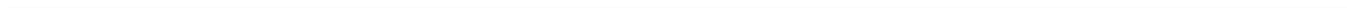


THE
THEATRE SCHOOL
..... AT DePaul University

STUDENT HANDBOOK

Revised 12/7/2018



STATEMENT OF PURPOSE

The purpose of this handbook is to make known and accessible all guidelines, policies, and principles concerning academic and administrative policies for the conservatory programs of The Theatre School. It has been prepared for the specific use of the students, faculty, and staff with the intent of defining and communicating requirements, processes, and procedures.

The handbook will be updated to reflect ongoing revisions in these areas.

Each student is responsible for familiarity and compliance with the handbook's contents. The most recent version of the handbook will be posted on the TTS Backstage intranet site.

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1 THE THEATRE SCHOOL COMMUNITY

1.1 Mission and Values

Updated Assistant Dean

1.1.1 The Theatre School Mission and Vision Statements

MISSION

The Theatre School trains students to the highest level of professional skill and artistry in an inclusive and diverse conservatory setting.

VISION

- We will educate enterprising artists, thinkers, innovators, leaders, and globally conscious citizens who transform communities across DePaul, Chicago, the nation, and the world.
- We will support an expert, passionate faculty and staff committed to advancing the vibrancy of live theatre and performance while continually adapting to a broadening and changing profession.
- We will become a model of diversity and inclusion for the University and the field.
- We will produce public programs and performances that challenge, entertain, and stimulate the imagination.
- We will foster cross--disciplinary collaboration to further student understanding and appreciation of every aspect of theatre work.

1.1.2 The Theatre School Values Statement

EDUCATION

We advance intellectual development and ethical consciousness. We foster moral, spiritual, social, political, and artistic growth. We promote participation in civic life.

RESPECT

We inspire respect for self, for others, for the profession, and for humanity. We embrace the Vincentian model of service.

FREEDOM

We build a community founded on the principles of creativity and freedom of expression. We value initiative, innovation, exploration, and risk taking.

IMAGINATION

We celebrate the primacy of imagination in our work.

SPIRITUALITY

We believe theatre is a place for reflection, awakening, and the development of moral awareness.

1.1.3 The Theatre Diversity Action Statement

The Theatre School is committed to fostering and nurturing the reality of who people are, who they have been, and who they want to be. We embrace the diversity of what we see, what we hear and

what we feel. We give voice; we represent people and ideas. Our community engages in lively exploration, between and beyond categories of race, ethnicity, gender, sexuality, class, religion, nationality, ability and artistic discipline. We examine, appreciate and share the complexities of culture through artistic collaboration, and in doing so, create a safe and supportive environment for our students, faculty, staff, audiences and visitors.

1.1.4 On Professionalism

THEATRE. It's a pleasant pastime for some. For others, it's a passion.

Passion is a great and all-consuming emotion. It can lead us into adventures we have little understanding of but a great feeling for. We just know it; it hits us in the gut — in a good way. That instinct can't be taught or learned. Each of us has it, and we hope we continue to recognize its power in helping us become the most extraordinary artists we can be.

But a career in theatre, or any performing art, or anything for that matter, requires more than a strong feeling. A successful career is built on hard work combining vision, knowledge, discipline and passion. The Theatre School strives to provide the environment and education to increase knowledge and inspire vision.

The essence of professionalism as outlined here governs every aspect of our lives as faculty, staff and students at The Theatre School at DePaul University:

RESPECT

Recognizing that differences exist in the world and finding a way to accommodate needs and views different from our own. Respect is to value what others say and believe, to honor another's personal space and creative needs, and to allow for artistic, cultural, sexual and religious differences.

DISCIPLINE

Consistently and consciously applying ourselves to achieve the best work in ways that go beyond the basic expectations. It encompasses consistent, regular and dependable work and focus as well as managing our behavior so that we remain true to the expectations of whatever obligation we have agreed to meet.

RESPONSIBILITY

Consciously and consistently following through on commitments and seeking assistance when appropriate. Being responsible means taking ownership for our part of the project. To be responsible is to be self-aware and to act on this knowledge; it means meeting a challenge with an open mind and spirit.

COLLABORATION

Group interaction builds upon the work of individuals to create better results than one person alone. A good collaborator understands that frustrations may arise, but actively seeks to create a solution rather than avoid the challenge. Collaboration is the foundation of theatre and thus good collaborators are highly valued in the school and the profession.

COMMUNICATION

The ability to communicate well is an art in itself. It involves consistently sharing productive information, ideas and constructive criticism, and making ourselves available to others. Honesty is the core element of communication.

MATURITY

Maturity in a professional sense means learning to see the world through others' eyes — acknowledging that our own concerns are not the only concerns that matter. Maturity can equal self-restraint in some instances and in others it means being selfless, lending a hand when needed or making the tough choices no one else is willing to make.

TIMELINESS

As theatre artists we need to spend time preparing our work and our day so that when we arrive we are as creative and productive as possible. Timeliness extends beyond work in class, rehearsal, our offices, or the theatre. When we are late, we jeopardize more than our own work and we reduce the time we have to produce our best work.

HONOR

It's last because it's the most important. It is the one idea that governs all the others. It means behaving with integrity and exercising a great sense of ethical conduct. Showing people that we can be trusted and that we respect others' time, health, energy and spirit. We put these ideas of professionalism into practice and expect others to do the same.

1.2 Who's Who - And How to Contact Them

Updated Assistant Dean

1.2.1 The Theatre School Faculty and Staff

For biographies and contact information for The Theatre School's faculty and visit:
<http://theatre.depaul.edu/about/faculty-and-staff/Pages/default.aspx>.

All faculty and staff of The Theatre School have e-mail and voicemail. Faculty and staff mailboxes are located in Rm525.

1.2.2 Other University Numbers

The Theatre School Administrative Office	(773) 325-7917
Script Library	(773) 325-4729
Production Coordinators Office	(773) 325-7951
Stage Manager's Office	(773) 325-7923
Costume Shop	(773) 325-7955
Prop Shop	(773) 325-7936
Scene Shop	(773) 325-7937
Monitor's Desk, TTS Lobby	(773) 325-8407
The Theatre School Box Office	(773) 325-7900
DePaul Public Safety	(773) 325-7777
Facility Operations	(773) 325-7377
DePaul Central	(312) 362-8610
Housing Services	(773) 325-7196

Complete University Directory information can be found at <http://directory.depaul.edu/>

2 THE ACADEMIC POLICIES OF THE THEATRE SCHOOL

2.1 *Registration*

Updated Associate Dean

Owing to the intensity of The Theatre School programs, and because some of our classes operate on a different time schedule than those in the rest of the University, registration for Theatre School students is coordinated by our administrative offices through the Associate and the Coordinator of Academic Services. Each student's schedule is built specifically for him or her, according to the program based on the recommendations of the audition committee, design supervisor, or area head.

All new students receive their Fall Quarter schedule of classes at orientation. Information about registration for the Fall Quarter Discover Chicago courses will be sent to new students in the summer. Watch the Registration Announcement Board for dates and times of registration periods.

All students are responsible for checking and maintaining their registration in every quarter through the Student Center in Campus Connect. Registration information is posted each quarter on TTS Backstage as well as the Associate Dean's Board on the 5th floor outside of the Skylight Lounge.

2.2 Books

Updated Associate Dean

Most required textbooks are available through the DePaul Bookstore. You can visit this at: <http://depaul.bncollege.com/>. Specific instructions regarding books and supplies will be provided by instructors at the first class meeting.

2.3 Tuition

Updated Associate Dean

For the university's tuition rates and for policies and information regarding tuition, visit: <http://offices.depaul.edu/student-financial-accounts/Pages/default.aspx>.

2.4 Withdrawals

Updated Associate Dean

For university policy and information regarding withdrawals, visit: <http://www.depaul.edu/university-catalog/academic-handbooks/undergraduate/undergraduate-academic-policies/Pages/withdrawal-policy.aspx>.

Students wishing to withdraw from or drop a class must complete the withdrawal on the web registration system by the appropriate university deadlines. Any questions or complaints can be addressed to the Associate Dean.

SIMPLY CEASING TO ATTEND CLASSES OR NOTIFYING A FACULTY MEMBER DOES NOT CONSTITUTE AN OFFICIAL WITHDRAWAL.

2.5 Refunds

Updated Associate Dean

For university policy, visit: <https://offices.depaul.edu/student-financial-accounts/faq/Pages/refunds.aspx>.

Theatre School students are on a package tuition plan. Dropping or adding a course does not alter the tuition as long as the total number of credit hours does not drop below the 12 hours required for full-time student status.

2.6 Leaves of Absence

Updated Assistant Dean

Students who find it necessary to interrupt their attendance at The Theatre School should make a written request to the Assistant Dean before leaving school stating the reason for the leave, the length of its duration, and supplying valid addresses (including email) and phone number. For all Performance and Design/Tech programs, the leave must be for an entire year. In the Theatre Studies program, leave times are more flexible. The Dean will either accept, accept with alterations, or deny a student's request based upon the recommendation of the faculty and communicate his decision, and all stipulations, to the student in writing. If a student wishes to leave at the beginning of a Fall Quarter, the written request must be received from the student before that student's program for that year begins (i.e., before orientation,

rehearsals, or classes begin, whichever is earliest). Students who wish to leave at the beginning of either the Winter or Spring Quarters must request the leave in writing within 30 days of their departure from school. Students on leave may re-enter the School upon expiration of the term of absence without repeating the admissions procedure providing they have complied with whatever stipulations were given by the Dean in his letter to them.

The request for a Leave of Absence should be submitted to the Assistant Dean, TTS Rm505.

2.7 Class Attendance

Updated Associate Dean

It is expected that students will attend their classes, rehearsals, performances, and crews and Production Practice courses, regularly and promptly. Students are responsible for reporting their own absences from all classes directly to faculty members. This should be done in advance when possible. If an absence goes beyond two consecutive days or two consecutive classes in the same subject, the Assistant Dean or the Associate Dean should be notified.

2.8 Grades

Updated Associate Dean

For university policy and information regarding grades including the key used for evaluation, visit: <http://www.depaul.edu/university-catalog/academic-handbooks/undergraduate/undergraduate-academic-policies/Pages/grades.aspx>.

Note to all Students: Students must receive a grade of C- or better in any course that is a requirement in their major concentration. This university grading policy covers both core courses and elective courses as set by the student's program in order to complete the requirements in the major field of study. Any grade below a C- in these courses will not fulfill the requirement in the student's major.

2.9 Grading of Production Assignments

Updated Associate Dean

For actors, the director (or faculty advisor in the case of a student-directed workshop) makes the final decision regarding grades for production assignments. Input from fellow faculty and staff is encouraged but the director makes the final decision. A student director may call to the attention of the faculty advisor assigned to his/her project any problems with attitude, work habits, rehearsal decorum, or over-all development in the work that becomes apparent in the day to day rehearsal process. The faculty advisor will take such information into account in arriving at the grades for the project.

Grades for student directors are handled in the same manner as grading actors. The faculty and staff are encouraged to submit input, but the advisor has the final decision.

Grades for Intros are assigned by the faculty member in charge.

Design students receive grades on their assignments from the head of their appropriate design area

with input from other faculty and staff involved in the production process. Technical and stage management students receive grades on their production assignments from their production supervisor with input from the production's director (where applicable).

Theatre Studies students receive grades on their assignments from the coordinator of their area with input from other faculty and staff involved in the production process and according to requirements in the production practice syllabus.

2.10 Advising

Updated Coordinator of Academic Services

The Associate Dean, the Coordinator of Academic Services, and the Director of Advising, are the academic advisors for The Theatre School. All matters pertaining to class scheduling, academic requirements in the liberal studies area, adding and dropping courses, and transfer of credits must be handled through their offices.

Early in the Fall Quarter of a student's first year, each student is assigned to a faculty advisor who is available to help in academic, professional, or personal matters. Students will normally keep the same advisor throughout their enrollment at The Theatre School.

All faculty will post office hours during which they regularly meet with students. Students are expected to initiate contact with their advisor during these times. Students should talk regularly with the faculty about their work and take the initiative to meet regularly with their advisor.

2.11 Dean's List

Updated Associate Dean

For university policy and information regarding the Dean's List, visit: <http://www.depaul.edu/university-catalog/academic-handbooks/undergraduate/undergraduate-academic-policies/Pages/deans-list.aspx>.

2.12 Commencement

Updated Associate Dean

For university policy regarding commencement, visit: <http://oaa.depaul.edu/what/commencement.jsp>.

All graduating Theatre School students are required to participate in The Theatre School's Commencement ceremony. Requests for exemptions must be submitted to the Dean in writing by May 1st. Requests should include a rationale for the exemption.

Undergraduate students must be enrolled in courses that will fulfill all graduation requirements by the end of the summer quarter in order to participate in the Commencement ceremony. Graduate students must have completed any thesis requirements by the date of the ceremony as well as being enrolled in all necessary classes in order to participate.

2.13 Probation Policies

Updated Associate Dean

ACADEMIC PROBATION is implemented by the Theatre School, based on the university's Academic Probation Policy which can be found at:

DISCIPLINARY PROBATION is implemented by The Theatre School when, upon the recommendation of the faculty, a student is deemed negligent in meeting the regulations of The Theatre School as outlined in this Student Handbook or when their behavior is disruptive to The Theatre School learning environment. Notification of probation will ordinarily be made at the end of a quarter so that a student will be able to correct any deficiencies by the end of the following quarter. Failure to address the conditions of the probation may result in immediate dismissal from The Theatre School.

PROFESSIONAL PROBATION is implemented by The Theatre School when, upon the recommendation of the faculty, a student is deemed negligent in meeting Theatre School professional, personal and/or academic expectations as outlined in course syllabi and the On Professionalism document. Notification of probation will ordinarily be made at the end of a quarter so that a student will be able to correct any deficiencies by the end of the following quarter. Failure to address the conditions of the probation may result in reduction or removal of scholarships, restrictions on casting or production practice assignments, and the inability to meet the school requirements in a timely manner and thus delay graduation.

2.14 BFA and MFA Acting Program Evaluation and Continuance Policies

Updated Assistant Dean

2.14.1 BFA ACTING PROGRAM CAPACITIES & CONTINUANCE POLICIES

The faculty takes very seriously the regular evaluation of student work and is alert to the need to communicate both matters of commendation and of concern.

Each quarter your work will be evaluated using these four criteria: 1) imagination, 2) progress in the program, 3) discipline, and 4) collaboration.

Your work will be evaluated on these criteria by the faculty in your department and, as appropriate, your advisors, supervisors, and/or directors in your production assignments. When appropriate, feedback from the evaluation will be provided by your advisor, Head of your program, or Chair of your department.

2.14.2 BFA Program Probation Policies

If a quarterly evaluation of a student's progress indicates that appropriate progress is not being made or there are concerns in one of the four criteria area that is jeopardizing the student's progress, the faculty could choose to initiate a probation period. The two types of probation which could be initiated are:

DISCIPLINARY PROBATION is implemented by The Theatre School when, upon the recommendation of the faculty, a student is deemed negligent in meeting the regulations of The Theatre School as outlined in this Student Handbook or when their behavior is disruptive to The Theatre School learning environment. Notification of probation will ordinarily be made at the end of a quarter so that a student will be able to correct any deficiencies by the end of the following quarter.

Failure to address the conditions of the probation may result in immediate dismissal from The Theatre School.

PROFESSIONAL PROBATION is implemented by The Theatre School when, upon the recommendation of the faculty, a student is deemed negligent in meeting Theatre School professional, personal and/or academic expectations as outlined in course syllabi and the On Professionalism document. Notification of probation will ordinarily be made at the end of a quarter so that a student will be able to correct any deficiencies by the end of the following quarter. Failure to address the conditions of the probation may result in reduction or removal of scholarships, restrictions on casting or production practice assignments, and the inability to meet the school requirements in a timely manner and thus delay graduation.

At the end of each quarter, your core faculty discuss the progress of each student in regard to the four criteria and your advisor will meet with you to convey any commendations or concerns. You may receive an email from your advisor requesting a meeting, or a letter from the Head of the Program or Chair of Performance at any time during the year if your progress on these four criteria are questionable or your good standing is in jeopardy. This communication is intended to express our concerns, or in more serious cases, to give you specific criteria to address by the end of the Spring quarter.

At the end of the school year, these evaluations lead to an Invitation to Return for the next year of study. There are no pre-determined limits on the number of students returning to these programs. Your success is squarely in your hands.

2.14.3 BFA ACTING Program Warning Policies

If the quarterly evaluation of a student's progress indicates that appropriate progress is not being made the formal communication of concern is called a WARNING. A warning is a caution that unless a substantial improvement occurs by the end of the next quarter, the student may be dismissed from the program.

The Warning gives specific information gathered from the relevant faculty and production staff which explains where improvement is necessary and is issued in writing to the BFA Acting students by the dean within the first two weeks of the quarter.

Usually, warnings are only issued to students in the first and second years of the BFA programs.

2.14.4 MFA Acting Program Capacities & Invitations To Return

The MFA Acting program is a three-year program divided into two phases: the probationary phase and the production phase. The first year of the program is the probationary phase. This phase allows a student to test his/her potential and self-discipline to make acting a profession and a career. At the same time, as a culmination of on-going evaluations, the faculty meets at the end of the first academic year to discuss the work of each student and to determine which students will receive invitations to continue into the production phase of the Acting Program (the second and third year). These decisions are based on the student's 1) imagination, 2) progress in the program, 3) discipline, and 4) collaboration.

A maximum of 10 students are selected to enter the first year of the MFA Acting Program with no pre-determined limit of students into the production phase. This capacity has been set to ensure a student to teacher ratio that allows for focused individual attention to each and every student, maintains thorough and rigorous training, and provides the student with ample performance opportunities and production experience.

2.14.5 MFA I Grading Procedures For The Acting Program

Acting Program courses are divided into categories during the probationary phase of the MFA Acting Program. The procedure for grading these courses is as follows:

During these years the courses are divided into two categories: Core and Synthesis.

1. The Synthesis courses consist of MFA 1 Acting and Rehearsal & Performance: The MFA One Actors Project. Synthesis events attended by the Performance Faculty are the Mid-quarter Winter Scene Showing, the Winter Final Scene Showing, the Spring Final Scene Showing, and Rehearsal & Performance: MFA 1 Actors Project.
2. All other courses taught by Theatre School faculty are considered Core courses and are given a letter grade at the end of each quarter.

The Synthesis courses take place over three quarters (with the exception of the MFA I Rehearsal & Performance: The MFA One Actors Project which lasts for one quarter). All Synthesis courses taken in the fall and winter quarters will receive the grade "R" which means that the work of the course is continuing and extends beyond the quarter in which the "R" grade is assigned.

During the final week of the fall quarter, the MFA 1 Core Performance Faculty will meet one-on-one with each student to discuss an informal letter evaluating their work over fall. Within the first two weeks of winter quarter, students are required to meet with their Advisor to discuss the informal letter.

The Faculty meets again at the end of the winter quarter and issue to each student a formal evaluation at the beginning of the spring quarter. Again, within the first two weeks of Spring quarter, students are required to meet with their Advisor to discuss the formal letter.

At the end of the spring quarter, at the point at which the invitations to return to the next level of the training are determined, Performance Faculty who have attended at least three out of four Synthesis events (Mid-quarter Winter Scene Showing, Winter Final Scene Showing, Spring Final Scene Showing, and Rehearsal & Performance: MFA 1 Actors Project) in consultation with the MFA 1 Core Faculty, will vote to support those students who meet the four criteria – 1) imagination, 2) progress in the program, 3) discipline, and 4) collaboration) – and shall be returned to the production phase of the program the following year. Those students the faculty does not support as meeting the four criteria will not be invited to return.

In consultation with the MFA 1 Acting Instructor(s) and the Director of the Rehearsal & Performance: MFA 1 Actors Project, the faculty will issue a single grade for all three quarters of work in MFA 1 Acting and the one quarter of work in Rehearsal & Performance - that grade will replace the previous

"R" grades from fall and winter MFA 1 Acting.

There is an interrelationship between invitations to return and grades given in the Synthesis Courses: **B-** will be the highest grade awarded should the student's efforts not earn an invitation to return.

Grading for all courses in subsequent years will be done by the individual faculty member according to the terms of the syllabus.

2.15 Design/Technical and Theatre Studies Programs Evaluation and Continuance Policies

Updated Design/Tech Chair

Students in the school are continued from year to year at the invitation of the faculty. The faculty takes very seriously the regular evaluation of student work and is alert to the need to communicate both matters of commendation and of concern.

The faculty evaluates the progress of every student at the end of each quarter. The evaluation criteria are: 1) imagination, 2) progress in the program, 3) discipline, and 4) collaboration. The student's advisor communicates the results of these evaluations to the student. At the end of each school year these evaluations lead to Invitations to Return to the next year of study. There are no pre-determined limits on the number of students returning to these programs. An invitation to return to the third year of these programs is for the duration of the respective programs provided that all academic requirements are met, and that professional discipline is acceptable.

2.16 Design/Technical and Theatre Studies Programs Warning Policy

Updated Assistant Dean

If the quarterly evaluation of a student's progress indicates that appropriate progress is not being made the formal communication of concern is called a WARNING. A Warning is a caution that unless a substantial improvement occurs by the end of the next quarter, the student may be dismissed from the program.

The Warning gives specific information gathered from the relevant faculty and production staff which explains where improvement is necessary and is issued in writing to the Design/Tech and Theatre Studies students by the dean within the first two weeks of the quarter.

Usually, warnings are only issued to students in the first and second years of the BFA programs in Design/Tech and Theatre Studies.

2.17 MFA Directing Program Evaluation and Continuance Policies

Updated Performance Chair

Continuation in the Directing Program from year to year is by invitation of the directing faculty. In

addition to meeting the academic standards of the curriculum, professional potential, progress in the program, discipline, and collaboration are the criteria utilized in making decisions about advancement into subsequent years.

At the end of the spring quarter the directing faculty evaluates first year students for continuation into the second year. In addition to the above criteria, the quality of the spring quarter Short Play assignment will be added. Students should be alert to the fact that, should it be the decision of the faculty not to invite them to return to the second year, they will not have received a Warning prior to that decision.

During the second year any student whose continuance into the third year is in jeopardy will be issued a written WARNING from the dean, as advised by the Head of the Directing Program, within the first two weeks of the spring quarter. A warning is a caution that unless a substantial improvement occurs by the end of the spring quarter, an invitation to return is unlikely. The warning will outline specific issues for the student to address in the spring quarter. The student's work will be evaluated at the end of the spring quarter to determine if the student will be invited to return to the program the following year.

Any questions about this policy should be addressed to the Head of the Directing Program.

2.19 Dismissal Appeal Process

Updated Assistant Dean

Students dismissed from their program have the option of initiating an appeal process.

1. The appeal must be based upon the failure of the faculty to evaluate the student fairly and properly according to the criteria of the program: imagination, progress in the program, discipline, and collaboration, and/or according to school policies.
2. The student wishing to appeal must do so either by email or by certified mail with a time stamp postmarked no later than one week from receipt of the dismissal communication. Any appeal postmarked later than this date will not be considered.
3. The appeal must be addressed to the Dean of the Theatre School.
4. Upon receipt of the appeal, the Dean Committee (consisting of the dean, associate dean and assistant dean) will determine if the appeal is based on the criteria above. If the Committee judges that the appeal does not address the criteria, the appeal will be denied and the matter will end.

5. If the Dean Committee determines that the appeal is based on the criteria above the appeal will be passed on to the Appeal Board (appointed by the dean and consisting of two faculty members from the student's department and a third member from one of the remaining departments in the School) which will reconsider the decision not to return the student. This reconsideration may involve the polling of members of the faculty and/or a meeting with the student appealing. However, the responsibility for making the decision rests solely with the Board.
6. The Board will make one of the following decisions: 1) return the student unconditionally; 2) return the student with certain conditions and requirements; 3) deny the appeal and uphold the original decision.
7. The Dean will communicate the decision of the Appeal Board to the student.
8. All decisions made by the Appeal Board are final.

This process is protected by the restraints of confidentiality so as to protect both the rights of the student and the responsibility of the faculty to sustain the professional standards of The Theatre School.

2.20 Rehearsal Clothing and Equipment

Updated Performance Chair

All performance students are required to have with them tights and leotards for their movement classes. There are several dance supply shops throughout Chicago where items may be purchased. Prices vary and students are encouraged to shop carefully. All men in the Acting Company are expected to provide a suit or sport coat and dress shoes. All women are expected to provide character shoes (preferred, will last many years of your career) or short-heeled pumps and an ankle length, full, rehearsal skirt. All performance students are also required to purchase both a yoga mat and a yoga belt which students may usually purchase from The Theatre School.

2.21 Program Credit and Biographies

Updated Theatre Manager

All Theatre School students who wish to be listed properly in the production programs must have their names and bios on file in The Theatre School database and ticketing system. At the beginning of fall quarter, each student receives a form which must be returned to the Theatre Manager, Leslie Shook, or the Administrative Assistant, David Keohane, within one week. Returning students will have current information on the form. Please note changes in name spelling, address, and information. New students should fill in the information on the form. Biographies are limited to 60 words and should contain only professional information without personal acknowledgments.

The computer can accommodate a name of 28 letters and spaces, and your name may not exceed this number. It is strongly recommended that you use your first name and last name with optional middle

initial. Any change of approved program names during the school year must be submitted to and approved by the Assistant Dean. Names submitted for program copy by stage management should be your currently registered name.

2.22 Process for Rehearsing & Performing Intimate Contact

Updated Assistant Dean

At The Theatre School, we train actors to be bold, to live moment-to-moment in the given circumstances of the material, while being equally vigilant in ensuring their partner's safety and boundaries. We encourage actors to take risks in scene work, but an atmosphere of absolute trust is necessary in order to truly take risks.

Clear boundaries must therefore be established and agreed upon among the artists involved, both in rehearsals and performance, particularly in scenes depicting violence, sex acts, intimate contact, abuse, or gestures of intimacy.

The Theatre School's ON PROFESSIONALISM document outlines this with our expectation of Respect, Discipline, Responsibility, Collaboration, Communication, Maturity, and Honor.

The following guidelines should be referenced when rehearsing or staging scenes of the nature described above. This includes scenes for classes, auditions, or productions, both inside and outside of class, with or without a director.

1. Scene partners (and the director*) must agree to the boundaries of the scene (e.g., kiss, slap, etc.), whether explicit or implicit in the text. The actors (and the director*) must set down and agree on those boundaries before the work starts. The actors are responsible for staying within those agreed-upon boundaries.

*when a director is involved in the project or rehearsal

There are two general kinds of boundaries that scene partners can set:

- a. A realm of contact that is acceptable to rehearse.
- b. Specifically choreographed contact. [stage violence is always choreographed but may also include non-“contact.”]

Scene partners should have a verbal check-in before any rehearsal in which intimate contact is being rehearsed, to determine if/how that contact will be rehearsed in that rehearsal.

The boundaries may change over the rehearsal process. The boundaries may narrow, or they may broaden. But any change to the boundaries must be discussed and agreed upon before the rehearsal.

2. Partners must agree to be listening for each other's safety. The energy and direction of any action needs to be in proportion to the partner's energy, within the relationship and given circumstances.

3. Maintain the integrity of the agreed-upon structure of intimate contact once a show is in production. All agreements are to be kept.

4. If you're uncomfortable with the material or the process, or these criteria are not being met:
- a. In class/ rehearsal outside of class/scene rehearsal: rehearsal/exercise should stop. Boundaries must be re-established before moving forward.
 - b. In performance: The actors should report any variations from the agreed-upon boundaries or actions to stage management.

An individual may also, at any time, discuss an incident with a faculty advisor, their academic advisor, or another trusted faculty/staff member if they wish. The actor should be aware that the faculty/staff member may have reporting obligations and may not be able to guarantee confidentiality. An individual may also always make a report directly to the Title IX Coordinator or may also choose to discuss incidents in a confidential space. Contact information for the Title IX Coordinator, as well as a list of confidential resources, are detailed in the links below.

The above document is about professionalism in the theatre at The Theatre School. DePaul University resources include:

Sexual & Relationship Violence and Response Policy

<http://policies.depaul.edu/policy/policy.aspx?pid=320>

Public Safety Website: Title IX and Sexual and Relationship Violence Information

<https://publicsafety.depaul.edu/relationshipviolence/index.asp>

Health Promotion and Wellness Website

<http://offices.depaul.edu/student-affairs/support-services/health-wellness/Pages/sexual-health-violence.aspx>

Confidential Resources at DePaul:

Office of Health Promotion and Wellness: <mailto:mhpw@depaul.edu>

University Counseling Services: Lincoln Park, (773) 325-7779, Loop (312) 362-6923

<http://offices.depaul.edu/student-affairs/about/departments/Pages/ucs.aspx>

In addition, DePaul has established an email alias that goes directly to the Title IX Coordinator:

titleixcoordinator@depaul.edu.

2.23 Nudity in Productions

Updated Assistant Dean

Applicable to the Fullerton Stage and Healy Theatre series only:

1. During the season selection process, a director must make known at that time the possibility that nudity may be used in his/her proposed production.
2. The Acting Company will be notified at the time the season is publicly announced.
3. All roles requiring nudity will be played by actresses/actors who are at least twenty-one years old.
4. At any point during the production process an actress/actor may decide against performing the role nude.
5. Any actress/actor within the Acting Company may choose not to audition for a role that will involve nudity.

There will be no nudity in Scene Showings, or Chicago Playworks, Studio, Introduction to Performance, Theatre Arts Lab, Wrights of Spring, or independent project productions.

3 THE ADMINISTRATIVE POLICIES OF THE THEATRE SCHOOL

3.1 Offices

Updated Assistant Dean

Though you will find the doors to these offices open to you during normal business hours please remember that these are private offices and should be treated as such. The administrative offices (including the offices of the Dean, Associate Dean, Assistant Dean, and Admissions Office) are located on the fifth floor. The Marketing and Public Relations Offices are located on the second floor.

3.2 Contact Information

Updated Assistant Dean

If a student's contact information ever changes it should be updated in the demographics panels in Campus Connect. It is very important that the School has correct and up-to-date contact information. This information is confidential and is available and accessible only as allowed under FERPA.

3.3 Visitors

Updated Assistant Dean

Visitors are not allowed to observe classes or rehearsals without the permission of the instructor.

3.4 Computer Labs and E-mail

Updated Assistant Dean

Details about the computer labs on all DePaul campuses can be found here:

<https://offices.depaul.edu/information-services/services/labs-classrooms/computer-labs/Pages/default.aspx>

All students registered with the University are given a free e-mail account. Details about student e-mail can be found here: <https://offices.depaul.edu/information-services/services/email/Pages/default.aspx>

Some Theatre School computer areas are available to all students such as the first floor student lounge. The fifth floor MAC lab, RM529, is available to Theatre School Students only. The CAD lab, Rm518, is available to designated students and the Administrative Work area is for administrative student workers while they're working.

3.5 Public Relations

Updated Director of PR/Marketing

All press releases, announcements and appearances on radio or television or before any organization are arranged by and subject to the approval of the Dean. Under no circumstances will any student represent him or herself as a spokesperson for the University or the School or permit any interview for newspaper, radio or television without the knowledge and approval of the Dean.

3.6 Building Hours

Updated Assistant Dean

Building hours for The Theatre School outside of class time vary according to rehearsal schedules and are posted weekly on the first floor of the building near the elevators. Information on building hours is available from the Technical Operations Manager. To see when the university/Theatre School is officially closed, refer to the Academic Calendar: <https://offices.depaul.edu/oaa/academic-calendar>

3.7 Good Neighbor Policy

Updated Assistant Dean

The Theatre School is located in the middle of a residential area. You are asked to respect the privacy and property of the residents in the Theatre School's neighborhood. All outdoor activities that are not a part of your regular class work should be confined to the lawn areas of the university campus. This is particularly important during, and after, late night rehearsals and performances.

3.8 Orderliness

Updated Assistant Dean

In order to maintain workable and pleasant surroundings in which to study and work, it is necessary that everyone share responsibility in keeping all areas clean and tidy. Do not leave personal articles or rehearsal props in the lounge, classrooms, washrooms, or backstage areas. Use your locker. Eating is permitted only in the student lounges and the Green Rooms.

3.9 Care of School Property

Updated Assistant Dean

Each student is responsible for the protection and care of all tools, equipment, costumes, books or properties issued to him or her. The student will be fined in cases of loss or damage to any School property. University property, including lounge furniture, may never be removed from the designated areas or used in scenes or rehearsals.

3.10 Building Regulations

Updated Assistant Dean

- No smoking is allowed anywhere on Theatre School property including the outdoor courtyard on the fourth floor.
- Movement & Voice Lab regulations include; no shoes, only water, no glass containers, no tape on the floors, and no furniture other than the designated room inventory.
- No food or beverage (other than water in plastic containers) is allowed in any Theatre School classrooms. Instructors may make exceptions to this rule as long as students are responsible. Food is allowed in designated lounge areas as well as faculty and staff offices.
- Bicycles are not permitted inside of University buildings at any time.
- Animals are not permitted inside of University buildings at any time. Exceptions are made only for service animals.

3.11 Lockers and Personal Property

Updated Assistant Dean

There are not enough lockers in The Theatre School for every student. Each year, lockers are assigned to all incoming students, and to all returning students who requested to have a locker for the year during the previous Spring Quarter. If a returning student realizes s/he needs a locker, s/he should request one in writing to ttslockers@depaul.edu. Personal property left outside of a locker is subject to being thrown out by the custodial staff or to being stolen. Students do not provide their own locks but are given the combination to a lock on the locker. Any unauthorized lock on any locker is subject to confiscation. All lockers are to be emptied and cleaned (if necessary) by the student at the end of each academic year.

3.12 Lost & Found

Updated Operations Manager

The lost and found of The Theatre School can be found on each floor by the west elevators. At the end of each week, these boxes are emptied and items are donated or thrown out. Items of value should be turned in to the main office receptionist on the 5th floor during regular business hours. At other times if valuable items are found Public Safety should be notified. Items picked up by the custodial staff are turned into the DePaul Public Safety office (Centennial, Suite 304, x57777). Missing items of significant value such as wallets or purses, or suspected thefts, should be reported to the DePaul Public Safety.

3.13 Student Government

Updated Assistant Dean

Every fall quarter, elections are held to elect representatives for the first year class, and upper class replacements to The Theatre School Student Government Association (TTSSGA). Students who are elected to serve on TTSSGA will usually hold their position for the length of their stay at the school provided they remain in the major they were in when first elected. The total number of representatives varies slightly each year depending on the mix of students so that all areas and majors are represented. TTSSGA elects its own officers and the Assistant Dean is advisor to the group. TTSSGA is a very active organization. No Friday night rehearsals, curricular revisions, the more timely posting of all cast lists, G.O.D. Squad, expansion of the class evaluation process, the revision of Rehearsal and Performance regulations, and making The Theatre School a smoke free environment are examples of activities that were changed or started because of participation in TTSSGA.

3.14 ST*RS

Updated Assistant Dean

ST*RS (Support Tomorrow's Rising Stars) is a group of graduating students who hold events through the year to raise funds to help offset the costs of the Graduate Showcase. Any student in their final year of their program can participate. The group elects its own officers each spring prior to their final year of study and is officially advised by the Assistant Dean.

3.15 Work Study/Student Service

Updated Operations Manager

There are a variety of work study positions available at The Theatre School, including jobs in specific areas, such as the Scene Shop, Costume Storage, Reskin, Prop Shop, Script Library and others, along with jobs as a student assistant for a particular faculty member. If a student is interested in a position s/he can contact the area supervisor / faculty member directly. Alternatively, the student may also contact the Assistant Dean, TTS Rm505, to see if any positions are available.

Theatre School students can also work at other departments or schools of the University. Details about these positions can be found at the Career Center: Lincoln Park Campus - Schmitt Academic Center, Room 192, (773) 325-7431; Loop Campus - DePaul Center, Room 9500, (312) 362-8437. <http://careercenter.depaul.edu/>

3.16 Merit Scholarships (for students entering 2015 and prior)

Updated Assistant Dean

At the end of each academic year, each student is automatically considered for a merit scholarship. The faculty in the student's area of study will evaluate each student and merit awards are announced after the end of the spring quarter. Further information can be obtained from the Assistant Dean TTS Rm505 or the Chair of each curricular area (Design/Tech, Performance, Theatre Studies).

3.16.1 Scholarships (for students entering 2016 and after)

Updated Assistant Dean

All available departmental scholarships available from The Theatre School are awarded as part of the initial offer of admission. Designations of named scholarships may be made in subsequent years but those designations do not come with additional scholarship dollars.

3.17 Outside Jobs

Updated Performance Chair

The immediate objective of The Theatre School is to provide instruction. Required participation in crew work, rehearsals, and performances make it difficult for students to accept jobs outside of School at regularly scheduled times. (For instance, all actors must remain available for rehearsal at a 24-hour notice and all crew members must remain available for all technical scheduling.)

During the academic year, no performance student may accept theatre, television, radio or film work of any kind, amateur or professional, paid or unpaid with one exception. Theatre School Performance students in their 3rd year of the MFA and 4th year of the BFA programs are eligible to participate in student or faculty initiated film projects sponsored by the School of Cinematic Arts. Student actors participating in School of Cinematic Arts projects must adhere to the following policies:

- Eligible student actors may participate in School of Cinematic Arts film projects provided the project does not interfere with the actor's rehearsal and performance commitment, including auditions, rehearsals and performances, or class obligations, and scene showings.
- Participation in School of Cinematic Arts film project activities must conclude at least 12 hours prior to TTS rehearsals and performances.

- If a student actor accepts a role in a film project, the student is responsible for emailing their advisor and department chair with a copy of the shooting schedule.
- Eligible student actors interested in participating in School of Cinematic Arts film projects are required to email JoAnne Zielinski at zielinski@cdm.depaul.edu the beginning of each quarter and provide the following information:

Name: Address: Phone: Cell:

Email Address: Availability:

- Student actor contact and availability information will be entered into a database. An email will be sent to student actors announcing a casting search. The email will contain specific information including a cast breakdown. The student actor will respond directly to the casting notice and make arrangements to set up an audition or meet with the director.

Design, Technical, Production and Theatre Studies students may be involved in outside employment, as long as it does not interfere with their responsibilities within the School, and they consult with their advisors about the employment.

Any student whose work outside of the school interferes with an assignment will risk dismissal from the program.

3.18 Early Leaves

Updated Assistant Dean

Requests to leave school early for the summer must be submitted in writing to Assistant Dean using the early leave form available on TTS Backstage. The request should contain the reason for the early leave, the date the leave would begin, a list of current Theatre School teachers with their signatures signifying their approval of the early leave, and the student's full contact information. The Theatre School has no authority to release students early from non-Theatre School courses. The reason for the early leave must involve an internship or work related to the student's field of study. Reasons other than this will not be considered.

The submission deadline is May 15th, or at least one week prior to the anticipated last day of attendance, whichever is earlier.

Once the request is submitted, the Assistant Dean will confer with the chair of the student's area for input and then make a recommendation to the Dean who will then make the final decision, communicating it to the student in writing. Each decision is reached on a case by case basis. Neither the committee nor the Dean is bound by a prior decision.

3.19 Safety and Emergencies

Updated Assistant Dean

It is imperative that you be aware of your surroundings at all times. Excessive trash, disorganization of materials and personnel, and lack of concentration all contribute to accidents that should not occur. Do not take unnecessary risks. Appropriate protective equipment (shoes and eye protection when in the scene shop, masks when welding, gloves when dying, etc.) should be worn at all times. Obtain

instruction on the proper use of safety equipment before beginning a task. Be aware of who is working around you and what they are doing.

If an accident should occur, immediately notify your supervisor, who will notify DePaul Security Public Safety (ext. 57777 or ext. 28400 if at the Reskin). If necessary, they will contact the fire department, the police, or call an ambulance to deal with the emergency. As a safety precaution, know the location of any fire extinguishers and take responsibility for knowing their type and specific uses. Also be aware of all exits from any space in which you are working. With a little forethought and awareness, accidents can be kept to a minimum.

For minor incidents which do not require attention beyond a Band-Aid or similar simple remedies an Injury report form must be filled out and submitted to the main office of the theatre school as soon as possible.

To deter theft, students should keep their belongings with them or in sight at all times. Lockers are available on campus to any students who wish to use them. Personal tools and other such property should be clearly marked with owner's name. An etching tool is available for student use through the DePaul Security office. Any suspicious persons should be reported to the faculty supervisor and, if necessary, to DePaul Public Safety (ext. 57777 or ext. 28400 if at the Reskin).