the blame to the listener are not useful. A suggestion: at the beginning of the semester or the studio process, set aside time to practice using this tool with your group.
 - Begin by modeling the use of steps below with a fictional scenario where inadvertent harm has occurred. Over the course of the semester, encourage the use of tools; apply with frequency to create an expectation in the room of acknowledging harm in the moment.
 - **Accept** feedback (*Thank you for sharing that with me.*)
 - **Acknowledge** what happened, intent + impact (*My intention was x, but I see that what happened was y.*)
 - **Apologize** (*I am sorry that I - name action + impact on person*)
 - **Adjust** (*Moving forward, here's what I am committed to doing.*)

★ **Tools for Establishing Equitable Boundaries**

- Provide opportunity for students to name their [access needs](#) at the top of any meeting or rehearsal. What does each individual need to bring themselves fully to the work on any given day? An access need never needs to be explained, only stated. When an access need is named, how can the work be adjusted, as necessary?
- [Ouch/ Oops!](#) is a usage guide for classroom and rehearsal studios. *Ouch* is when someone figuratively steps on your toes. *Oops* is when you step on someone else's. When we're working quickly and intensely in collaborative settings, inadvertent harm may occur.
- [Consent/ Touch:](#)
 - Pursue consent-based practices that best support the material that you teach. If touch between students is required within the work, the Green/Yellow/Red framework is a thorough process for identifying where on the body a participant consents to be touched. Green is "yes" ; Red is "no" ; Yellow is "maybe". Consent changes day to day, moment to moment, and is always revocable. Green/Yellow/Red can be employed as part of a daily general boundaries check.
 - Obtain verbal consent before giving physical adjustments in the classroom and seek consent when asking a student to participate with you (the instructor) in a class demonstration. Be specific about the nature of the demonstration when seeking consent.

- Employ the verbal use of the word “button” as well as “ouch/oops” to allow students to pause work, slow down and recalibrate, or even exit the work if necessary. Button can be utilized in moments when further clarity is needed or if a boundary has been crossed and needs to be reasserted or articulated.

2. **Best Practices for Staff-Facilitated Spaces**

Brown/ Trinity has five full-time staff members and a varying number of part-time production staff members throughout the academic year. We affirm as a community that we respect and value our staff members as integral collaborators in all facets of the work in our program. In any rehearsal and performance process, the work onstage is made possible because of the work of many dedicated, talented, and valuable production staff. The work we do daily in our studios, classrooms, and production spaces is only possible because of the work of our excellent office and production staff.

Interactions with staff members can be in person, virtually, or in written correspondence.

While faculty and students have a teaching/ learning relationship with clearly understood expectations defined in each studio, staff and student or staff and faculty relationships are more nuanced. The staff work daily to create and support program structure and artistry- though they may not as directly and regularly engage with students and faculty (as in a classroom), they are consistently engaging in the myriad processes- large and small- of program support.

★ **Who are the Brown/ Trinity staff?:**

Administrative Office Staff:

- Program Manager
- Program Coordinator

Full-time Production Staff:

- Production Manager
- Technical Supervisor

- Technical Director

Overhire Production Staff:

- Stage Managers
- Props
- Costumes
- run crew
- all production-specific overhire

Visiting Artists:

- Though not technically Brown/ Trinity staff, it's useful to remember that on occasion the program engages visiting artists in production

Visiting Designers:

- Again, though not employed as Brown/ Trinity staff members, it's useful to remember that the program engages professional designers for some of our Pell Chaffee Performance Center productions.

In what spaces might you find our staff?:

- Aborn staff office spaces
- PCPC production office
- PCPC costume shop, costume storage, and dressing rooms
- PCPC performance and shop spaces
- Aborn and Lederer common areas

★ Best practices for communication:

- Timeliness in communication creates more opportunities for optimum staff support.
- Students, faculty, and staff are encouraged to maintain a generous, positive tone in email communications.
- Please respect that if the office door is closed, staff are attending to a task at hand.
- Students and faculty are welcome and encouraged to come by staff office spaces- staff appreciate and value the ability to get to know all members of the community.

★ Tools of best practices for harm reduction/ harm repair in staff spaces

- **In the moment**
 - [Ouch/ Oops](#) can be used in the moment where harm occurs. This strategy offers the opportunity for immediate or scheduled followup in conversation between the parties for any necessary repair.

- Button can be used as a time-out strategy when harm occurs. When this strategy is utilized, both parties respect the requested stop. Further conversation may not be initiated.
- **For follow-up support**
 - The Program Director and/ or DGS are available to address harm and a process of repair with both parties, and to assist in setting clear expectations for future interactions. Where desired, the Director and/ or DGS can structure a facilitated conversation.
 - If harm is initiated by the Program Director, staff can reach out to Trinity Rep's HR Department, Brown's HR department, and/ or the Chair of TAPS.

Onboarding new students, faculty, and staff

- As we onboard new community members, we commit to making clear the specifics of each staff member's workload and emphasizing that faculty, staff, and students are collaborators in the program. This document will be part of onboarding for new faculty, staff, and students. Time will also be scheduled in Boot Camp for new students with our full-time staff members.

3. Best Practices for Student-Led Spaces

In studio rehearsals, LAB rehearsals, and student-directed productions, students are engaged in organizing and facilitating the work. Below are suggested practices:

★ COMMUNITY AGREEMENTS:

Lead with Community Agreements to support the process and participants. Here is a very general framework for the creation of Community Agreements within a shared workspace:

<https://www.nationalequityproject.org/tools/developing-community-agreements>

Each student-led space is unique and comes with specific needs and required paths for engagement. Most student-led rooms have a hierarchy, but when setting rules and boundaries in work spaces within Brown/Trinity Rep, we encourage **ALL STUDENTS** to retain autonomy regardless of position. All collaborators should be able to contribute to the creative or educational process when crafting community/group agreements.

Any/all of the tools below could be incorporated into your specific community agreements/tools:

★ TOOLS FOR HOLDING SPACE: AUTONOMY AND CONSENT





- Providing opportunity for collaborators to name their access needs at the top of any meeting or rehearsal. What does each individual need to bring themselves fully to the work on any given day? An access need never needs to be explained, only stated. When an access need is named, how can the work be adjusted, as necessary?
- Value consent in the work: name that consent is always revocable and an ongoing assessment of boundaries is necessary in creative work

★ STATING INTENT AND INTENSITY

- Make Notions, Stakes, Boulders, and Tombstones (see Table 2 below) the common language for how the team will engage.
- Clarify that your passion on a topic does not necessarily mean you are closed to hearing other perspectives. Your Notions and Stakes, even when stated passionately, are still Notions and Stakes.
- Actively seek feedback from team members on how often you use the various levels of intent and intensity. Too many Notions and Stakes can be distracting; too many Boulders or Tombstones can be dispiriting.

Table 2. Language for Stating Intent and Intensity

Guide to Notions, Stakes, Boulders, & Tombstones

Initiator has:	Intent	Intensity of Commitment	Desired Reponse
Notions 	Discussion Possible	<ul style="list-style-type: none"> • Low investment • Testing if idea makes sense to others and/or hoping others will build upon the idea • Individual is willing to let go of the idea • Totally open to influence 	Discuss if interested/willing to explore; Action optional
Stakes 	Discussion Initiation	<ul style="list-style-type: none"> • Some investment • State a position • Wants to hear others' Street Corners • Willing to be influenced 	Discuss, to be considered or explored in depth; Acted upon if parties agree after discussion
Boulders 	Discussion for Understanding	<ul style="list-style-type: none"> • Strong investment • Firmly entrenched in position • Wants it to happen • Difficult to influence <p>This level of acting on an idea or making a decision should not be used frequently.</p>	Action expected; Substantive objections somewhat OK
Tombstones 	Discussion, if any, under Duress	<ul style="list-style-type: none"> • Total investment • Worth quitting over • No ability to influence <p>This level should not be used more than twice a year, if that frequently.</p>	Act now, or else

Adapted from the original article "Notions, Stakes, Boulders, and Tombstones" © 2007–2013 written by Frederick A. Miller, The Kaleel Jamison Consulting Group, Inc. All rights reserved. No duplication without written consent. 518.271.7000. www.kjcg.com.

★ POINT IT OUT, CHECK IT OUT, WORK IT OUT

When there is a moment or incident of friction, before it escalates, it can be helpful to have an initial conversation in order to point it out, check it out, and work it out. This can take many forms, whether it be a one-on-one conversation, a phone call, or asking a fellow student or instructor to join in on the conversation between the two of you. We acknowledge that folks come to this program from different backgrounds and carry with them different experiences, so certain language, practices, & norms that are required for the B/T spaces may be unfamiliar to them. Intent is different from impact, so an initial conversation check point can name the harm done and create a smooth path forward.

★ CALLING BUTTON

This is a tool that can be used by any member of a space. An individual may call "Button" at any time to hold or pause the space. Different facilitators may use this tool differently, for example, some may use it only as a safe word in emergency or intimate situations while others may use it more generally as an offering for a pause or an interjection. We recommend practicing using this early on in your classroom or rehearsal process so that one can get used to employing it before it is vitally necessary.

★ SETTING BOUNDARIES: GREEN, YELLOW, RED

A tool used in intimacy work, fight choreography, and any work involving physical contact. This helps greatly with harm reduction/clear communication. Each practitioner names the zones on their own body and then this information is repeated and confirmed by the scene partner. A red zone is “no touch”; yellow zone is a “maybe or possibly”; a green zone is “all clear/consented”. Further descriptions of these tools can be found in Chelsae Pace’s book *Staging Sex*.

★ SPEAK FROM THE “I”

Always speak from the “I”. Never assume that you are speaking for the group or for any other individual. Respect the autonomy of the other members of the space.

Note: There are times when an individual may be asked to speak on behalf of another student or group and that should be handled with care and the level of transparency that seems fit.

★ PRONOUN/ NAME CELEBRATION

This is a tool that can be well-utilized to celebrate a person’s correct pronouns/name. It involves the students as a whole taking the responsibility/pressure off of the person being mis-gendered, incorrectly named, or anything of the sort. The collective will vocally celebrate with the correct version when an incorrect one is used.

For Example:

The pronoun “he” is used for Bob, but Bob uses they/them pronouns.

Instructor: “So Bob, he is doing a monologue from–

Students: “They/Them? Hooray!”

Instructor: “Thank you! They”

And onwards we go!

Part 2: Pathways for Resolution, Redress, and Repair

Brown/ Trinity Rep seeks to create clear, transparent pathways for redress and repair. This portion of this document outlines what to do and whom to address when issues arise, and also to dispel fears of reprisal when reporting concerns.

Pathways and resources for addressing concerns exist at Brown/ Trinity, Brown University, and Trinity Rep.

In educational institutions, the federal Family Educational Rights and Privacy Act exists to safeguard student confidentiality with regard to personal information. Brown's [full FERPA policy can be found here](#). In practice, faculty and staff must retain confidentiality around student information (including personal information, health information, information regarding disciplinary procedures or the outcome of disciplinary procedures, education records, and personally identifiable information) unless prior consent has been given by the student.

Notable exceptions to FERPA confidentiality include disclosures to University officials with legitimate educational interests (in situations where the official needs information in order to fulfill their professional responsibility), and disclosure in connection with a health and safety emergency.

We name here that FERPA is a valuable protection for students in an educational setting. It also means that transparency around disciplinary issues is not possible in many instances. In all possible circumstances, faculty and administration will disclose when action is in process, and when a process for redress has been completed. It will often not be possible to disclose additional details. We recognize that the inability to share information widely has an impact on trust at all levels of a healthy community. We hope that the explicit explanation regarding FERPA, above, will help to create a wider understanding of the nuances of federal law and student privacy rights that are a critical component of redress and repair.

PATHWAYS for Redress

Students, staff, or faculty may choose to address a concern by utilizing one of the following. Please note that the pathways listed below are not listed in proscribed order. In other words, all options are available at any time:

1. We recognize that many concerns can be resolved through conversation with the parties involved. When possible, participants are encouraged to discuss challenges and concerns with one another. Sharing and hearing concerns with openness and respect can prevent situations from escalating further.
2. Students may bring a concern forward to their faculty advisor, who can work with them to create a plan for resources and next steps.
3. Students, staff, or faculty may engage with faculty or Department Heads for support. When circumstances are appropriate, Department Heads, the DGS, or program Director may hold spaces for lightly facilitated conversation.
4. Students, staff, or faculty may bring concerns forward to the Program Director (Angela_brazil@brown.edu) or Director of Graduate Studies (Shura_baryshnikov@brown.edu).
5. Students, staff, and faculty may bring concerns forward to the Interim Chair of TAPS (Theater Arts and Performance Studies), Janet Blume (Janet_Blume@brown.edu) or Brown/ Trinity Rep's Artistic Director, Curt Columbus (ccolumbus@trinityrep.com).
6. If not able to be addressed at the program level, students may seek redress for a concern with the appropriate [Graduate School Dean](#). In particular, the Dean of Student Support (Associate Dean

Maria Suarez) and the Dean of Academic Affairs (Senior Associate Dean Sarah Delaney) may be useful points of contact.

7. The University Ombudsperson also provides a safe, confidential mediated space for students, faculty, and staff to seek support in constructively managing concerns or conflicts.
8. If no satisfactory or safe resolution can be found utilizing direct discussion, students may pursue the option of a formal grievance or bias report. There are several specialized processes available to graduate students alleging inappropriate treatment. It should be noted that the procedures for addressing grievances differ with each office listed below.
 - a. Students, faculty, and staff are encouraged to report acts they believe to be an incident of sexual harassment, sexual violence, or gender-based discrimination to Brown's Title IX Office. The Sexual Violence & Gender-Harassment Incident Reporting Form was developed to capture these reports as a part of the intake process. Submitting this form does not compel a reporting party to submit a formal complaint. Individuals who want to submit a formal complaint must contact the Title IX Program Officer directly at titleixoffice@brown.edu.
 - b. Students, faculty, and staff are encouraged to report incidents of discrimination and harassment to Brown's Office of Institutional Equity and Diversity (OIED). The complete procedure and resolution process is outlined in detail at the link above.
 - c. Students, faculty, and staff are encouraged to report incidents of bias (experienced or witnessed) to Brown's Office of Institutional Equity and Diversity. The complete procedure and resolution process, as well as the makeup of the University's Bias Review Team, is outlined in detail at the link above.
 - d. The Office of Student Conduct and Community Standards can be contacted to support violations to the Code of Student Conduct. The Code and procedures for filing a complaint is outlined in detail at the link above.
 - e. The Graduate School Grievance Procedure may be used when none of the above reporting procedures is appropriate. The complete procedure and process is outlined in detail at the link above.

PROCESS of Redress and Repair at Brown/ Trinity

When a concern regarding another student, staff, or faculty member is brought to the attention of the Program Director and/ or DGS, the following procedure for healthy redress and repair is used:

1. In all instances possible, at least two faculty members will meet with the student, staff, or faculty member bringing forward the concern. Where a student requests confidentiality, a single faculty member may meet with the student. Students may request to be accompanied by a colleague for support; all should agree to maintain confidentiality regarding any information shared. It should

be noted that if the reporting party chooses to retain anonymity, options for redress may be affected. It should also be noted that certain allegations cannot be maintained as confidential. For instance, any allegations brought forward related to Sexual Assault or Sexual Misconduct MUST be reported to the Title IX and Gender Equity Office.

2. The faculty member/s will determine, in consultation with the reporting party/ parties, next steps for addressing the concern. Where possible, these steps will be made clear to the reporting party, and their consent will be obtained before proceeding. The reporting party may request to be present for next steps, may request to be absent from the meeting to address the concern, or may request their confidentiality be maintained.
3. If a meeting between the two parties is requested, consent will be obtained from all. Faculty members will work to create a safe space for further conversation, including clear expectations and outcomes for the meeting. These will be communicated to all prior to gathering.
4. Faculty members will then meet with the appropriate party to address the concern as agreed on. Where possible, two faculty members will be present. Care will be taken to address reported harm in a way that allows for clear repair and resolution for all parties.
5. Any further meetings necessary will be scheduled appropriately.
6. The faculty will report back to the individual/s bringing forward the original concern to let them know that their concern has been addressed. Please note that in keeping with FERPA, further details may not be able to be shared.

Steps for Further Redress

In instances where faculty, staff, or student concerns have been addressed as above but incidents of harm continue, consultation will ensue with the program's full administrative team (Program Director, DGS, Chair of TAPS, Brown/ Trinity's Artistic Director, and Co-Deputy Dean of the Graduate School) and appropriate Graduate School Deans.

Further administrative action may be taken as appropriate to the complaint. This may include any of the steps below:

- A student's removal from project or production work as necessary, and determined in consultation with the full administrative team and Dean of Student Support.
- Where instances of continued harm and disruption to other students' academic progress is determined, a student may be placed on academic warning for a semester or year. When a student is placed on academic warning, they will receive a clear written explanation of the concerns and instructions detailing the steps to be taken in order to regain good or satisfactory standing. If these expectations are not met by the deadline, then the student will be dismissed from the program.
- Sharing the appropriate Grievance Procedure/ reporting tools again with aggrieved parties.

- Action by the Co-Deputy Dean or Dean of the Graduate School.
- Outreach to the University Ombudsperson for neutral mediation space (mediation must be consented to by all parties).
- Faculty/ administrative utilization of appropriate reporting processes with OIED.

It should be noted that details regarding any further necessary administrative action are part of a student's educational record, and confidentiality must be maintained at all times in accordance with FERPA. Complainants may be informed that action is being or has been taken, but details regarding any actions taken may not be shared.

All actions for further redress listed above require collaboration from the full administration team and appropriate Deans at the Graduate School for the best support for all parties involved.

Pathways for Redress and Repair: Brown/ Trinity Production

For issues that may arise in production, any of the above-listed pathways for redress and repair may be taken.

In addition, an actor or director in a production may utilize the following to bring forward issues of concern regarding production safety, communication, or experiences of harm:

- The production's Deputy may be called on to bring a production-related concern forward to the Stage Manager or Director. This process is available to actors, and is analogous to the Deputy structure utilized by Actors' Equity Association.
- The Acting, Voice, or Physical Theater mentor assigned to their production.
- Brown/ Trinity's Production Manager, Anne Harrigan (aharrigan@trinityrep.com).
- Actor process check-ins scheduled with Head of Acting and Acting faculty midway through the rehearsal process and/or after the production's closing.
- Individual weekly/ biweekly director meetings with Head of Directing and Directing faculty.
- Brown/ Trinity's Head of Acting, Sophia Skiles (sophia_skiles@brown.edu), or Head of Directing, Brian Mertes (brianmertes@gmail.com).

The Process for Redress and Repair at Brown/ Trinity, outlined earlier in this document, will be followed when concerns are brought forward. For production-related issues, consultation with other supporting faculty (faculty mentors, Heads of Departments and Program) and the Production Manager will be sought to provide cohesion in the plan for redress and support.

Process of Redress and Repair: Trinity Rep Production

Students will act in and assistant-direct in Trinity Rep productions during their matriculation. When an experience of harm occurs in Trinity Rep rehearsal and/ or production spaces, an actor or director may utilize the following to bring forward issues of concern:

- The Equity Deputy may bring a production-related concern forward to the Stage Manager or Director. This process is available to actors.
- The production's Equity Stage Manager may be a point of contact for issues of safety in a rehearsal or performance space.
- Trinity Rep's Director of Production, [Jennifer McClendon](mailto:jmccleendon@trinityrep.com) (jmccleendon@trinityrep.com), is another point of contact for issues of safety in a rehearsal or performance space.
- For necessary support regarding rehearsing or performing challenging material, or for any issues regarding harm occurring in a rehearsal or performance process not related to physical safety, Monique Austin, Trinity Rep's Director of Equity, Diversity, Inclusion, and Anti-Racism, is a first point of contact (maustin@trinityrep.com).
- Brown/ Trinity's Program Director and DGS are available too as a first point of contact for students, and will make themselves available as needed to support any of the above issues or conversations.
- Issues that arise when participating as an audience member at Trinity Rep may be reported to the House Services Manager on duty for that performance. All House Services staff will have received Bystander Training by Spring 2022.
- Trinity Rep utilizes Red Flag Reporting for anonymous reporting of comments, suggestions, or complaints. This may be accessed at www.redflagreporting.com Client code: Trinity.

Process for Redress: Trinity Rep employees

Employees of Trinity Rep may find detailed processes for addressing concerns and grievances fully outlined in the Employee Handbook.

As a first point of contact, Trinity Rep employees may bring concerns forward to their immediate supervisor. Where possible, the Process of Redress and Repair at Brown/ Trinity, outlined earlier in this document, will be followed.

Trinity Rep's Director of Resource Management, Alyssa Smith (asmith@trinityrep.com) or Human Resource Manager Jessica Toporoski (jtoporoski@trinityrep.com) are both resources for addressing employee concerns.

Should employees face any issues of equity and/ or discrimination, Monique Austin (maustin@trinityrep.com), Trinity Rep's Director of Equity, Diversity, Inclusion, and Anti-Racism, is a

key resource.

Process for Redress: Brown University employees

Brown University employees may use several avenues to bring concerns forward. The Director of the Programs, the Chair of TAPS, and Brown/ Trinity's Artistic Director are all available points of contact for concerns regarding interactions with a student or a staff or faculty member. Where possible, the Process for Redress and Repair at Brown/ Trinity, outlined earlier in this document, will be followed.

In particular, Brown's Department of Human Resources is a resource available to departments, programs, and individuals. HR's Employee and Labor Relations Team works to remove barriers to effective job performance.

Community Care: Pathways for Clear Communication, Redress, and Repair at Brown/ Trinity Rep was offered to the Brown/ Trinity community for a full review and comment period that spanned May 16-May 27, 2022. It was also shared with the Graduate School, Brown's Office of Institutional Equity and Diversity, and Trinity Rep's Director of Equity, Diversity, Inclusion, and Anti-Racism for review. The Program Director and DGS will reconvene to incorporate feedback from the review period.

Respectfully submitted to the community May 16, 2022 by the Brown/ Trinity EDIA Committee,

Shura Baryshnikov, Head of Movement and Physical Theater, DGS

Angela Brazil, Director of the MFA Programs

Jackie Davis, faculty

Jihan Haddad, graduate student

Mycah Hogan, faculty

Jill Jann, Program Manager

Christopher Lindsay, graduate student

David Merten, graduate student

Students, please sign the following, **confirming that you have read, understood, and agree to follow all policies detailed in Brown/ Trinity's Handbook for 2022-23.** This form may be returned to Jill Jann.

Printed name: _____

Signature: _____

Date: _____