

ROOSEVELT UNIVERSITY

CHICAGO COLLEGE OF
PERFORMING ARTS

THE THEATRE
CONSERVATORY

2012-2013

STUDENT HANDBOOK

INTRODUCTION

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

ALL Theatre students are expected to read, understand and conform to these policies. This document can also be found online at the university's website in the Theatre Conservatory section.

In addition, Theatre students are expected to read, understand and conform to all of Roosevelt University's policies as explained in the University's Student Handbook, and the appropriate sections of the University's Catalogue. Both of these documents can also be found online at the university's website.

Theatre students living in university housing facilities are expected to read, understand and 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.

Here is a link to the University's Official Policy on Student Conduct:

<http://www.roosevelt.edu/Policies/CodeOfConduct>

TABLE OF CONTENTS

Academic Policies.....	5-8
Attendance and Lateness Policy	
Grades in Theatre Conservatory Required Classes	
Theatre History Sequence	
Music Theory Sequence	
Dance Classes	
Grades in Non-Major Classes	
General Education Classes	
Expected Completion Times	
Questioning/Challenging a Grade	
Registration and Advising.....	9-13
Checking your Registration	
Transfer and AP Credit	
Advising Appointments	
Changing your Registration	
Withdrawing from Dance Classes	
Performance Attendance	
Performance Attendance Decorum	
Rehearsal and Performance	
Production Policies.....	13-18
Auditions	
Off-Campus Theatre Activity	
Permission to Audition	
Juniors and Seniors	
Sophomores	
Freshmen	
Students on Probation	
Missing Classes	

Graduating Students' Showcase
Eligibility for Participation

General Policies.....16-29

Health and Safety

Illness and Injury

Piercings, Tattoos, Etc.

Alcohol and Drug Policy

Sexual Harassment Policy

Other Forms of Harassment and Unacceptable Behavior

Plagiarism

Religious Beliefs

Accommodation of Persons with Disabilities

Theatre and University Housing Award Scholarship Requirements

Financial Award Adjustments

Time Limits for Financial Awards from the Theatre Conservatory

Classroom and Studio Information

CCPA Classrooms

Green Room

Lockers

Costume Borrowing Policy

Prop Borrowing Policy

Theatre Conservatory Office Policies

Important Telephone Numbers.....29-30

Questions? Who Can Answer Them.....30-31

Code of Ethics for Theatre Workers.....31-33

ACADEMIC POLICIES

ATTENDANCE AND LATENESS POLICY

Classes meeting once a week:

After one absence, a student's 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, a student's 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 graduate and undergraduate 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.") If, however, a student receives a grade of 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. A grade of C- or lower is never accepted. This review will be based on the specific course involved and the reason for the unsatisfactory grade. The student will then be notified of the outcome of the review.

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 Theatre Conservatory.

Theatre History Sequence:

If a student receives a grade of C+ or C in Theatre History I, the Director of the Theatre Conservatory will decide if that student can continue the sequence or retake Theatre History I. If a student receives a grade of lower than B- in part II, the entire two course sequence will need to be retaken in order to be accepted for completion of this requirement.

Music Theory Sequence:

All Musical Theatre majors must successfully complete the Music Theory sequence, THAR 100 and THAR 126. (or successfully pass both parts of the Theory Proficiency Test.) Successful completion of THAR 100 is required before proceeding into THAR 126. Any student who does not successfully complete either of these courses (with a minimum grade of B-) must do one of the following:

1. Retake the course the following year.
2. Take an equivalent Music Theory course(s) at another institution. Any such course(s) must be approved by the appropriate CCPA faculty and the Director of the Conservatory.
3. Arrange for private tutoring to learn the material.

Whichever of these remedies a student chooses, he/she will need to retake and pass the Theory Proficiency Test (1 or both parts as necessary) by the end of the Spring semester of their Sophomore year in order to continue in the Conservatory.

Which route to take is an individual decision and should be made in consultation with parents and appropriate CCPA faculty and administration. Once a decision has been made, the student must meet with Ray Frewen, the Assistant Director of the Theatre Conservatory, to sign a letter of intent outlining their plan to successfully complete the requirement.

Dance Classes:

Musical Theatre Majors should consult with Prof. Luis Perez about the appropriate dance class for you to take at each point in your development.

GRADES IN NON-MAJOR CLASSES

Students are expected to receive grades no lower than C- in all of their non-major area classes.

All General Education Classes:

A grade below C- will not be accepted for completion of: English 101 or 102, or ACP 110 (Primary Texts), and one Literature course, in terms of Theatre Conservatory requirements.

For the remaining four non-major-area academics (or more, if students have placed out of ENG101, 102) grades below C- will not be acceptable. For any questions about the above policy, students should speak with their advisor as soon as possible.

Expectations for Completion Times of Non-Major Classes:

Theatre students will complete ENG101 and 102 (as needed) during the freshman year. The only exception to this is for students in the university's Scholar's Program, who take general education classes in a different sequence.

Theatre students will complete ACP 110 during the sophomore year. The only exception to this is for students in the university's Scholar's Program, who take general education classes in a different sequence.

Theatre students will take a general education (non-major area) class EVERY semester of enrollment until the requirements for these classes have been completely fulfilled. Any exception to this need to be granted in writing by Director of the Theatre Conservatory, Sean Kelley.

QUESTIONING/CHALLENGING A GRADE:

The Academic Grievance Procedure is established for student grievances relating to grades, instructor decisions relating to acts of academic dishonesty, or other academic issues. In matters relating to grades, the instructor's judgment is normally deemed final and conclusive. For instance, an instructor's judgment that a grade should be a B and not an A is binding, and will not be reviewed by grievance procedures.

Students may appeal a grade only under the following circumstances:

- Grades resulting from deviations in the instructor's established and announced grading procedures
- Errors in application of grading procedures
- Modification of grades for non-academic reasons
- Gross error in judgment by the instructor

If a student believes his/her grievance meets one or more of the above conditions, the student shall request a conference with the instructor within ten working days of publication of grades, except for the spring semester where the time for requesting the instructor conference will be ten working days from the beginning of the fall semester. If the result is not satisfactory, the student shall request in writing, within ten working days from the date of the instructor conference, to meet with the instructor's program head. The student may appeal the decision of the program

head by requesting (in writing, within ten working days from the date of the delivery or mailing of the decision of the chair or director) a meeting with the Associate Dean/Director. The Associate Dean/Director's decision may be appealed by requesting (in writing, within ten working days from the date of the delivery or mailing of the decision of the Associate Dean/Director) a meeting with the Dean. If a student desires to appeal the decision of the Dean, that appeal may be made to the Student Review Board and to the Provost by following the procedures set forth in the Code of Student Conduct described in the Roosevelt University Student Handbook.

Please refer to the Roosevelt University Student Handbook for further details on the Academic Grievance Process.

Here is the link:

<http://legacy.roosevelt.edu/current/judicial/academic-grievance-procedure.htm>

REGISTRATION AND ADVISING

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 they can graduate in a timely manner. While advisors are also available to help with other issues, their primary responsibilities are outlined above.

2) 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:

Head of Undergraduates Advising Ray Frewen
Musical Theatre Department Head Luis Perez
Graduate Students in Acting Joel G. Fink

Advisors listed by specific assignments for 2012-2013:

Freshmen Sean Kelley/Ray Frewen
Sophomores: Christine Adaire
Juniors Kestutis Nakas
Seniors Ray Frewen
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.

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 student's proper registration is ultimately the responsibility of that student. If you do not take the time to check your registration could result in failing a class you never attended, or not graduating in a timely way because you were not actually registered for a required course.

Theatre Conservatory students are NOT allowed to take on-line or correspondence classes. At your advising session each semester, please bring a print out from the Roosevelt online schedule, of the non-major general education classes you wish to take. You can highlight the CRN#, the course number, name section, day/time and campus and bring it with you in printed form to your advising session. This will avoid confusion and mistakes such as registering for a class that is on another campus.

ADVISING APPOINTMENTS

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 Ray Frewen for his signature. All add/drop/withdraw forms MUST have Prof. Frewen's signature (not just that of your advisor.)

TRANSFER AND AP CREDIT

Students who have previously attended other universities or colleges begin in The Theatre Conservatory as either "Transfer Freshman" or "Transfer Sophomores." No undergraduate student is allowed to transfer in above the Sophomore level. The determination of placement for transfer students is made by the Director of The Theatre Conservatory, in consultation with the Assistant Dean for Enrollment of CCPA and the Assistant Director of The Theatre Conservatory, as appropriate. This determination is made based on prior courses taken at the university level.

Transfer courses must first be accepted by the university. This acceptance does not mean those credits will be accepted towards requirements in a student's major or for required general education courses. This determination is made as outlined in the paragraph above.

When a transfer student receives his/her acceptance letter, it will indicate the level of transfer as either Freshman or Sophomore. As indicated in the same letter, transfer Freshmen will be required to take a minimum of four additional years of course work at Roosevelt University. Transfer Sophomores will be required to take a minimum of three additional years of course work at Roosevelt University. Specific courses to be taken, or credits to be counted from previous study will be reviewed

with transfer students during the first week of school at the advising session for each student.

Students with AP credit from high school should make sure they review those credits with the Assistant Director of The Theatre Conservatory, Ray Frewen, at their advising appointment in August, so those are reviewed and properly credited if applicable.

CHANGING YOUR REGISTRATION

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. Ray Frewen.

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 students wait until after mid-term and suddenly realize they have not been going to their dance classes, and beg for permission to 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 Luis Perez (not his/her advisor). You must explain to Prof. Perez why you need to drop the dance class and the reason that it has not been dropped earlier in the semester.
2. If Prof. Perez concludes there is a valid reason for this request, he will have you 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). You must then take this contract to Professor Frewen, who will complete the paperwork necessary for you to withdraw from the class.
3. If you have any questions about your dance class(es), please see Prof. Perez 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

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 fail THAR 099 risk losing financial award(s), receiving probation, Becoming ineligible for graduation and/or being dismissed from the program.

THAR 099 is graded on a Pass/Fail basis. In order to pass this class, you must see all productions (both in O'Malley Theatre and Miller Studio Theatre) during the semester. Missing any production will result in an F for this class. Exceptions will need to be approved by the Director of the Theatre Conservatory no later than one week prior to opening.

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.

REHEARSAL AND PERFORMANCE

Every student is registered for Rehearsal and Performance (THAR 350) each semester of study. THAR 350 is graded on a Pass/Fail basis. The two components to this class are performance work onstage and a production crew assignment. In order to pass this class students must pass both parts of the requirement. Failing either component will result in an F for this class. Exceptions to this policy will need to be approved by the Director of the Theatre Conservatory.

Tech crew assignments will be made by the Production Manager at the start of each semester, directly following casting. When possible, student preferences will be considered in assignment decisions.

Running crews and cast members are always required to attend the strike for their show. Participation in strike is mandatory.

Any unexcused absences to rehearsal or crew assignment will result in an F for this class unless a doctor's note is provided.

Students who fail THAR 350 risk losing financial award(s), receiving probation, Becoming ineligible for graduation and/or being dismissed from the program.

PRODUCTION POLICIES

AUDITIONS

1) 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.

2) 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.

3) Students wishing to be "out of the casting pool" for any given semester must speak with the Sean Kelley, Director of The Theatre Conservatory, before the auditions, to ascertain if that is possible. **IF A STUDENT AUDITIONS BEFORE CONSULTING WITH THE DIRECTOR, THEY WILL NOT BE GRANTED PERMISSION AND WILL RUN THE RISK OF BEING PLACED ON PROBATION.** If permission is granted 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.

4) 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 your show, 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.)

5) 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.

6) For Freshmen and Transfer Freshmen taking longer than four years to complete their degree programs (or three years, for Transfer Sophomores), 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, Sean Kelley.

7) For theatre artists, auditioning is an integral and vital part of their work. Therefore, it is 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:

Audition Dress Code

Women:

1. A pair of character shoes (black or beige) Heels need to be between 1/2" to 3"
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 midriffs. No tattoos showing. No piercings showing except ears.)

Men:

1. Black, leather dress shoes with a heel
2. Dress slacks
3. Dress shirt, turtleneck sweater, or similar type of top.
4. Tie, Suit Coat, Sport Jacket, or Vest (Optional)

OFF-CAMPUS THEATRE ACTIVITY

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.

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.

Students do not need permission to audition for, or to accept, winter-break or summer theatre employment, unless it overlaps 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.

PERMISSION TO AUDITION

Theatre Students must obtain permission from Sean Kelley to attend outside auditions before going to any auditions. **IF YOU AUDITION WITHOUT REQUESTING PERMISSION FIRST, YOU WILL NOT BE ALLOWED TO ACCEPT THE ROLE.**

If a student receives an email from Prof. Kelley or any other faculty or staff member about an audition---either a general e-mail to everyone, or to a specific student, or if a student is contacted by a casting director who says that Prof. Kelley recommended that student, then additional permission is not required in order to schedule an audition.

WHAT THIS MEANS:

This means that you can then schedule an audition.

WHAT IT DOESN'T MEAN:

It doesn't mean that you have permission to miss a class to attend that audition. Most theatres will understand that you are a student (in fact, they are usually seeing you because you are a student), and will work around your class schedule. At Chicago Shakespeare Theatre, for example, they have always been good about re-scheduling students, if they are initially given an appointment that conflicts with a class.

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 from the crew portion of Rehearsal and Performance.

SOPHOMORES will not generally be considered for outside internships. If a sophomore feels there is a strong case to be made for auditioning for a specific outside production, he or she can discuss this with Sean Kelley. After consultation with appropriate faculty, Prof. Kelley 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.

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 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.

MISSING CLASSES

It is the responsibility of each student to schedule his/her audition in a time slot that will not require absence from classes. If a student chooses to attend an audition that conflicts with a scheduled class, this is an unexcused absence and will be counted as such. Any exception to this must be cleared with the Director of the Conservatory.

In addition, you do not have permission to accept a contract until you have ascertained the rehearsal/performance schedule, so we can determine if it will work with your school schedule (with reasonable accommodation). If you accept work without having it cleared by the Director of the Conservatory, you might find that you are later forced to drop out of the production in order to successfully remain in school.

Note: NONE of the above (except missing classes for auditions) applies to summer work. If rehearsals and performances for a show occur completely during the summer, then students do not need permission to accept that work. Students must still arrange to audition for such work at times that do not conflict with classes.

GRADUATING STUDENTS' SHOWCASE:

At the end of 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 we are telling those attending professionals that the student is now ready to be considered for full-time professional work in the field. The work of that student is representative of an artist who has completed the training of the Theatre Conservatory.

ELIGIBILITY FOR PARTICIPATION:

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

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.

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: 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 and 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, Sean Kelley, 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, 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, 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 Sean Kelley, for review with the appropriate faculty.

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

GENERAL POLICIES

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

HEALTH AND SAFETY

Each student is ultimately the person responsible for his/her own well-being. Successful completion of a degree program in The Theatre Conservatory requires 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 preexisting vocal, physical or psychological conditions that will affect their work, to an appropriate faculty member. Such reporting is not required.

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, based upon observance of a student having physical problems completing required work, students may 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 and University officials.

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 Sean Kelley.

Here is a link to the University's Health and Wellness page:

<http://legacy.roosevelt.edu/current/health.htm>

ILLNESS AND INJURY

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. side 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 a student needs to be away from campus or classes for an illness, injury or emergency situation, it is important that the student (or someone designated by the student), call Kendall Kelley (Assistant to the Director of The Theatre Conservatory), in The Theatre Conservatory office, to report the circumstances as soon as possible (312) 341-6355. If a student needs to miss a class due to illness, please inform the teacher of the illness (voice-mail, e-mail), before the class meets, if possible.

PIERCINGS, TATTOOS, ETC.

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 the Director of the Conservatory about the issue.

E-MAIL

All Theatre Conservatory students are required to maintain an active Roosevelt University e-mail account to receive information about important dates, events, and activities, and to facilitate communication with faculty and staff. Students can obtain their free e-mail accounts through the University's website; <http://legacy.roosevelt.edu/its/mail/>. The account remains active until six months after graduation or the last registration.

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, inappropriate behavior or decorum caused by 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, the head of the residence facility, or the Office of Student Life of the University. Students who feel that they have not been "heard," or that no action has been taken pursuant to their report, please contact Sean Kelley, the 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

The following penalties are in effect for students found in violation of the alcohol/drug policy:

-After the first violation, the student will be placed on probation with the Theatre Conservatory and will lose a portion of their scholarship fund.

-For the second violation, the student will be placed on terminal probation with the Theatre Conservatory and will lose any and all scholarship funds. Depending on the severity of the infraction, loss of scholarship may be extended for the duration of the student's degree.

-For the third violation, immediate dismissal from the Theatre Conservatory will result.

SEXUAL HARASSMENT AND STUDIO PROTOCOL

Acting, Dancing, and Singing are physical activities, and during applied theatre lessons, pedagogical concerns often necessitate physical contact between teacher and student. If the pedagogical need for physical contact occurs, the teacher will ask permission to touch the student. The teacher will explain beforehand exactly what will be done and why, so that the student can understand the actions taken. Such physical contact might include placing a hand on the student's abdomen or back to confirm proper breathing, placing a hand on the face or jaw to assess facial tensions, or placing hands on the shoulders to establish appropriate posture. Although instructors who use physical contact to illustrate a point believe that it makes their teaching more effective and efficient, we understand that students may feel apprehensive about such contact. Each person's comfort level regarding physical contact is different, and it is our wish to respect these personal preferences at all times. Therefore, if a student has questions or concerns, it is important to let the teacher know. Asking questions or expressing concerns will not affect one's grade. The student is responsible for communicating to the teacher if he/she is uncomfortable or uneasy with any physical contact. This is accomplished most efficiently by telling the teacher during the class/lesson and asking her/him to discontinue the physical contact. If it is difficult to verbalize this to the teacher, the student may also write her/him a note that addresses these concerns. If the class is private, such as a voice lesson, students may ask to have another person present in the studio during the lesson, such as an accompanist or friend. The student who still feels uneasy or needs assistance or clarification should talk to the program head and/or the Associate Dean/Director.

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 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 or Twitter, 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 offstage 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.

Here is a link to the University’s Annual Campus Safety Report:

<http://legacy.roosevelt.edu/security/Default.htm>

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.

ACADEMIC INTEGRITY

CCPA students are responsible for following the Standards of Conduct published in the Roosevelt University Student Handbook. This includes the standard of academic integrity, which refers to honesty and responsibility in representing your own work and acknowledging the contributions of others. Academic dishonesty includes cheating and using unauthorized materials on examinations, recycling of your own work without acknowledgment (e.g., submitting the same paper for different classes), fabricating information or making up sources, improper collaboration, and plagiarism. All acts of academic dishonesty violate the very spirit of the University. They undermine the student's own learning; they are unfair to other students who do their own work; they violate the trust between professor and student; and they diminish the value of the degree for all students. For these reasons academic dishonesty is taken very seriously at Roosevelt University, with consequences ranging from failure of the assignment or course to being expelled by the University. Please refer to the Standards of Conduct in the Roosevelt University Student Handbook.

Here is the link:

<http://www.roosevelt.edu/Provost/AcademicIntegrity.aspx>

Here is a link to the University's Academic Success Center:

<http://legacy.roosevelt.edu/asc/twlab.htm>

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 Director of The Theatre Conservatory, as soon as possible, so that the situation can be addressed promptly.

ACCOMODATION 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.

Here is a link to the Mission Statement of the Disabilities Services Program

<http://legacy.roosevelt.edu/dss/mission.htm>

THEATRE and UNIVERSITY HOUSING AWARD SCHOLARSHIP REQUIREMENTS

Outside financial awards or loans (ie. Government subsidized loans, bank loans, etc.), are administered through the Financial Aid office (312) 341-3565 and students should contact that office regarding those awards.

It is expected that students doing satisfactory work will continue to receive Theatre Awards as originally granted upon admission and stated in your scholarship agreement. 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 financial-aid 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.

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.

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.

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.

Exceptions to these time limits may only be granted by the Director of The Theatre

Conservatory in consultation with the Assistant Dean of Enrollment and Student Services for CCPA.

CLASSROOM AND STUDIO INFORMATION

For questions regarding policies articulated in the section below, speak with Tim Stadler, The Theatre Conservatory Production Manager in Room 780.

CCPA CLASSROOMS

All CCPA classrooms must be restored after each use. Air conditioners and lights should be turned off after use.

Personal items left in classrooms are subject to theft.

Do not remove or move any classroom equipment without permission from the Production Manager.

Street shoes cannot be worn in the dance studios (710 and 882) or on blue tumbling mats.

GREEN ROOM

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 UNIFIED auditions, etc. Students who use the Green Room are expected to pick up after themselves. This includes keeping the microwave and the refrigerator clean.

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.

LOCKERS

The lockers in the men's and women's dressing rooms in the Miller Studio are intended 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.

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 McConnell in the costume shop on the 9th floor.

PROP BORROWING POLICY

All requests for props to be used for classes or studio productions must be made at least 24 hours in advance of the need. The particular prop requested may not be available, so make requests early.

Prop request forms can be found in the Theatre Office (780) at the Student desk. Fill out the form completely, attach cash deposit and give to Tim Stadler. The deposit will be returned to student upon return of all borrowed items in good condition.

The Production Manager reserves the right to refuse the borrowing of any prop.

Weapons Use in Scenes or Rehearsals

If a student will be using a prop weapon in a scene for class, they must first have verbal approval from the instructor. Carrying a prop weapon, or brandishing a weapon outside the classroom can create a very dangerous situation. If a student is rehearsing in the dorms, or anywhere on campus outside the designated classroom, they must make sure that security is aware of the rehearsal, what props weapons are being used and for what purpose.

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 in room 780.

4) The photocopier 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.

Faculty member requests for students to copy something must first be cleared with Kendall Kelley or Tim Stadler. 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 15th 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.

Office Extension can answer my questions about:

Security 2020 an emergency

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

Sean Kelley is the Director of The Theatre. His office is located in Room 780.

Tel: (312)341-2232

Ray Frewen is the Assistant Director of The Theatre Conservatory.

Tel: (312)341-2160 (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.

Patrick Zylka is the Assistant Dean for Enrollment and Student Services.

His 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 Zylka'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 CAN ANSWER THEM:

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 Ray Frewen, Assistant Director of The Theatre Conservatory-Room 772.

Questions about your crew assignment? Go to Tim Stadler, Production Manager-Room 880.

Questions about an outside auditions, internships or being excused from the casting pool? Go to Sean Kelley, 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 or other faculty member with whom you are comfortable.

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

Go to Sean Kelley, 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, Director of The Theatre Conservatory, within a week of speaking to the teacher of the class.

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, 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 Constantine 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, 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, Sean Kelley, or to the Assistant Director of the Conservatory, Ray Frewen.