

**ROOSEVELT UNIVERSITY**

**CHICAGO COLLEGE OF PERFORMING ARTS**

**THE THEATRE CONSERVATORY**

*2008-2009*

(Revised and Updated: 12/08)

**STUDENT HANDBOOK**

## **Introduction**

**The information in this handbook represents the specific policies of *The Theatre Conservatory*, CCPA, Roosevelt University. It is subject to change and revision, as necessary and appropriate.**

**ALL Students in the conservatory are expected to read, to understand, and to conform to these policies. This document can also be found on-line at the university's web-site, in the section on *The Theatre Conservatory*.**

**In addition, Theatre Conservatory students are expected to read, to understand, and to conform to all of Roosevelt University's policies as explained in the university's *Student Handbook*, and the appropriate sections of *Roosevelt University's* catalogue. Both of these documents can also be found on-line at the university's web-site.**

**Theatre students living in university housing facilities are expected to read, to understand, and to conform to the policies established for those facilities.**

**Students who violate the university, conservatory, or university-housing policies and codes of conduct, risk disciplinary actions including, but not limited to: probation, loss of financial award(s), and dismissal from the Conservatory and the University.**

# ACADEMIC POLICIES

## ACADEMIC ADVISING

1) A member of The Theatre Conservatory faculty is assigned to each student in The Theatre Conservatory, as a faculty advisor. The primary functions of academic advisors are to help students plan their courses of study, ensure that all requirements are met, and help students to avoid major conflicts so that they can graduate in a timely manner. While they are also available to help with other issues, their primary responsibilities are outlined above.

2) As stated above, Individual academic advisors will be assigned to each student in The Theatre Conservatory. Whenever possible, all students in a single year of study will have the same faculty advisor. Whenever possible, students will have the same faculty advisor during the entire course of their studies in The Theatre Conservatory.

3) **Heads** of advising programs are listed below:

Undergraduates: Acting	Sean Kelley
Undergraduates: Musical Theatre	Luis Perez
Graduate Students in Acting:	Joel G. Fink

Advisors listed by specific assignments for 2008-2009:

Undergraduates:

Freshmen: Sean Kelley  
 Sophomores: Keland Scher  
 Juniors: Ray Frewen  
 Seniors: Christine Adaire

Graduates:

June Compton

(Graduate students—please note that Dr. Fink will handle your registration each semester for classes; Dr. June Compton will serve as your advisor for all other matters, including Thesis Documentation supervision.)

4) Once an advising schedule has been posted, all undergraduate majors must sign up for advising appointments each semester. Graduate students do not need to sign up for appointments.

Each semester, Information will be given to all students about the time-frame and format for advising/registration for that semester.

**IMPORTANT NOTE: if you wish to *add/drop/withdraw* a course you must first see your advisor; then you must take the completed form to Sean Kelley for his signature. All *add/drop/withdraw* forms MUST have Prof. Kelley's signature (not just that of your advisor.)**

**“GENERIC” DEPARTMENTAL ATTENDANCE AND LATENESS POLICY:****Classes meeting once a week:**

After one absence, final grade will be lowered one-half letter grade for each additional absence. Two *late* attendances are the equivalent of one absence.

**Classes meeting twice a week:**

After two absences, final grade will be lowered one-half letter grade for each additional absence. Two *late* attendances are the equivalent of one absence.

Beyond these “generic” guidelines, ***professors have the right to implement even stricter policies.*** Please check the course outline for each class you take. If in doubt, speak to your professors! Don’t wait and don’t “assume.”

***On-time attendance at all classes and rehearsals is an important aspect of building the discipline of your art and is an important sign of respect for your teachers, directors, student colleagues and yourself.***

**Grades in Theatre Conservatory Required Classes:**

It is expected that Theatre students will receive grades of “B” or higher in all Theatre Conservatory classes. [**This refers to all Theatre/Music/Dance classes and will also be referred to as “Major-Area Classes.”**] Although Roosevelt University now utilizes plus/minus grading, both undergraduate and graduate Theatre students are still expected to receive grades of at least “B” (not “B-“) in all major-area courses. IF, however, a student receives a grade of “B-“, “C+”, or “C” in a major-area class, the Director of The Theatre Conservatory, in consultation with the appropriate faculty, will determine if that grade is satisfactory for completion of the course requirement, or if the student will be required to repeat the course. This review will be based on 1) the specific course involved, 2) the reason for the unsatisfactory grade. The student will then be notified of the outcome of the review.

**Additional Information For Major-Areas classes:**

**In addition to the information above regarding expected grade-levels in The Theatre Conservatory, grades lower than “C”, will NOT be accepted for major-area classes, and will automatically necessitate the re-taking of classes in order to achieve a satisfactory grade. (Note: the grade of “C-“ will be considered lower than a “C”.)**

Receiving an unsatisfactory grade will be grounds for disciplinary actions including, but not limited to: warning, probation, loss of financial awards, or possible dismissal.

Receiving an unsatisfactory grade in a major-area class being taken for the *second time* will be grounds for all of the disciplinary actions listed above, but will usually result in immediate dismissal from the conservatory.

**Theatre History Sequence:** If a student receives a grade of “B-“, “C+” or “C” in Theatre History I, that student will be allowed to continue into part II of the sequence. The student *must*, however, get a grade of at least **“B”** (not “B-“) in part two of the class. With successful completion of part two, the entire sequence will

be counted. *IF*, however, a student receives a grade of lower than a “B”(with “B-“ being considered *lower* than a “B”), in part II, *the entire 2-course sequence will need to be retaken in order to be accepted for completion of this requirement.*

**Music Theory Sequence:** Musical theatre students taking the 100-level *Basic Music Theory* course will not be allowed to take the next level of music theory or private voice lessons *until that basic theory course has been successfully completed.*

All musical theatre students are given the opportunity to “test-out” of taking music theory or keyboard courses by taking the diagnostic exam given in August before freshmen-year classes begin.

Students who pass Basic Music Theory, or who test out of that class, will be allowed to begin private voice classes during their *second* semester of study, upon successful completion of their first semester *Ensemble Singing Class*.

**Non-Major-Area Classes:** Students are expected to received grades no lower than “C” (with “C-“ being considered lower than a “C”), in *all* of their non-major area classes.

**English and Great Ideas:**

A grade of “C-“ or lower will not be accepted for completion of: English 101 or 102, or LIBS 111 or 112 (Great Ideas I&2), in terms of Theatre Conservatory requirements. For the remaining four (4) non-major-area academics (or more, if students have placed out of ENG101, 102, LIBS111, 112) any grade of “C-“ will be reviewed by Dr. Fink with the appropriate faculty, to determine if it is acceptable in terms of Theatre Conservatory requirements. Grades below “C-“ will not be acceptable in any case. [This means that a grade of “D+” is not acceptable.]

If you have any questions about the above policy, speak with your advisor as soon as possible.

**CHECKING YOUR REGISTRATION:**

Every semester students are reminded several times to check their registration on RU ACCESS. Despite these reminders, every semester, at the end of the term, there are students who discover they have not been registered for the classes they thought they were taking.

*Please remember that each students’ proper registration is ultimately the responsibility of that student.* If you do not take the time to check you registration---which is now very simple to do on RU ACCESS---you could well be stuck failing a class you never went to, or not graduating in a timely way because you were not actually registered for a class you must have.

## **CHANGING YOUR REGISTRATION**

**(Repeated from earlier in the handbook, because it is  
IMPORTANT:)**

**If you need to change your registration, see your advisor first.**

**Then, you MUST have your *add/drop/withdraw* form signed by The Assistant  
Director of The Theatre Conservatory, Prof. Sean Kelley.**

Students who change their registration without following this procedure risk probation, dismissal from the program, loss of financial award(s) or delay of graduation date if all course requirements have not been met.

### **Withdrawing from Dance Classes:**

Every semester we are PLAGUED by students waiting until after mid-term and suddenly “realizing” they have NOT been going to their dance classes, and begging us to let them withdraw rather than receive a failing grade. Because this has led to a number of students not fulfilling their dance requirements in a timely fashion, the following policy is now in effect:

1. A student wishing to drop a dance class must see Sean Kelley (not his or her advisor). You must explain to Prof. Kelley why you need to drop the dance class and the reason that it hasn't been dropped earlier in the semester.
2. If Prof. Kelley concludes that there is a valid reason for this request, he will sign the paper-work for you to withdraw from your dance class. At the same time, you will sign a “contract” that indicates you realize that you will only be allowed to do this *on this single occasion*, and that all of your other or future dance classes will be completed as scheduled, or you will receive the grade you earned in them. [The only exception is for medical emergencies that force you to drop a dance class. This exception will require a doctor's letter.]
3. If you have any questions about your dance class(es), or any other classes, please see Prof. Kelley as early in the semester as you can. This will allow you to deal with problems that arise in a timely and professional way.

### **PERFORMANCE ATTENDANCE CLASS *and* PERFORMANCE ATTENDANCE POLICY-ALL STUDENTS:**

Every student is registered for *Performance Attendance (THAR 099)* each semester of study. Although this is a non-credit course, it is **required** for graduation. ALL Theatre Conservatory Students must attend **ALL** Theatre Conservatory performances **each semester.**

This requirement is one of the most important in our program. **Collaboration and community** are vital to our work as artists.

**Students who do not successfully complete this requirement risk failing the Performance Attendance class which is required for graduation, losing Financial Award(s), probation, and/or being dismissed from the program.**

## **Performance Attendance Decorum**

Simply “showing up” for events does not constitute performance **attendance**. You are expected to **attend** to the event. During events you are never to be text-messaging, reading, listening to an ipod, etc. The *experience* of an event in the performing arts demands your participation as an active audience member. You must attend with an “openness” to the event, and a willingness to experience the interaction that happens during a live performance. Once an event is completed, “how you feel about” it is your personal response. **During** all events, however, you are expected to be “present” and to be respectful to the performing artists and to the audience around you.

For all performances, whether in The Theatre Conservatory or The Music Conservatory, students are expected to dress appropriately and neatly for attendance at an arts event. The same type of clothing expected at auditions (and outlined later in this document), would be appropriate for performance attendance.

## **PRODUCTION POLICIES**

### **1) AUDITIONS**

- a) All majors in good standing are **required** to audition for all productions\*, as well as to complete assigned crew work, **every** semester. Any student who has not fulfilled required crew obligations in the previous semester or who has not maintained a 3.0 major-area and 2.75 cumulative grade point average will **not** be permitted to audition. **Students who do not comply with this requirement risk failing Rehearsal and Performance, losing Financial Awards, probation, and/or being dismissed from the Conservatory.**

*\*[Some showcase productions in the Miller Studio Theatre are cast without auditions.]*

- b) **Even in semesters when students are “exempted” from auditioning for R&P by the Director of the Theatre Conservatory, or are taking R&P for zero (0) credit hours, they must still complete crew-work or rehearsal work as assigned.**

- c) Students wishing to be “out of the casting pool” for any given semester must speak with the Dr. Fink, Director of The Theatre Conservatory, well before the auditions, to ascertain if that is possible. If permission is granted (with whatever conditions are set), to be out of the casting pool for that semester, students will not participate in auditions at the beginning of the semester.

HOWEVER: students will still be registered for *Rehearsal and Performance* for that semester and are expected to complete **all** crew assignments, whether or not they are in the casting pool.

2) It is expected that auditioning for a Conservatory show constitutes a professional commitment by students and that students will accept any/all roles in which they are cast. Conflicts such as weddings, work schedules or out-of-town-travel during the rehearsal or performance period must be approved in writing by the Director of The Theatre Conservatory at the start of the semester and cleared with the show's director **before casting**. [So...a week before "tech" for a show you are in, or for which you are on the crew, please do not go to the stage-manager or director to tell him/her that you "forgot" about your sister's wedding out-of-town that weekend. ]

3) Audition dates/times and audition-requirements will be scheduled, and announced in Advance. Students will receive specific scheduled audition times from The Theatre Conservatory office prior to the auditions, unless they have been excused from the casting pool for that semester.

4) **For freshmen and transfer-freshmen taking longer than four years to complete their degree programs (or three years, for sophomore transfers), or graduate students taking longer than three years for their degree program:**

Once these time periods have passed, students will no longer be eligible for casting in Theatre Conservatory Productions. Any exception to this policy will need to be made by the Director of The Theatre Conservatory, Dr. Fink

5) For theatre artists, **auditioning** is an integral and vital part of their work. It is, therefore, to be treated professionally. Part of that professionalism is learning to present yourself in the most effective way possible. To that end, **all students must have clothing that is appropriate for a general audition**. This clothing is also necessary for some rehearsals, classes, and even performance attendance. See the section below on audition clothing for specific details of what is required:

## **Required Audition Clothing**

### **Women:**

1. A pair of character shoes (black and/or beige)
2. Two audition/rehearsal skirts:
  - a. Ankle length
  - b. Mid-calf length
 (Both should be full cut and not tight. Wear whichever is more appropriate for your audition.)
3. Appropriate blouse or top  
(No bare midribs; no tattoos showing; no piercing--except ears—showing)

### **Men:**

1. Black, leather dress-shoes with a heel
2. Dark sport-coat and dress slacks
3. Dress-shirt, or turtle-neck sweater, or similar type of top; Tie (Optional)
4. A vest or sweater-vest can be worn *instead* of a sport-coat when appropriate.

## **CREW AND RELATED WORK**

- 1) Full-time theatre students are required to work crew assignments *every* semester in order to complete the requirements of *Rehearsal and Performance*. Work-assignments will be made at the start of each semester, or during the previous semester, when appropriate, as in the case of stage-managers.
- 2) Crew assignments will be made concurrently with casting decisions. When possible, student preferences will be considered in making crew assignments.
- 3) Running crews and cast members are required to attend the strikes for their shows. Participation in strike is mandatory.

**Students who do not comply with all of the requirements for crew and related work, risk failing *Rehearsal and Performance*, probation, losing Financial Award(s), and/or being dismissed from the program.**

## **OFF-CAMPUS THEATRE ACTIVITY**

- 1) We encourage our students to gain professional experiences during their academic training. One of the advantages of studying theatre in Chicago is the ability to see and participate in productions ranging from work with major Equity companies (such as Chicago Shakespeare, The Goodman Theatre, Steppenwolf, etc) to smaller non-Equity “fringe” theatres.

*Juniors and Seniors* with a GPA of 3.0 and above, and with the prior approval of the Director of The Theatre Conservatory, may seek such experiences. Students wishing to audition off-campus must get approval from the Director of The Theatre Conservatory ***BEFORE*** auditioning for any outside work. Being allowed to undertake outside work does ***NOT*** exempt students for the crew portion of *Rehearsal and Performance*.

[Sophomores will not generally be considered for outside internships. If, however, a sophomore feels that there is a strong case to be made for auditioning for a specific outside production, he or she can discuss this with Dr. Fink. After consultation with appropriate faculty, Dr. Fink will then let the student know if such an exception can be made. This is a very “individual consideration” and will take into account many variables including the work of the student thus far in classes, and the nature of the opportunity being

presented. The final decision will be made with the student's best interest as the foremost consideration.]

If a student hears about an audition from a Conservatory faculty or staff member, or is *invited* to audition for an off-campus project by a faculty or staff member, he or she must **STILL** obtain permission from the Director of The Theatre Conservatory **before** auditioning.

2) During the regular academic year ***Freshmen*** cannot participate in theatrical activity outside of The Theatre Conservatory. Any exception to this policy must come from the Director of The Theatre Conservatory.

Students do not need permission to audition for, or to accept, **winter-break or summer theatre employment**, **UNLESS** it over-laps with the end of the current semester/school-year or the beginning of the next. In that case, permission must be granted by the Director of The Theatre Conservatory.

**Students on probation in The Theatre Conservatory are NOT eligible to audition for outside productions during the school year, or to do outside internships, unless permission is granted by the Director of The Theatre Conservatory. Once a student is removed from probation s/he can again follow conservatory procedure regarding outside productions and internships**

## **Graduating Students' Showcase:**

At the end of the Spring semester each year, The Theatre Conservatory presents a **showcase** of the work of **graduating** students, for various professionals in the field from around the region. Participation by a student in the showcase means that we are telling those professionals who attend that the student is now ready to be considered for full-time professional work in the field, and that the work of that student is representative of an artist who has completed the training of The Theatre Conservatory.

Being a part of this showcase is a ***privilege that is earned*** by students over the course of their careers in the Conservatory, and is not an automatic "**entitlement.**" This applies for both graduate and undergraduate students.

Participation in the showcase will be determined by the faculty, in consultation with the Director of The Theatre Conservatory, as well as the specific director/coach for the showcase, currently Jane Alderman.

If a student's work is deemed to be at an unsatisfactory over-all level during the final year of study, or if a student's discipline is unacceptable, that student will not be allowed to participate in the showcase, or in the spring class that produces that showcase.

## **Eligibility for participation in the Graduating Students' Showcase:**

**Only students graduating that May will be eligible for the showcase production that year, based on meeting the standards outlined above.**

The only exception to this eligibility requirement, in terms of date-of-graduation, will be:

If **all** other conditions/requirements for eligibility have been met, but a student has only **one** additional general education (non-major-area) class to be completed. If that student has registered for a summer class to complete that requirement, he or she will be allowed to participate in the showcase. Registration for this final non-major-area class must be officially verified with the Director of The Theatre Conservatory, Dr. Fink, before the student will be allowed to participate in the showcase or preparatory class.

### **Other Situations:**

**If** a student will be returning in the fall semester following the graduation of his/her class cohort, to complete a major-area-class or non-major-area-class, and will officially graduate in *December* of that year, that student will be allowed to take the preparatory class for the showcase during the *following* spring semester, and to participate in the showcase (all other requirements for eligibility having been met) at the end of that next spring semester.

**If** a student will be returning in the fall AND/OR spring semester following the graduation of his/her class cohort, to complete a major-area-class or non-major-area-class, and will officially graduate in *May* of that following year, that student will be allowed to take the preparatory class for the showcase during the following spring semester, and to participate in the showcase (all other requirements for eligibility

having been met) at the end of that next spring semester at the same time that the student *actually* graduates.

Any other situations (such as other configurations of graduation dates/requirements, etc.), concerning student-eligibility to participate in the Graduating Students' Showcase, should be addressed to Dr. Fink, for review with the appropriate faculty.

For clarification of the Graduating Students' Showcase policy outlined above, please speak with Dr. Fink.

## **GENERAL POLICIES**

### **HEALTH AND SAFETY**

***The physical & psychological health and safety of our students is of primary importance to us.***

Each student, however, is ultimately the person responsible for his/her own well-being. **Successful completion of a degree program in The Theatre Conservatory requires that a student be in good psychological and physical health, and have the stamina required to participate safely.** It is important that you take care of yourself, and when necessary, seek out the professional care you need. We encourage you to talk with your parents about any health problems you are having. We also encourage you to talk with them so that you are clear about *insurance coverage* and any other issues related to your health in which they might be involved.

Please let your teachers know if you have any serious allergies, or health problems that might affect your work in the classroom/studio, rehearsal studio/theatre, performance, shop-activities, etc.

**The Conservatory recommends that students have regular medical checkups and report any pre-existing vocal, physical, or psychological conditions that might affect their work, to an appropriate faculty member.**

If you are on medications, make sure you bring or have access to adequate supplies. Please do not change the routine of any on-going medications you take without first consulting your family and your doctor(s). Please make copies of the names of all prescription medications you take, in case of emergencies.

**We WANT you to succeed in your training and studies here, and reasonable accommodation will be made regarding illness. It is expected, however, that students' over-all physical and psychological health will allow them to complete the work required in The Theatre Conservatory in a satisfactory manner.**

Because of the specialized nature of the work involved in theatre training, a general physical examination might not be sufficient to detect conditions such as vocal or orthopedic pathologies. When deemed necessary by a faculty member, students will be required to consult a specialist of the student's choice, in order to insure that participation in course-work or rehearsals will not compromise the student's health. In cases where such a recommendation is made, a faculty member has the option of requiring documentation from a doctor verifying that continued participation in training work in the conservatory is not contraindicated. This documentation must be provided before the student will be allowed to resume participation in the class or rehearsal.

The Theatre Conservatory faculty and administration will work with students to make reasonable accommodation to assignments and schedules in order to allow for vocal, physical, or psychological rehabilitation. If, however, severe pathological conditions prevent satisfactory participation and/or progress towards the completion of a degree program, a student can be required to take a leave of absence from the program, until sufficient health is regained. This determination is made by the Director of The Theatre Conservatory, in consultation with appropriate faculty/staff.

In cases where severe pathological conditions prevent satisfactory participation and/or progress towards the completion of a degree program, and where the seriousness of the condition makes a temporary leave of absence from the conservatory inappropriate, a student can be dismissed from the program. This determination is made by the Director of The Theatre Conservatory, in consultation with appropriate faculty/staff.

*The Theatre Conservatory Health Policy*, above, also appears, in part, in the University's catalogue. For any questions regarding this policy, please speak with Dr. Fink.

## **Illness and Injury**

In case of illness or injury it is important that you inform a faculty or staff member of The Theatre Conservatory as soon as possible. In case of on-campus **injury** it is important that an ***"Incident Report"*** is filed with the university. As soon as possible after an injury on-campus, go to the security desk either on the Wabash or Michigan Ave. sides of the building, to obtain an *Incident Report* form, complete it and then return it to that desk. This is very important in order to document any incident or injury that might occur on-campus. In addition, if you are ill, injured or need to be away from campus or classes for an emergency situation, it is important that you (or someone designated by you), call Kendall Kelley (Assistant to the Director of The Theatre Conservatory), in The Theatre Conservatory office, and let him know about your circumstances as soon as possible (312) 341-6355. If you need to miss a class due to illness, please inform your teacher of your illness (voice-mail; e-mail), before the class meets, if possible.

## **Piercings, Tattoos, and Hair**

Having *piercings* is a personal decision. However, no student should have any facial piercings in place (including tongue piercings) during classes, rehearsals or performances, unless required by a particular part in a production, and indicated by the director. [Simple earrings might be acceptable in some situations; check with individual teachers and directors.] Students who come

to school with facial piercings will be asked to remove them and *must* be able to do so. In addition, please consider body piercings in terms of safety and aesthetics. If a piercing will distort any part of your body, you might want to consider if it is wise in terms of your future career.

As with piercings, *tattoos* are a personal consideration. However, it is important for performers to remember that various roles might require different parts of the body to be uncovered. Having to cover a large or colorful tattoo with makeup is not always possible. Again, we ask you to consider the effect of tattoos in terms of your future career (and during your time here as a student).

Although students are sometimes adamant about personal choices in terms of *hair* (or facial hair), the art of acting is the art of *transformation*. While students will not be *required* to make extreme changes such as shaving the head (although they might be asked if they are *willing* to do so), they should expect to have hair lengths, styles and occasionally even colors change, depending on casting. While “wiggling” is sometimes an option, it is often not viable. Therefore, students will be *required* to make those types of changes to their hair which would be considered a normal part of the actor’s profession.

If any student feels that the hair changes being asked for by a director, costume designer, etc., are not in line with the policy outlined above, please speak with Dr. Fink about the issue.

## **Alcohol and Drug Policy**

*In accordance with university policy*, The Theatre Conservatory allows no alcohol or drug usage on university premises or on premises that are related to the university. In addition, behavior or decorum reflecting alcohol or drug usage in classes, in rehearsals, in performance, in attending performances, or at any other university-related function (including off-campus functions where students are representing the university through their presence or performance), will be grounds for Theatre Conservatory disciplinary actions including, but not limited to: warnings, probation, loss of financial awards, or dismissal from the program.

In addition, the use of drugs and alcohol is not permitted in any of the Roosevelt University **residence** facilities. [Students who have reached the legal age for purchase/consumption of alcohol should check residence facility policies and regulations for specific exceptions.] Violation of this policy can lead to dismissal from the residence and also from the university.

**Students found to be in violation of the university residence facilities’ disciplinary codes will also be subject to disciplinary review and possible disciplinary actions by the University and The Theatre Conservatory. These actions include, but are not limited to: warnings, probation, loss of financial awards, or dismissal from the program.**

No student should be forced to live in a room where illegal drug or alcohol use is occurring. **The university handbook also states that knowing about such behavior and not reporting it, is a violation of the student code of conduct.** Reports can be filed with resident assistants in the dorms, or with the head of the residence facility. You can also contact the Office of Student Life of the University. If you feel that you have not been “heard,” or that no action has been taken, please contact Sean Kelley, the Assistant Director of The Theatre Conservatory for assistance in the resolution of the question or situation.

**PLEASE REMEMBER: “EVERYONE IS DOING IT” IS NOT AN ACCEPTABLE DEFENSE FOR UNDERAGE DRINKING, FOR USING ILLEGAL DRUGS, OR FOR HAVING/USING A FAKE ID.** This is true whether it occurs on University property, at university functions, or in off-campus settings and apartments

You are living in a big urban center. Chicago is a wonderful city with lots to offer you during your college education and professional training. It is, however, a place with many “big city” temptations and potential dangers. Living here requires maturity and the ability to make wise choices about your life and your lifestyle. We are here to help you as much as possible, but only you can make the responsible choices that will allow you to make the most of your time here.

\*\*\*\*Also remember that once you turn 18 years old you will be treated as an adult by the legal system, and can be arrested, charged and jailed as an adult.

## **SEXUAL HARASSMENT POLICY**

The Theatre Conservatory strongly adheres to the Roosevelt University policy regarding sexual harassment: *"As part of its commitment to the preservation of the dignity and worth of all members of the University Community, Roosevelt University deplores sexual harassment of students, employees, and faculty. Because sexual harassment is unlawful and can harm the environment for learning and for working, it will not be tolerated."*

## **OTHER FORMS OF HARASSMENT and UNACCEPTABLE BEHAVIOR**

Conflicts between students sometimes occur. If a conflict cannot be resolved between the parties involved they should seek assistance from a faculty member, the Assistant Director of The Conservatory (Sean Kelley), or the Office of Student Life. If a conflict occurs in a university residence facility, the RA or the director of that facility is also a resource for conflict resolution.

Please remember that **threats** made against other students will be taken seriously. With e-mail and other forms of easily accessible electronic communications such as *Facebook* and *MySpace*, it is easy to send or post something in an emotional situation that might, on more reasoned reflection, be unwise. Please remember that the police consider threats or other intimidating statements made by e-mail or electronic postings to be “electronic harassment,” which is a crime punishable by law.

**Disruptive behavior in classes (or rehearsals)**, is not acceptable and can lead to dismissal from the conservatory. It is the job of *everyone* in the conservatory—*students, faculty, and staff*—to create a challenging, yet safe, learning environment in which it is possible to explore and mature as an artist-citizen, in the setting of an artistic community.

Please remember that it is not always acceptable to “**act on your impulses.**” This is true both on-stage and off. Students are sometimes confused because in acting classes they believe that are being told to ***always*** act on their impulses. This, however, is a misunderstanding of what is being taught. You are being taught to **RECOGNIZE** your impulses so that you can then **CHOOSE** whether it is appropriate to act on those impulses within the dramatic situation in which you are working.

Example: You might have the impulse in a scene to ***hit*** your partner. This does not give you the license or the right to actually hit that person! It is terrific that you ***recognize*** the impulse that you have had. You can then use that “energy” in whatever ***appropriate*** action you choose to play in order to get your objective. The same is true in real life. You can’t hit someone just because you have the impulse to do so!!!! Both on-stage and off-stage you will be held responsible if you do.

What this means: If, as in the example above, you have the impulse to ***hit*** someone in a scene, and you ***and*** the director determine that your impulse is appropriate for the character and for the situation—you will then ***carefully*** work out the stage-combat techniques necessary to allow that action to occur ***safely*** within the theatrical context in which you are working.

## **PLAGIARISM**

Plagiarism is a violation of the university’s Student Code of Conduct and will not be permitted or condoned. Plagiarism will result in disciplinary action(s) that can include (but are not limited to): Failure of an assignment; failure of a course; probation or dismissal from The Theatre Conservatory and the university.

If you are in any doubt about what constitutes ***plagiarism***, please speak with your teachers ***immediately***.

## **Religious Beliefs**

The Theatre Conservatory faculty and staff recognize and respect that our students come from a wide range of diverse religious backgrounds & beliefs. Reasonable accommodation will be made for student absences, or other curricular and production issues related to those beliefs. If, however, a situation arises that presents difficulties in regard to your religious beliefs, please speak with Prof. Sean Kelley, Assistant Director of The Theatre Conservatory, as soon as possible, so that the situation can be addressed promptly.

## **Accommodation of Persons with Disabilities**

Students with disabilities or other conditions that require special academic accommodations are encouraged to identify themselves to the Academic Success Center/Office of Disability Services at 312-341-3810, as early as possible. Please remember that faculty members are not required to make

special accommodations in classes or productions for students *unless* they have registered with that office.

## **THEATRE and UNIVERSITY HOUSING AWARD SCHOLARSHIP---REQUIREMENTS**

[If you are receiving outside financial awards or loans (ie. Government subsidized loans, bank loans, etc.), those are handled through the *Financial Aid office* (312) 341-3565 and you should contact them regarding those awards.]

**It is expected that students doing satisfactory work will continue to receive Theatre Awards as originally granted upon admission. This also applies for University Housing Awards. [Note: Awards given for University Housing will not be “moved” into Theatre Awards if/when students move out of university housing. Once a student moves out of university housing, this portion of any award is removed from the student’s financial aid package.]**

Unless a student is graduating at the end of the fall semester, awards will be split equally between the two semesters of the academic year. Final granting of awards is contingent on a student’s completion of Roosevelt University’s financial aid requirements, **including, when required, the yearly submission of the FAFSA form,** and the final determination of a student’s “un-met” financial need.

### **Financial Award Adjustments:**

**Students who wish to request an adjustment to their award for the following year can submit applications to the office of the Associate Dean for Enrollment and Student Services.**

The CCPA Enrollment/Student Services Office will announce when these applications are available and when they are due back in that office. All students applying for adjustments will be informed of the results of the review of their request by that office.

### **Theatre &/or University Housing Awards are granted with the following conditions:**

1. Students must maintain full-time status, which is a minimum of 12 semester hours for undergraduates and 9 semester hours for graduate students, taking all classes indicated at the time of advising; (Note, however, that in most cases, undergraduates must normally enroll for 15-18 hours per semester, and graduate students for 10-11 semester hours per semester to graduate in a timely fashion.) Students must be taking classes at Roosevelt University during the time of their scholarship award. If a student will be doing an internship, or will be away from the program for a semester or academic year, the student must discuss his or her status with the Director of The Theatre Conservatory to determine whether that student’s financial award(s) will be continued during that time.
2. Students must maintain a 3.0 grade-point average for all major-area (Theatre/Music/Dance) classes and a minimum of a 2.75 **overall** G.P.A.

[In all Theatre/Music/Dance classes, students must receive at least the minimum grades detailed earlier in this handbook. See detailed section regarding “Grades” in this Handbook.]

3. Students must audition for *all* Theatre Conservatory productions, as required, and play any and all roles to which assigned. If a student requests permission to be excused from casting this must be discussed with the Director of The Theatre Conservatory as outlined in this handbook.
4. Students must complete all technical/design work as assigned.
5. Students must complete all *Rehearsal and Performance* and *Performance Attendance* requirements every semester, as required.
6. Students must demonstrate through on-going commitment and participation to The Theatre Conservatory that they are collaborative ensemble members.

Any student not meeting these conditions risks losing all or part of his/her award, as well as other disciplinary consequences, as outlined throughout this document.

### **Time Limits for Financial Awards from The Theatre Conservatory:**

**Any student whose course-of-study extends beyond the usual time required for degree completion (4 years maximum for new or transfer undergraduate freshmen; 3 years for undergraduate transfer sophomores; 3 years for graduate students), due to having failed courses or having taken a leave of absence, etc., will not be eligible to receive Theatre or University Housing Awards for the period of time beyond those listed above. The only exceptions to this will be granted by the Director of The Theatre Conservatory in consultation with the Assistant Dean of Enrollment and Student Services for CCPA.**

Although financial awards represent our belief in the talent of our students, they are not simply awards for *being* talented. Rather, they are an investment on the part of the university in the future of our students. These awards are made with the expectation that students who receive them will demonstrate consistently through their work in the program---above and beyond what is expected to simply “pass classes”---that *they* are making a full “investment” in themselves, and a full commitment to the work of the conservatory.

If any student feels that he or she cannot make that kind of commitment, please let us know so that we can re-assign award money as necessary. Continuation of all awards is dependent on satisfactory completion of all of the above requirements, and will be determined by the faculty, deans, and staff *each semester*.

## **CLASSROOM AND STUDIO INFORMATION:**

[For questions regarding policies articulated in the section below, speak with Emily Humphreys, The Theatre Conservatory Production Manager in Room 780.]

### **MILLER STUDIO POLICIES:**

Since this is also a major classroom for us, it is critical that the space be "restored" after each use:

- Major obstructions moved out of the way.
- Studio equipment locked up.
- Furniture pushed back along walls.
- Debris swept up and thrown away.

The lockers in the men's and women's dressing rooms are for our use. They are intended, however, for use by students during classes, rehearsals and performances. They are *not* intended for permanent use. Please do not leave items in lockers, or locks on lockers, as they will be removed and discarded.

The blue mats in the Miller Studio as well as several of the other rooms are for class/rehearsal use only. Please do not move mats from one room to another. Please do not wear shoes when on the mats.

## **STUDIO 782, 882, 710, 890, 648, or any other assigned rooms:**

**Restore in the same manner as the Miller Studio.**

**In addition: No street shoes are to be worn in 710 and 882**

## **COSTUME BORROWING POLICY**

- All requests for costume pieces to be used for classes or studio productions must be made at least 24 hours in advance of the need.
- All costume requests must be accompanied by an in-person or written authorization from a faculty member (either the class professor or the production director)
- Students borrowing items for a class must leave a cash deposit. For 1-5 items, the deposit is \$10. For more than 5 items, or items of particular value, the deposit is \$25. The deposit must be given to either Emily McConnell or Jana Anderson, and will be returned to the student upon the return of ALL borrowed items.
- The costume shop staff reserves the right to refuse the borrowing of any costume item.
- For questions regarding the costume borrowing policy outlined above, speak with Emily McConnel in the costume shop on the 9<sup>th</sup> floor.

## **GREEN ROOM**

1) The Green Room is considered the primary informal gathering place for theatre students. It will be open to Theatre students, **EXCEPT** when signs are posted indicating that it is being used for voice lessons or other activities such as URTA auditions, etc.

- 2) Students who use the Green Room are expected to pick up after themselves. This includes keeping the microwave and the refrigerator clean.
- 3) In accordance with the university-wide policy, the Green Room cannot be used as a smoking area. Violators will be subject to university fines and penalties.

**DO NOT LEAVE VALUABLES UNATTENDED IN THE GREEN ROOM!!!!!!!!!!!!!!**

**Even if you are rehearsing in the O'Malley, *never* leave valuables in the green room. We have had a number of thefts from there that we have never been able to solve. Leaving a bag or a backpack in there, even if there are no valuables in it, can be a temptation for people passing by in the corridor, so please don't do it. Remember that this is an "open" building which means that anyone can be passing down the halls---not just CCPA or even Roosevelt students.**

## **THEATRE CONSERVATORY OFFICE**

### **POLICIES:**

- 1)The Theatre Conservatory office is located in Room 780. Because important work must be done in this office by conservatory staff, **it must not be used as a social gathering place.**
- 2)**Except in cases of emergencies, office telephones are not to be used by students for personal reasons—so please do not ask.**  
***The only non-emergency exception:*** If your crew or work-study assignment necessitates the use of a phone, you should ask to use the one located at the front desk only.
- 3)The office is **NOT** a message center for students. **Only in the case of an emergency will we take a message and attempt to relay it to a student.** You should leave messages for one another on the student message board outside of Room 780. Messages for faculty can be left on voice-mail for each faculty member, sent by e-mail, or put into a faculty member's mailbox.  
[Note: All faculty and staff mailboxes are located in Room 780.]
- 4)**The Xerox machine is not for student use.** Only faculty, administration and staff can use the machines. The only exceptions to this are for work-study students doing official conservatory work assigned to them by office personnel.

**If a faculty member asks you to copy something for him/her, you must first clear this with Kendall Kelley or Emily Humphreys. If one of them is not there, please wait until they return, and do not ask other people, or make copies with having received permission.**

5) The **computers** in the office are for the exclusive use by the staff in their respective work areas and for designated work-study students.. **The use of any office computer to do homework, etc. will not be allowed, so please do not ask.** The Academic Computer Labs are open during normal building hours and are available to students, free of charge. Please Note: The computer lab for CCPA is on the 15<sup>th</sup> floor of the Tower. Computers #15-19 have been designated as “priority” stations for Theatre students to be able to use at all times.

## **IMPORTANT TELEPHONE NUMBERS**

### **THE THEATRE CONSERVATORY**

All Theatre Conservatory faculty and staff can be reached by dialing 3719. At that time, you can have your call forwarded to a particular office line or voice-mail.

### **GENERAL TELEPHONE NUMBERS**

<b><u>Office</u></b>	<b><u>Extension</u></b>	<b><u>Can answer my questions about:</u></b>
<b>Security</b>	<b>2020</b>	<b>an emergency</b>
Theatre Conservatory Admissions	2162	admission status
Financial Aid	3565	status of funds, loans, etc.
Registrar	3526	registration for classes, copies of RU transcripts
Student Accounts	3570	unpaid tuition and fees
Residence Life	2005	University residence
Student Activities	2015	activities, groups, etc.
Counseling	3548	personal issues

**Joel G. Fink is the Director of The Theatre Conservatory and Associate Dean of CCPA. His office is located in Room 780. Tel: (312)341-3784**

**Sean R. Kelley is the Assistant Director of The Theatre Conservatory.**

**His office is located in Room 948. Tel: (312)341-2232  
(Advising; Registration; Schedule Changes; Drop/Add)**

**Kendall Kelley is the Assistant to the Director of The Theatre Conservatory. His office is in Room 780 and he can be reached at: (312)341-6355.**

**Heather McCowen is the Assistant Dean for Enrollment and Student Services. Her office is in Room 914 and she can be reached at: (312) 341-3796. All questions regarding financial aid or any other related financial questions or questions regarding aspects of student life should be directed to Dean McCowen's office first.**

**The office for the Enrollment Coordinator for The Theatre Conservatory is located in Room 918. Tel: (312)341-2162.**

**All additional faculty or staff contact information can be obtained in The Theatre Conservatory office, Room 780.**

### **Questions? Who to see to get them answered:**

***Questions about your financial aid that haven't been answered in the Financial Aid Office?***

Go to the Office of Enrollment and Student Services for CCPA-Room 918

***Questions about your registration?***

Go to your advisor or Sean Kelley, Assistant Director of The Theatre Conservatory-Room 948

***Questions about your crew assignment?***

Go to Emily Humphreys, Production Manager-Room 780

***Questions about an outside auditions, internships or being excused from the casting pool?***

Go to Dr. Joel, Director of The Theatre Conservatory-Room 780

***Questions about a class in which you are having problems?***

Go to the teacher of the class.

If this doesn't help or you aren't comfortable doing this:

Go to your advisor.

If this doesn't help or you aren't comfortable doing this:

Go to Professor Kelley, Assistant Director of The Theatre Conservatory

If this doesn't help or you aren't comfortable doing this:

Go to Dr. Joel, Director of The Theatre Conservatory

***Questions about a grade you received?***

1. Speak with the teacher of the class within a week of receiving the grade.

If the issue is not resolved in speaking with the teacher:

2. Speak with Sean Kelley, Assistant Director of The Theatre Conservatory Room 948, within a week of speaking to the teacher of the class.

If the issue is not resolved in speaking with Professor Kelley:

3. Speak with Dr. Joel, Director of The Theatre Conservatory-Room 780, within a week of speaking with Professor Kelley.

***Questions about a classroom, a missing teacher, finding textbooks in the bookstore, lost and found items?***

Speak with Kendall Kelley, Assistant to the Director of The Theatre Conservatory in Room 780 or at (312) 341-3784.

***Questions about the University Center?***

Speak with the RA on your floor. If your question is not answered, speak to the administration at the UC. If your question is *still* not answered speak to Sean Kelley, Assistant Director of The Theatre Conservatory, and he will work to direct you to the person who can help you resolve the question or problem.

## ***Code of Ethics for Theatre Workers***

This code was developed in 1945 for the *Circle Theatre* in Los Angeles. Among the backers of this theatre was Charlie Chaplin. This code was reprinted in the May 2008 Equity Newsletter, which was published by Actors' Equity, the union for professional actors and stage-managers.

More than 40 years later, this code still speaks clearly to the discipline and conduct of the people Constantin Stanislavski called "Ladies and Gentlemen of the Theatre."

This code of conduct has been included as a part of *our* code of conduct for The Theatre Conservatory at CCPA, Roosevelt. All students are expected to read it carefully, understand it, and live by it during their time in the conservatory.

Any student who has a question about aspects of this code should speak with Prof. Sean Kelley, Assistant Director of The Theatre Conservatory as soon as possible.

***Forward to the Code:***

"A part of the great tradition of the theatre is the code of ethics which belong to every worker in the theatre. This code is not a superstition, nor a dogma, nor a ritual which is enforced by tribunals; it is an attitude toward your vocation, your fellow workers, your audiences and yourself. It is a kind of self-discipline which does not rob you of your invaluable individualism.

Those of you who have been in show business know the full connotation of these precepts. Those of you who are new to show business will soon learn....it is with the sincere purpose of continued dedication to the great traditions of the theatre that these items are here presented."

***The Code:***

1. I shall never miss a performance
2. I shall play every performance with energy, enthusiasm and to the best of my ability regardless of the size of audience, personal illness, bad weather, accident, or even death in my family.

3. I shall forego all social activities which interfere with rehearsals or any other scheduled work at the theatre, and I shall always be on time.
4. I shall never make a curtain late by my failure to be ready on time.
5. I shall never miss an entrance.
6. I shall never leave the theatre building or any stage area until I have completed my performance, unless I am specifically excused by the stage manager; curtain calls are part of the show.
7. I shall not let the comments of friends, relatives or critics change any phase of my work without proper consultations; I shall not change lines, business, lights, properties, settings or costumes, or any phase of a production, without consultation with and permission of my director, or producer, or their agents, and I shall inform all people concerned.
8. I shall forego the gratification of my ego for the demands of the play.
9. I shall remember my business is to create illusion; therefore, I shall not break the illusion by appearing in costume and makeup off-stage or outside the theatre.
10. I shall accept my director's and producer's advice and counsel in the spirit in which it is given, for they can see the production as a whole and my work from the front.
11. I shall never 'put on an act' while viewing other artists' work as a member of an audience, nor shall I make caustic criticism from jealousy or for the sake of being smart.
12. I shall respect the play and the playwright and, remembering that 'a work of art is not a work of art until it is finished,' I shall not condemn a play while it is in rehearsal.
13. I shall not spread rumor or gossip which is malicious and tends to reflect discredit on my show, the theatre, or any personnel connected with them—either to people inside or outside the group.
14. Since I respect the theatre in which I work, I shall do my best to keep it looking clean, orderly and attractive regardless of whether I am specifically assigned to such work or not.
15. I shall handle stage properties and costumes with care for I know they are part of the tools of my trade and are a vital part of the physical production.
16. I shall follow rules of courtesy, deportment and common decency applicable in all walks of life (and especially in a business in close contact with the public) when I am in the theatre, and I shall observe the rules and regulations of any specific theatre where I work.
17. I shall never lose my enthusiasm for theatre because of disappointments.

**I understand that membership in the....Theatre (*and in this case, in The Theatre Conservatory*), entitles me to the privilege of working, when I am so assigned, in any of the phases of a**

**production, including: props, lights, sound, construction, house management, box office, publicity and stage managing—as well as acting. I realize it is possible I may not be cast in a part for many months, but I will not allow this to dampen my enthusiasm or desire to work, since I realize without my willingness to do all other phases of theatre work, there would be no theatre for me to act in.”**

**[Any questions about the information or policies articulated in this handbook should be addressed to the Director of The Theatre Conservatory, Joel G. Fink, or to the Assistant Director of the Conservatory, Sean Ryan Kelley.]**