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This Handbook is designed to provide an overview of the School of Drama’s expectations and policies. (For individual course curricula, see the School of Drama website). This handbook provides important information to help students, faculty, staff and administration work successfully together.

INTRODUCTION

Welcome to the School of Drama at Carnegie Mellon University! You are among a select number of students who demonstrate the level of passion and commitment required for admission into the School of Drama’s conservatory program. Your dedication each day to the discipline and hard work required by this training, in collaboration with your fellow students, will support your successful preparation for a professional career. We hope that you will be as proud of your work at Carnegie Mellon as we are to have you collaborate with us.
Many of you are already accustomed to academic and artistic success. You may however be unprepared for the challenges you will experience in the School of Drama. If you find yourself confused or unsure about new ideas and experiences, please don’t hesitate to ask questions. In many classes, there will be no “right” answers. If your first choice doesn’t work, try something else. You can learn as much from experimenting and perhaps failing as you can from success. Risk-taking is an essential part of theatre-making.

Over four years you will experience a broad range of work that will require you and your peers to put your abilities to the test. Respect your colleagues’ work; be alert and sensitive to other students’ needs. Take advantage of opportunities and the rich network of support from both faculty and staff.

The Drama faculty and staff are highly experienced professionals who understand the challenges of a professional training program and who are willing to help students in every way possible. If you are having a problem, talk to the faculty and staff. They are all here to help you succeed in achieving your artistic and professional goals.

Welcome to the School of Drama!
UNIVERSITY POLICIES & EXPECTATIONS

It is the responsibility of each member of the Carnegie Mellon community to be familiar with university policies and guidelines. In addition to this departmental graduate student handbook, the following resources are available to assist you in understanding community expectations:

- Academic Integrity Website: www.cmu.edu/academic-integrity
- University Policies Website: www.cmu.edu/policies/
- Graduate Education Website: http://www.cmu.edu/graduate/policies/index.html

Please see Appendix A for additional information about The Word and University resources.

Carnegie Mellon University Statement of Assurance

Carnegie Mellon University does not discriminate in admission, employment, or administration of its programs or activities on the basis of race, color, national origin, sex, handicap or disability, age, sexual orientation, gender identity, religion, creed, ancestry, belief, veteran status, or genetic information. Furthermore, Carnegie Mellon University does not discriminate and is required not to discriminate in violation of federal, state, or local laws or executive orders. Inquiries concerning the application of and compliance with this statement should be directed to the vice president for campus affairs, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA 15213, telephone 412-268-2056.


The Statement of Assurance can also be found on-line at:

THE CARNEGIE MELLON CODE

Students at Carnegie Mellon, because they are members of an academic community dedicated to the achievement of excellence, are expected to meet the highest standards of personal, ethical and moral conduct possible. These standards require personal integrity, a commitment to honesty without compromise, as well as truth without equivocation and a willingness to place the good of the community above the good of the self. Obligations once undertaken must be met, commitments kept. As members of the Carnegie Mellon community, individuals are expected to uphold the standards of the community in addition to holding others accountable for said standards. It is rare that the life of a student in an academic community can be so private that it will not affect the community as a whole or that the above standards do not apply.

The discovery, advancement and communication of knowledge are not possible without a commitment to these standards. Creativity cannot exist without acknowledgment of the creativity of others. New knowledge cannot be developed without credit for prior knowledge. Without the ability to trust that these principles will be observed, an academic community cannot exist. The commitment of its faculty, staff and students to these standards contributes to the high respect in which the Carnegie Mellon degree is held. Students must not destroy that respect by their failure to meet these standards. Students who cannot meet them should voluntarily withdraw from the university.

The Carnegie Mellon Code can also be found on-line at:

THE SCHOOL OF DRAMA ADMINISTRATION

The majority of classrooms, rehearsal and performance spaces for School of Drama are located in the Purnell Center for the Arts (PCA). Certain classes are held in other spaces on and off campus. All staff and faculty offices are located in the Purnell Center.

Peter Cooke OAM PhD, Professor and Head
PCA 221
The Head is the person responsible for the central vision, implementation and coordination of all Drama programs. The Head interacts with all of students, faculty and staff on a regular basis. For appointments, contact the Administrative Coordinator/Assistant to the Head

Joyce Dellovade, Administrative Coordinator/Assistant to the Head
PCA 222
Administrative Coordinator/Assistant to the Head supports the Head of the School of Drama. If you need to speak with the Head of the School or make an appointment, contact the Administrative Coordinator/Assistant to the Head. The Administrative Coordinator/Assistant to the Head also handles special event planning and administrative initiatives within the Head’s offices, including advisory board reviews, Middle-States and School Review Committee deliberation activities, etc. tenure and promotion.

Dick Block, Associate Head
PCA 220
The Associate Head supports the Head in the day-to-day functioning of the School and responsible for the recruitment and admission of all graduate students. The Associate Head is the liaison between the Head and students, faculty and staff and all School activities. Contact the Associate Head directly for an appointment.

David Holcomb, Production Manager
PCA 224
The Production Manager is responsible for all production and performance activities in the School of Drama. The Production Manager supervises School of Drama productions, shop operations, stage operations and student production assignments. The Production Manager administers all Applied Internships.

Keith Marsh, Business Manager
PCA 230
The Business Manager oversees all School of Drama financial issues including budgeting, financial forecasting, purchasing and payroll. Student employment, including work-study, is administered by the Business Manager.
Gina Kuhn, Business Office Assistant  
PCA 230  
The Business Office Assistant works with the Business Manager and is responsible for the submission of faculty and staff expense reports, procurement cards purchases, and processes all purchase orders. Additional responsibilities include travel arrangements for faculty, staff and guests, facilities arrangements for the Audition Tour, administering timecards for student employment, and ordering of office supplies.

Amy Nichols, Senior Academic Advisor  
PCA 223  
The Senior Academic Advisor manages class schedules, class registration, adding/dropping of classes, and monitors mid-term and final grades. Along with faculty advisors, the Senior Academic Advisor administers and tracks registration for all Drama majors and minors. The Senior Academic Advisor also manages student degree requirements and assists faculty with academic advising. Information and the appropriate academic forms for the following can be obtained in the Senior Academic Advisor’s office: Independent Study, Internships, Cross-Registration, Study Abroad, Internal Transfer, Leave of Absence and Withdrawal. The Senior Academic Advisor shares Audition Tour responsibilities with the Communications Coordinator.

Erin Scott, Communications Coordinator  
PCA 218  
The Communications Coordinator is the liaison between the School of Drama and the wider community. The Communication Coordinator manages all recruitment and marketing materials and the School of Drama website. Other duties include serving as the guest artist liaison, managing the School of Drama tours and is the primary contact for prospective students and also shares Audition Tour responsibilities with the Senior Academic Advisor.
David Randolph, Facilities Coordinator  
PCA 208  
The Facilities Coordinator handles the scheduling and management of all PCA facilities, including: classrooms, rehearsal studios, theatres, storage facilities, shops, design studios and equipment rooms. The Facilities Coordinator manages facility maintenance, repairs and equipment rentals and PCA. The room reservation

Louis Stein, Network Administrator  
PCA 206  
Network Administrator manages the School of Drama’s needs and PCA computer cluster and is responsible for the Drama website server and computing networks, including access rights. The Network Administrator also maintains Drama’s inventory of hardware and software for the cluster and all faculty and staff computers in PCA.

Maria Stoy, Box Office Manager  
PCA Box Office (Purnell Lobby)  
The Box Office manager is responsible for ticket sales, house management and ushering, all of which use student employment. She also assists in marketing for all School of Drama productions and events. The Box Office Manager is also the Associate Director of the School of Drama Pre-College summer program.

SCHOOL COMMUNICATIONS

E-MAIL

Most communication on campus is via e-mail. It is the students’ responsibility to read their Andrew email on a regular basis in order to stay informed of all School of Drama activities. Production work assignment notices, late changes to production work and rehearsal calls, and course-related information are communicated by e-mail.

Checking email on a regular basis is essential in the School of Drama.
BULLETIN BOARDS

School of Drama has several (non-electronic) bulletin boards in PCA. **Students are responsible for reading these bulletin boards on a daily basis.** Postings specifically relating to design and PTM will be found in the hall outside the computer cluster. Postings concerning specific production information are located outside the Phillip Chosky Theatre stage door and the rehearsal studio on the third floor. Postings will include:

- Casting Notices
- Rehearsal Calls
- Crew Calls
- Academic Information

Internships and Job information specific to Design and PTM will be posted outside the computer cluster; those specific to Acting, Music Theatre and Directing will be posted opposite the third floor lobby elevator.

Information regarding Dramatic Writing will be posted outside PCA 324 and Dramaturgy outside PCA 337.

MAILBOXES

All students have individual mailboxes in PCA. Students should be sure to check these mailboxes daily. Faculty and staff mailboxes are in the mailroom on the 2nd floor of PCA. Students should notify the Senior Academic Advisor do not have a mailbox.

INTERNET

The School of Drama website ([www.drama.cmu.edu](http://www.drama.cmu.edu)) is a dynamic resource for all School of Drama students, faculty, staff and alumni as well as for the wider community. The website highlights current School productions, events and alumni activities. The website includes curricular information and is a valuable resource for all prospective and current students. **The website is updated daily, so students are encouraged to check it regularly in order to stay informed.**

There is also a School-wide production website that includes the year's production calendar, production assignments and individual production websites. The individual production websites are maintained by student production and stage managers and include research material, rehearsal, costume fitting calls, and general information about individual productions. Students should bookmark this production site, and refer to it regularly.

[http://128.2.49.70/](http://128.2.49.70/)
SCHOOL OF DRAMA GENERAL POLICIES

ATTENDANCE
Attendance and punctuality for all classes, production work assignments and performance calls is mandatory. Attendance is understood to be an individual’s presence and full participation for the entire time period assigned to the session. Punctuality involves sufficient time to be dressed in appropriate attire, with proper equipment, warmed-up and ready to engage fully in the activity at the beginning of the session.

The School of Drama fully supports the attendance and punctuality policies listed in all faculty and staff course syllabi. Students should know and conform to the policies stated in each course syllabus. While serious illness or injury may excuse a student from a class session or a production work call, excessive absences or lateness will call attention to the student’s ability to keep pace with the training. Students experiencing personal or health issues that prevent attendance in class should immediately contact a member of the faculty. Students unable to fulfill their production responsibilities should immediately contact their immediate production supervisor and the School of Drama Production Manager. If a student has recorded excessive absences, the faculty and staff of the student’s Option reserve the right to impose an Academic Action, and/or determine future participation in the program at the end of the semester.

PRODUCTION “LATE NIGHT” WORK POLICY

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

CONSERVATORY HOURS/ PRODUCTION MEETINGS/ FRIDAY MATINEES

Conservatory Hour is a weekly class devoted to discussing productions and special topics. The focus of the class is to share insights, engage in critiques and help students develop a critical language. All class topics will be approved and scheduled by the Associate Head. There are occasions when Conservatory Hour may extend longer than an hour. Advance notice will be provided.

Production meetings are scheduled weekly and coordinated by each assigned production manager.

Friday afternoons are often reserved for production matinees.
SCHOOL OF DRAMA EQUIPMENT

School of Drama equipment is only to be used by students who have received direct permission from the faculty or staff responsible for that equipment. This includes (but is not limited to) vehicles, stage and shop equipment, tools, pianos, computers, scanners, printers, plotters, video and media equipment, sound equipment, etc.

LOCKERS

Lockers are available in the PCA for student use during the fall and spring semesters. Lockers are obtained by students on a first come, first served basis. Students may secure a locker by purchasing a lock and placing it on a locker no earlier than one week prior to the first day of classes for the fall semester. Students must immediately notify the Facilities Coordinator which locker they are using. Students are allowed to use the locker up until, but no later than, one week following Commencement. After that date any remaining items left in lockers, locked or unlocked, will be disposed of. Students cannot leave items in lockers over the summer.

Reserving Rooms in PCA

All rooms and facilities in PCA are reserved through the Facilities Coordinator. Students wanting to request the use of a room should contact the Facilities Coordinator directly by email.

MATERIALS FEE

The School of Drama provides a variety of printed materials used for classroom instruction production schedules, notes and other production-related documents. In many cases, the School is required to pay royalties for the use of published works and/or copyright fees for reproducing materials that have copyrights. As the beneficiary of these materials all full-time School of Drama students will be liable for a materials fee each semester. Students registered for off-campus programs such as Study Abroad will not be charged the materials fee for that semester.

STUDENT REPRESENTATIVES

Student reps will meet several times during the course of the academic year with the Associate Head to discuss school-wide issues and concerns. At the beginning of each academic year, one student from each option is elected to represent both the freshmen and sophomore classes. One student from each option is elected for the junior and senior classes, and one student from each option of the graduate programs is also elected. Students should bring their concerns to their student representative.
STUDENT TICKET POLICY

School of Drama students receive two complimentary tickets for each production.

Reservations must be made in person at the Box Office. Complimentary tickets are available for Wednesday, Thursday and Friday nights and Saturday matinees. A limited number of comps are available on Saturday nights. Students should check with the Box Office Manager on availability of Saturday nights.

Students wishing to attend the Preview performance of a show must also reserve seats through the Box Office.

All complimentary tickets must be reserved in advance and picked up at least fifteen minutes before curtain; otherwise they will be released for sale. As a courtesy students should call to cancel complimentary tickets one hour prior to the performance. Box Office phone: (412) 268-2407.

Box Office Hours:

Monday-Friday 12:00 - 5:00pm
performance days 12:00 - 5:00pm and 6:00pm - 8:00pm
Saturday matinees two hours before curtain.

SUNDAYS

Sunday is generally designated as a "Day Off." With the exception of Philip Chosky Theatre load-ins, no School of Drama classes, production preparation and run crews, rehearsals or performances will be scheduled. Only under special circumstances and with prior approval from the School of Drama Production Manager and the Head of the School of Drama will exceptions be made.

SCHOOL OF DRAMA GRIEVANCE PROCEDURES

All grievance procedures are confidential.

Any substantive concern or grievance should be addressed as follows:

1. Students should discuss the grievance with the faculty, staff, or student involved.
2. If a student feels the grievance has not been resolved, the student should bring it to the attention of his/her Faculty Advisor for advice.

3. If the student still feels a satisfactory resolution has not been reached, the student should speak to his/her Option Coordinator. The student may put their grievance in writing [although it is not required].

4. If the above steps have not resolved the grievance, the student should speak to the Associate Head or Head of the School of Drama.

PROFESSIONAL STANDARDS

Students are expected to maintain a professional attitude at all times. This includes common courtesy both in and outside the classroom.

CLASSROOM CONDUCT

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

• Punctuality at every class. Each instructor will determine any penalty for absence or excessive lateness.
• Responsibility for being in proper classroom attire at the beginning of class.
• Being respectful to an instructor, fellow students or the classroom space and equipment at all times.
• Refraining from the disruptive use of any electronic devices.
• No smoking in the classroom or the building. The University has designated specific smoking areas around campus.
• Refrain from bringing food and drink into the theatre spaces at any time. Food and drink are permitted in other classrooms at the discretion of the instructor. If food and/or drink are allowed, cleaning up is mandatory.
• Restoring the room at the end of each session.
• Respect for the building: vandalism, graffiti, and theft are grounds for immediate dismissal from the School of Drama.
• Understanding that there is no photography, recording or broadcasting allowed of any kind without the permission of Instructor.
REHEARSAL CONDUCT

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

- Reading the Drama callboards daily. Stage Managers will inform company members of the particular location of the callboard for each production.
- Being on time for every rehearsal.
- Being in proper rehearsal clothing at the beginning of each rehearsal.
- Being prepared and ready to work. Actors are required to bring scripts and pencils to record blocking, cues or notes.
- Devoting full attention to the task at hand and to follow the directions of the director and stage manager.
- Remaining quiet during rehearsal.
- Standing by for cues and entrances at all times.
- Being on time and courteous at any costume fitting.
- Refraining from smoking in rehearsal rooms, backstage areas, theatres, or in costume. Please note University policy on smoking.
- Refraining from bringing food or drink into the theatres, backstage or eating while in costume. Food and drink in the rehearsal rooms is only allowed at the discretion of the director. If eating and drinking is permitted, cleaning up is mandatory.
- Restoring any rehearsal space to function for the daily School of Drama class schedule. This includes reporting broken or faulty equipment, returning furniture, door frames, props etc. to the original room, and the removal of all personal items and trash from the rehearsal room.
- Understanding that rehearsals are workshop extensions of the curricular classroom work; therefore, missing class because of rehearsal or performance-related activities is unacceptable.
- Observing the School of Drama’s zero tolerance policy on the use of alcohol and recreational drugs. Any student whose appearance or behavior suggests to a faculty or staff member that substance abuse may be involved will be immediately referred to Campus Security for investigation and follow up action.
- Refraining from leaving rehearsals for any reason without the permission of the director and/or stage manager.
- Understanding that there is no photography, recording or broadcasting allowed of any kind without the permission of Director. The School of Drama Video Policy must be followed at all times.

PRODUCTION WORK CONDUCT

The School of Drama has the following expectations of students when registered for Production work (crew):
• Reading the crew callboards daily. Student Production Managers will inform members of the production team of the particular location of the show’s callboard.
• Understanding that production work is a class and students will receive a letter grade. The grade is based on attendance, attitude, collaboration and willingness to work and follow instructions.
• To be on time in the shops, backstage or in the theatre as required for every work call.
• To dress appropriately for work in the assigned area. Production work heads will define what clothing is appropriate. Any production work member who is not dressed appropriately will be dismissed; this will be considered an unexcused absence for that call.
• Coming prepared to take notes at as required for every call.
• Be prepared, ready to work, devote full attention to the task at hand and to follow the directions of the crew head and shop staff. No production work member should leave their assigned work area without the express permission of their production work head.
• Noting University policy on smoking. No smoking is allowed in the shops.
• Understanding that food and drink in the shop is only allowed at the discretion of the crew head or shop staff. If eating and drinking is permitted, clean up is mandatory.
• Understanding that no one is permitted to eat or drink in the theatres or backstage.
• Observing the School of Drama’s zero tolerance policy on the use of alcohol and recreational drugs. Any student whose appearance or behavior suggests to a faculty or staff member that substance abuse may be involved will be immediately referred to Campus Security for investigation and follow up action.
• Refraining from the disruptive use of any electronic devices.
• Understanding that production work members clean up their areas at the end of each call and cannot leave the theatre until being released by their production work head.
• Understanding that there is no photography, recording or broadcasting allowed of any kind without the permission of School of Drama Production Manager.

ASSISTANCE FOR INDIVIDUALS WITH DISABILITIES

Students with disabilities are encouraged to self-identify with Equal Opportunity Services by contacting Larry Powell, 412-268-2013, lpowell@andrew.cmu.edu to access the services available at the university and initiate a request for accommodations.
NEW POLICIES

When policies are changed it is because the department believes the new rules offer an improvement; any such changes will be discussed at a meeting with the graduate students. However, students currently enrolled whose degree program is affected by a change in policy may choose to be governed by the older policy that was in place at the time of their matriculation. In case degree requirements are changed and certain courses are no longer offered, the department will try to find some compromise that allows those students to satisfy the original requirements.

SCHOOL OF DRAMA FINANCIAL SUPPORT

All graduate students receive a scholarship that covers a portion of the annual tuition. This scholarship is awarded automatically and is continued as long as the student is in good academic standing.

Graduate students are responsible for obtaining the University-required health insurance and all required fees.

UNIVERSITY FINANCIAL AID

Graduate students (except Tepper School of Business & the Heinz College graduate students. Tepper and Heinz should edit and include the applicable financial aid information in the department handbook) should consult the graduate student financial aid information found on The HUB website:

http://www.cmu.edu/finaid/graduate/index.html

Students will find the Graduate Financial Aid Guide, information about funding options and how to apply for financial aid and other helpful links.

Graduate students who find themselves in need of immediate funds for emergency situations should contact the Office of the Dean of Student Affairs (see Appendix A), www.cmu.edu/student-affairs/index.html, to inquire about an Emergency Student Loan.
PRESS AND MEDIA RELATIONS

To assure consistency in all communications and to maximize external visibility to target audiences the marketing and communication staff works together to coordinate key messages and activities involving publicity. The Communications Coordinator is the point-of-contact between news media and the School of Drama community, including faculty, students, administrators and staff. The communications staff can assist with strategic planning for publicity, interview preparation, and (depending on the specific project or issue) may assist in developing news stories or multi-media for the School of Drama website and social media channels.

If any student, staff or faculty member of the School of Drama is contacted by a media representative, they are required to immediately inform the Communications Coordinator. Persons are not required to answer any questions from journalists without first seeking counsel from the School of Drama communications staff.

The marketing and communications staff works to maintain productive relationships with local, national and international media representing a variety of communication channels—newspapers, magazines, radio, television, blogs and online news sites—and many subject areas, including general interest media outlets and those focused on topics such as business, technology, consumers and finance.

Persons interested in publicizing a program, project, event, or other activity affiliated with the School of Drama should contact the Communications Coordinator. He/she can provide counsel to coordinate publicity efforts internally (internal news channels, magazine,) or externally (press releases, podcasts, web video, press releases, etc.).

SCHOOL OF DRAMA ACADEMIC POLICIES

PROGRESSION OF TRAINING

The School of Drama has developed a curriculum for each Option. Students are required to take the courses in the sequence prescribed. The curriculum is continuously reviewed and modified to provide the best Conservatory experience for all students in the School of Drama.
CLASS ATTENDANCE

Punctual attendance is expected for all classes. Specific attendance policies are detailed in individual course syllabi. Excessive lateness or absence is cause for concern and will result in consequences particular to each course. If you have recorded excessive absences, your Option Faculty will meet to discuss your future participation in the program. In the case of illness you are expected to keep your professors and advisors informed.

ARRIVAL AND DEPARTURE FOR THE ACADEMIC SEMESTER

Students must attend classes on the first day of the academic semester and continue to be resident until end of the semester, which the University defines as the last day of finals. Students are required to attend all scheduled classes, rehearsals, performances, crew calls, critiques and reviews and production work calls until the official start of a holiday. Drama classes, rehearsals, technical rehearsals, performances and production work calls recognize most, but not all, of the University’s scheduled holidays. Students should not plan an early departure date. If an exception is to be considered, students are required to submit a request in advance to their course faculty, Academic Advisor and Option Coordinator. Forms are available from the Academic Advisor. Approval of any time off from the academic semester is at the discretion of, and must be approved by the faculty and the Option Coordinator and the Head of the School.

REGISTRATION

Students are responsible for enrolling themselves in required courses and electives. The University’s Schedule of Classes is released three weeks prior to Registration Week in the fall and spring. Once the schedule of classes is available, students should do the following:

THE REGISTRATION PROCESS:

Step 1: Plan Course Schedule

Students plan their schedules and search for electives in Student Information Online (SIO) under the Course Schedule tab: http://www.cmu.edu/hub/

Step 2: Review Planned Schedule with Faculty Advisor

Students are required to meet with their Faculty Advisor each semester prior to Registration Week. Once a student’s Faculty Advisor has approved his/her planned course schedule they can proceed with online registration.
Students are encouraged to make an appointment with the Senior Academic Advisor if they have questions about the registration process, to discuss choosing electives, or to review their academic progress for graduation. The Senior Academic Advisor also has the forms for independent study, internships, and cross-registration.

**Step 3: Check Registration time in SIO**

Students will find their registration time on the Registration page or the Planned Schedule page in SIO. It is recommended that students register for classes as soon as their registration time begins as space is sometimes limited in elective courses.

**Step 4: Register for Classes**

Students register for classes in SIO under the Registration tab, or under the Course Schedule tab, choose Registration.

Any questions regarding the registration process should be directed to the Senior Academic Advisor.

**OPTION COORDINATORS:**

Each option has a faculty member who serves as the Option Coordinator who is responsible for overseeing the operation of each individual program.

The current Option Coordinators are:

- Narelle Sissons / Joe Pino: Design
- Caden Manson: The John Wells Directing Program
- Rob Handel: Dramatic Writing
- Kevin Hines: Production Technology and Management (PTM)

**ACADEMIC ADVISORS**

Students in the School of Drama are assigned a Faculty Advisor by their Option Coordinator, charged with the responsibility of offering academic advice and guidance. Faculty Advisors may be reassigned at a student’s request. Approval of a student’s choice for Faculty Advisor is at the discretion of the Option Coordinator.
A student’s relationship with Faculty Advisors is an excellent opportunity to develop a positive, professional mentorship.

The School of Drama Senior Academic Advisor also functions as an academic advisor for broader issues regarding curriculum and degree requirements.

**OVERLOADS AND UNDERLOADS**

A full time graduate student at Carnegie Mellon University is required to register for a minimum of 36 units per semester. Within the School of Drama, the maximum is 65 units per semester. Students must receive approval from their Faculty Advisor for a course overload or underload each semester. Students should note that a course under-load will affect your financial aid and standing as a full-time student.

**CURRICULUM REQUIREMENTS**

Curriculum requirements for graduation are defined by each Option and distributed by the Option Coordinators.

The Senior Academic Advisor tracks curriculum updates for each Option. The curriculum for the academic year is available on the School of Drama website (www.drama.cmu.edu).

Failure to meet the requirements each semester will result in appropriate Academic Action. Failure to meet final semester requirements will prevent a student from participating at Commencement Ceremonies and eliminates all privileges concerning participation in New York and Los Angeles Showcases, all Portfolio Presentation events, as well as any other post-Commencement privilege.

**GRADUATION REQUIREMENTS**

It is ultimately the student’s responsibility to ensure that all courses necessary for graduation have been successfully completed. The University resources, School of Drama Faculty Advisors, Instructors and the Senior Academic Advisor are available to assist, but cannot be held responsible for a student’s failure to complete requirements for graduation. Students should consult the Senior Academic Advisor and their Faculty Advisor with any questions or concerns.
WITHDRAWAL FROM A COURSE

A student wishing to withdraw from a course must start with the permission of their Faculty Advisor. If re-scheduling a required course for later in the curriculum is not possible, you will not be allowed to withdraw. Failure to complete coursework and absenteeism are not acceptable reasons for withdrawing from a course. To drop a course after the published deadline, you must meet with the Senior Academic Advisor.

COURSE SUBSTITUTIONS

Any proposed substitution from the required curriculum must be approved by the student’s Option Coordinator.

OUTSIDE EMPLOYMENT

Any student seeking outside employment during the academic year must receive permission from the Option Coordinator. Outside employment of any kind does not constitute an excused absence from classes, production assignments or completion of any required class assignments. To be eligible, applicants applying for outside work must be in good academic standing. Outside employment will not be approved without timely completion of University and School of Drama requirements, including electives.

Outside work that impinges on the academic calendar or any School of Drama event must go through the same review process as any other outside employment.

Specific policies regarding eligible outside employment are determined by your Option. Regardless of Option, you may only work outside of the School with the unanimous consent of faculty involved in your current curriculum, including rehearsals, performances and crew assignments. The following guidelines apply:

Design: Decisions for outside employment will be made on a case-by-case basis.

Directing: Decisions for outside employment will be made on a case-by-case basis.

PTM: Decisions for outside employment will be made on a case-by-case basis.
Dramatic Writing: Decisions for outside employment will be made on a case-by-case basis.

If a student engages in outside employment during the academic year without notification, without good academic standing, or without consent of their Option Coordinator, the student’s continued participation in the program is subject to review.

INDEPENDENT PROJECTS

The faculty encourages student-driven work; provided the independent project does not interfere with work in classes or production assignments. Students who wish to produce an independent project must contact the Associate Head. Without School of Drama approval, Independent projects will not have access to the resources, facilities, or personnel of the School of Drama.

PLAYGROUND, a Festival of Independent Student Work, is an annual event during which regular School of Drama classes are suspended for one week to allow students to make their own theatre. Projects other than those submitted for PLAYGROUND must be approved as outlined above.

GUSH PROJECTS

Graduates in good academic standing are eligible to apply for a GUSH Grant. Guidelines for GUSH grants can be found online (www.cmu.edu/graduate/professional-development). The School encourages students to seek advice from their faculty advisor. GUSH grants that propose the use of Drama School resources must be approved by the Associate Head. Participation in GUSH projects does not excuse a student from performing School of Drama curricular work.

GRADES

<table>
<thead>
<tr>
<th>Grade</th>
<th>Quality Points</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.0</td>
<td>Excellent</td>
</tr>
<tr>
<td>B</td>
<td>3.0</td>
<td>Good</td>
</tr>
</tbody>
</table>
This grading standard is for all students classified as seeking a graduate degree and special students taking undergraduate courses.

The School of Drama expects its students to maintain a “B” average in their major area. Grades in the School of Drama measure your progress toward mastery in your field.

Faculty consider specific factors in determining grades. Individual rubrics and requirements are made available on a course-specific basis. The following are areas of competency the School of Drama evaluates on a school wide basis:

- artistic and professional aptitude and potential
- skills mastery
- professional conduct and engagement
- innovative thinking
- positive collaboration.

The School of Drama complies fully with the Family Educational Right to Privacy Act (FERPA) guidelines. Grades are made available to students and not parents. It is the responsibility of students, not that of the University or the School of Drama, to keep their parents informed. Students can opt, through Student Information Online (SIO), to allow parents access to their academic records.

http://www.cmu.edu/policies/documents/Academic%20Integrity.htm

UNIVERSITY POLICY ON GRADES can be found at:

www.cmu.edu/policies/documents/Grades.html
INCOMPLETE

An “incomplete” is granted exclusively at the discretion of the course instructor. Once the decision has been made to grant a grade of “incomplete,” it is the student’s responsibility to arrange a deadline for work completion with the instructor. University policy dictates that any “incomplete” grade will automatically be changed to the default grade entered by the course instructor by the end of the following semester if the coursework is not completed.

CONFERENCE AND SEMESTER REVIEWS

Students in Design and PTM are required to participate in a conference and/or portfolio review with their faculty at the end of each semester. These reviews are scheduled during the final exam period. Students who miss their scheduled review or conference will jeopardize their ability to move forward in the program. Requests to move or change a scheduled review must be made with their Option Coordinator when the schedule is published.

FAMILY EDUCATIONAL RIGHTS & POLICY ACT (FERPA) - Student Access to Their Records

Carnegie Mellon University recognizes the importance of protecting the confidentiality of student information while complying fully with the Family Educational Rights and Privacy Act (FERPA).

The following is a quote from the “Buckley Amendment” to the Family Educational Rights and Privacy Act of 1974:
“Whenever a student has attained eighteen years of age, or is attending an institution of post secondary education, the rights accorded to and the consent required of the parent of the student shall there after only be accorded to and required of the eligible student.”

Students have several rights under FERPA:

- The right to inspect and review their academic records
- The right to exercise some control over the disclosure of information from their educational records in certain circumstances
- The right to request amendment to their educational records in certain circumstances
ACADEMIC ACTIONS

Students should be proactive with their instructors throughout the semester to be sure they are making satisfactory progress in each course. At the end of the semester, the faculty in each Option review the final grades for each student. Failure to demonstrate appropriate professional promise, grades of C and below, or falling behind in coursework can cause a student to be placed on an Academic Action. The Academic Actions are as follows:

- Warning
- Probation
- Final Probation
- University Suspension
- Drop from the School of Drama

The academic actions do not follow a particular sequence. Any of the actions may be appropriately imposed at any time upon recommendation of the School of Drama.

All students on academic action may not carry academic overloads (no more than 65 units). Students on PROBATION are ineligible to work for the School of Drama, may not undertake independent studies, department sponsored internships or study abroad, and are ineligible for approved outside work or independent projects. Students on WARNING are also restricted in their involvement in these activities but may negotiate very limited participation with their Faculty Advisor and the approval of their Option Coordinator. All students on action are also strongly advised to evaluate time commitments to outside employers and organizations, and to discuss any new commitments in advance with their Faculty Advisor.

In addition to the items listed above, students who fail to rectify academic actions put their status for graduation in jeopardy, as well as damage possibilities for ongoing faculty recommendations. Students on academic actions are ineligible for School of Drama Awards.
WARNING

Intention of the Action: Warning is intended to notify a student of unsatisfactory performance and to suggest that the student take steps to determine and correct the cause of the difficulty. It indicates a moderate concern on the side of the faculty for problems that are considered circumstantial and can be promptly rectified by the student.

A student may be issued a warning for failure to maintain professional standards in a required course; or insufficient evidence of serious application to the professional standards of the School of Drama; or one or more grades of “C” or below in a student’s major area of study. A warning action is intended to notify a student of unsatisfactory performance, and to suggest that the student take steps to determine and correct the cause of the difficulty.

PROBATION

Intention of the Action: Probation is intended to notify a student of severe and/or continuous performance issues and to suggest that immediate steps are taken to correct the cause of the difficulty.

Probation may be imposed for a more severe academic problem; e.g., a student currently on an action who receives a grade of “C” or below, or a student not currently on an action who receives more than one “C” in his/her major area of study.

A student on probation may be required to achieve a specified QPA and improve scholastic and/or artistic standing to an acceptable level in order to be removed from the action. Unless significant progress is made the action will remain, could escalate to Final Probation, Suspension or Drop from the School of Drama.

FINAL PROBATION

Intention of the Action: Final Probation is intended to notify a student of significantly poor performance issues and continued failure to meet the professional standards of the School. It indicates significant faculty concern about the student’s ability to rectify the causes of the problems.
For a student on Final Probation, in the next semester in residence, the student must receive no incomplete grades, may not withdraw from any courses, and must not receive grades less than a C. If these expectations are not met, the student may continue on Final Probation, or depending on individual performance issues, the action could escalate to Suspension or Drop from the School of Drama.

UNIVERSITY SUSPENSION

Intention of the Action: Suspension is intended to allow a student time to address or rectify any issues impeding affecting their performance and/or progress in the School of Drama.

A School Suspension is imposed if:

- A student is not making significant progress towards his/her degree
- A student already on an action has a significantly poor semester
- The faculty feel that a student with the potential for success needs to address the issues impeding his/her academic achievement

When the period of Suspension has ended, the student may be re-enrolled in courses.

DROP FROM THE SCHOOL OF DRAMA

Intention of the Action: Drop from the School of Drama removes a student from the School due to consistent and continuously poor performance. A Drop terminates a student’s enrollment.

The School of Drama imposes this action in the case of any student whose academic progress is considered insufficient.

EXTRAORDINARY INTERVENTION

There are rare occasions when extraordinary intervention is necessary. When a student is on a downward path academically, seriously struggling with multiple courses and the faculty sees little chance for improvement, he or she may be advised to take a Leave of Absence in the middle of the semester. This is only done when the faculty feels that to continue would result in a series of extremely low grades in those multiple courses for the semester likely resulting in the student being dropped from the School of Drama. Taking a Leave of Absence allows the student to maintain more control of his or her academic mobility.
If a student chooses to take a Leave of Absence after an Extraordinary Intervention, they would return to the School of Drama on Academic Probation.

**APPEAL PROCEDURE**

Students are free to appeal all academic actions through a letter to the Dean of the College of Fine Arts and copied to the Head of the School of Drama.

**UNIVERSITY POLICY ON ACADEMIC INTEGRITY**

**POLICY TITLE:** Carnegie Mellon University Policy on Academic Integrity

**DATE OF ISSUANCE:** This policy was approved by President’s Council on April 11, 2013 and replaces the University’s Policy on Cheating and Plagiarism, which was originally issued to campus on June 16, 1980 as Organization Announcement #297, and then revised in 1990.

**ACCOUNTABLE DEPARTMENT:** Office of the Dean of Student Affairs. Questions on policy content should be directed to the dean, Office of Student Affairs, 412-268-2075.

**ABSTRACT:** Academic credit awarded to an individual should represent the work of that individual. Therefore, students at Carnegie Mellon are expected to produce their own original academic work. Collaboration or assistance on academic work to be graded is not permitted unless explicitly authorized by the course instructor(s). The citation of all sources is required. When collaboration or assistance is permitted by the course instructor(s), the acknowledgement of any collaboration or source of assistance is likewise required. Failure to do so is dishonest and is the basis for a charge of cheating, plagiarism, or unauthorized assistance. Such charges are subject to disciplinary action.

**MISC:** For disciplinary action procedures that apply to charges of cheating, plagiarism, or unauthorized assistance, see:

- Undergraduate Student Academic Disciplinary Actions Procedures
- Graduate Student Academic Disciplinary Actions Procedures

Students at Carnegie Mellon are engaged in intellectual activity consistent with the highest standards of the academy. The relationship between students and instructors and their shared commitment to overarching standards of respect, honor and transparency determine the integrity of our community of scholars. The actions of our students, faculty and staff are a representation of our university community and of
the professional and personal communities that we lead. Therefore, a deep and abiding commitment to academic integrity is fundamental to a Carnegie Mellon education. Honesty and good faith, clarity in the communication of core values, professional conduct of work, mutual trust and respect, and fairness and exemplary behavior represent the expectations for ethical behavior for all members of the Carnegie Mellon community.

Policy Statement

In any manner of presentation, it is the responsibility of each student to produce her/his own original academic work. Collaboration or assistance on academic work to be graded is not permitted unless explicitly authorized by the course instructor(s). Students may utilize the assistance provided by Academic Development, the Global Communication Center, and the Academic Resource Center (CMU-Q) unless specifically prohibited by the course instructor(s). Any other sources of collaboration or assistance must be specifically authorized by the course instructor(s).

In all academic work to be graded, the citation of all sources is required. When collaboration or assistance is permitted by the course instructor(s) or when a student utilizes the services provided by Academic Development, the Global Communication Center, and the Academic Resource Center (CMU-Q), the acknowledgement of any collaboration or assistance is likewise required. This citation and acknowledgement must be incorporated into the work submitted and not separately or at a later point in time. Failure to do so is dishonest and is subject to disciplinary action.

Instructors have a duty to communicate their expectations including those specific to collaboration, assistance, citation and acknowledgement within each course. Students likewise have a duty to ensure that they understand and abide by the standards that apply in any course or academic activity. In the absence of such understanding, it is the student’s responsibility to seek additional information and clarification.

Policy Violations

Cheating occurs when a student avails her/himself of an unfair or disallowed advantage which includes but is not limited to:

1. Theft of or unauthorized access to an exam, answer key or other graded work from previous course offerings.
2. Use of an alternate, stand-in or proxy during an examination.
3. Copying from the examination or work of another person or source.
4. Submission or use of falsified data.
5. Using false statements to obtain additional time or other accommodation.
6. Falsification of academic credentials.

Plagiarism is defined as the use of work or concepts contributed by other individuals without proper attribution or citation. Unique ideas or materials taken from another
source for either written or oral use must be fully acknowledged in academic work to be graded. Examples of sources expected to be referenced include but are not limited to:

1. Text, either written or spoken, quoted directly or paraphrased.
2. Graphic elements.
3. Passages of music, existing either as sound or as notation.
5. Scientific data.
6. Concepts or material derived from the work, published or unpublished, of another person.

Unauthorized assistance refers to the use of sources of support that have not been specifically authorized in this policy statement or by the course instructor(s) in the completion of academic work to be graded. Such sources of support may include but are not limited to advice or help provided by another individual, published or unpublished written sources, and electronic sources. Examples of unauthorized assistance include but are not limited to:

1. Collaboration on any assignment beyond the standards authorized by this policy statement and the course instructor(s).
2. Submission of work completed or edited in whole or in part by another person.
3. Supplying or communicating unauthorized information or materials, including graded work and answer keys from previous course offerings, in any way to another student.
4. Use of unauthorized information or materials, including graded work and answer keys from previous course offerings.
5. Use of unauthorized devices.
6. Submission for credit of previously completed graded work in a second course without first obtaining permission from the instructor(s) of the second course. In the case of concurrent courses, permission to submit the same work for credit in two courses must be obtained from the instructors of both courses.

Procedures for dealing with allegations of these policy violations are detailed in the university’s Academic Disciplinary Action Procedures for Undergraduate Students and the Academic Disciplinary Action Procedures for Graduate Students, which are published in The WORD student handbook. Periodic review of these procedures will be overseen by the Dean of Student Affairs or her/his designee in consultation with Faculty Senate and the relevant student governing bodies. Any amendments to these procedures are subject to the approval of Faculty Senate. Additional guidelines and procedures for graduate students may exist at the college/department/program level, in which case they are communicated in the college/department/program graduate student handbook.

WITHDRAWAL OR LEAVE OF ABSENCE
A student who withdraws or takes a leave of absence from the university, at any time up to and including the last day of classes and excluding the final examination period, does so with the understanding that no grades will be recorded for the semester. In some cases the student’s department or school may choose to state the time at which or the conditions under which the student may be permitted to return.

Withdrawal or leave of absence requires that a student file a Withdrawal or Leave of Absence form with the HUB, after securing the appropriate signature approvals. Returning from leave of absence requires School of Drama approval through a Request for Return from Leave of Absence form. ([www.cmu.edu/hub](http://www.cmu.edu/hub))

Students should keep the following in mind when considering a Leave of Absence:

- The training process is such that it is not possible for students to take only a semester away from the School (unless undertaking an agreed internship, or semester abroad).
- Students are encouraged to take a Leave of Absence if they feel the need to take a break from the intense training experienced during their studies.
- Students in good standing in all courses and on no academic action when taking the leave will be reinstated into the School at the point of training when they left.
- Students taking a Leave while on an Academic Action will return on an Academic Action.
- Students who, due to illness or personal problems, need to take a Leave of Absence will be discussed on an individual basis. A student might be asked to repeat the incomplete semester’s study or, if their academic progress is excellent, be allowed to return and continue with their coursework.

**INDEPENDENT STUDY IN THE SCHOOL OF DRAMA**

Independent Studies are available for students who are in good academic standing. It is an opportunity to develop a self-generated project or advance learning in a certain area of interest outside of the studio/classroom setting. Independent Studies are intended to be for topics that are not covered in any other course offered in the University. An independent study is sponsored by a faculty member to help the student direct and define the academic component of their work, monitor the student’s progress during the semester and assign a final grade.

In order to register for an Independent Study the student must first make arrangements with the sponsoring faculty and fill out the Independent Study form, available from the Senior Academic Advisor. The following guidelines apply to Independent Study Projects:

- A student may register for only one Independent Study per semester.
• The faculty sponsor must be from the School of Drama.

• The faculty sponsor, student’s academic advisor and Senior Academic Advisor determine the number of units that the student will earn for an Independent Study.

• The proposal should establish assignments and deliverables, due dates for assignments and deliverables, dates for progress review meetings and the grading criteria for the project.

• The faculty sponsor, the student’s academic advisor and the student’s Option Coordinator must sign off on Independent Study proposals.

• The student needs to submit the Application for Independent Study by the end of the first week of classes of the semester in which they will have the Independent Study.

SCHOOL OF DRAMA PRODUCTION POLICIES

Production is a required course and is a core component of the curriculum for all students. Each production is a collaborative effort, and each person involved is of vital importance to the final artistic product. The production experience will provide students with familiarity and experience in the following areas: production management, stage management, run production work, stage operations, lighting, sound, costume construction, prop construction, scenery construction, media and video, and scenic painting. Fully participating in these experiences will facilitate students’ future success in the School of Drama as well as in the profession.

On-time arrival for production work (crew) is mandatory. Early arrival for the production work call is strongly suggested. Students should note and record the start times and days scheduled for the productions to which they are assigned. Forgetting or misunderstanding the schedule will not be an excuse for lateness or missing a production work call. There is no “grace period” for late arrival. Absences or late arrivals may be prearranged with the School of Drama Production Manager. The student must make up time missed. Any unexcused absences from any production work call will adversely affect a student’s grade.
Students must be “ready to work” when the work call begins. “Ready to work” means that students are in the proper work clothes and footwear for the shop or performance facility in which they are working. Production supervisors and staff will advise production work participants of the requirements for each area prior to the first work call. Staff members responsible for each area have discretionary approval for facility and personal safety requirements that are more stringent than the written standard for that area. Students should follow the staff’s direction as it is provided for their personal protection. "Ready to work" also covers the requirement for full mental and physical participation in the production work assignment. Anyone who is believed to be under the influence of any chemical, drug or alcohol will be removed from the building and referred to Campus Police. Students should review the "Professional Standards” section in this Handbook (under "General Policies") for further information.

Production is a course and requires punctuality, cooperative participation and a focus on achieving the tasks assigned. The School of Drama can build and mount a successful production only if it has all students’ complete cooperation and participation. Students may not take a course in or out of the School of Drama that is scheduled on a day and at a time that is in conflict with a production assignment without pre-arrangement with the SOD Production Manager.

Because of the unique nature of the training for theatrical productions, production work will occasionally occur on days when the university cancels classes.

**PRODUCTION WORK HOURS**

Run Crews:

Run crews typically begin prior to the first technical rehearsal and continue through the run of the show until the production closes and strikes. Run crew hours will be from 6:30pm until midnight on weeknights. Saturdays may have run crew work hours from 8:00am until midnight. Under normal circumstances, Sundays will have no run crew hours.

Production work - Construction:

The hours are from 6:30pm until 10:30pm on weeknights. Saturday calls are voluntary or are used as replacement calls if necessary. Sunday will have no required construction work hours scheduled except for rare circumstances arranged by the faculty.

Production works - Load-in:
Installs happen seven days a week, even on some holidays. The hours are 6:30-10:30 weeknights, and on Saturdays and Sundays from 8:00am-12:00am(midnight). Install crew members are limited to six (6) days in a row and will not be asked to work more than eight (8) hours on any single day. Install crew supervisors may be required to work longer hours or more often depending on the needs of the production.

PRODUCTION CALLS

For all School of Drama Chosky Theatre and Graduate Thesis productions, the performance, tech and dress evening calls will not extend beyond 6:00pm to 11:30pm followed by a cleanup period ending no later than midnight. Matinee performances will be on Friday or Saturday. Call times will vary.

For all other School of Drama productions, the performance, tech and dress evening calls will not extend beyond 6:00pm to 10:30 followed by a cleanup period. These productions may also have a Friday or Saturday afternoon performance or tech rehearsal. Call times will vary. It is the student’s responsibility to make note of schedule conflicts with courses well in advance and make appropriate arrangements with instructors.

Breaks will be taken according to Equity Guidelines: either 5 minutes after 55 minutes of rehearsal or 10 minutes after 1 hour and 20 minutes of rehearsal. During technical rehearsals, cast and run crew may break separately.

Students are not permitted to miss any class because you have been at a tech, dress or performance Call the night before.

It is the responsibility of the student to notify their production manager, stage manager or production crew supervisor of any illness or injury affecting their production assignment by 12:00 noon on the day of an evening performance or by 8:00am on the day of a matinee performance. Specific contact phone numbers and e-mail addresses will be provided for each production team. If the illness occurs later than noon on any given day, or if the student cannot reach their supervisor, it is the student’s responsibility to personally contact the SOD Production Manager before the work call.

PRODUCTION WORK ASSIGNMENTS

The School of Drama Production Manager assigns production work for each non-Design or PTM student. Design and PTM students are assigned production responsibilities by the appropriate faculty. No one else may change a student’s production work assignment. Students will have varying amounts of production work due to varying production schedules.
Note: Students may be assigned to more than one production in a given semester.

PRODUCTION CONDUCT

All students working on a production are expected to treat one another with civility and respect. Students who cannot conduct themselves respectfully when communicating in any format with each other will be removed from a production and in extreme circumstances may be removed from the School of Drama.

PRODUCTION WORK ABSENCE

No production supervisor other than the student Production Manager may release a crew member from a production call.

If a student misses a Load-In call, their grade will be affected. An absence from any other run crew call will result in a failing grade.

STRIKE PROCEDURES

All students assigned to a Chosky Theatre production as design staff, production management staff, production supervisors, load-in crew, build crew, and all Design/PTM Applied Internship students, are required to attend strike after the close of a production.

With the exception of the Design/PTM Applied Internship students, all students assigned to any other production as design staff, production management staff, production supervisors, load-in crew, build crew, and run crew members are required to attend strike after the close of a production.

For all productions, some departments and/or elements will be struck immediately following the final performance by the run crew. Production crews will be informed in advance by the Stage Manager or Production Manager about which strike calls they must attend. All strikes are scheduled by the School of Drama Production Manager. The production crew members will be notified, in advance by e-mail if a Sunday strike is required. Unexcused absence from the strike for an assigned production is grounds for failure of the course for which the production work was assigned.
READY TO WORK:

The proper work clothes and footwear for a strike in any School of Drama facility shall include: long work pants, a work shirt and totally enclosed shoes that protect the feet. Hair shall be worn away from the face and tied back if necessary so that it does not cause a safety hazard. Any student improperly dressed for any call shall be considered unprepared for production work, and shall be marked absent and their final grade shall reflect that absence.

SAFETY

Safety is a primary concern of the School of Drama.

It is each individual’s responsibility to learn the safe operation of all School of Drama equipment prior to its use. Each shop tool and piece of stage equipment in the School can be operated in a safe manner. In ignorance, it can be operated in a way that puts each individual on a production at risk for physical harm. Students should ask their production supervisor or the staff member responsible for information and training about the safety procedures for each tool or piece of equipment. It is essential students follow appropriate procedures in day-to-day shop and stage work. Everyone working on a production should be thoroughly familiar with safe operating procedures as well.

In some cases, the School’s policy on the safe use of tools and equipment may be more stringent than a student’s personal experience. Even experienced students should refer to the School’s Shop Policies posted in the Costume and Scene Shops and follow them.

PRODUCTION CALL POLICY

There are no scheduled run crews, rehearsals or performance calls past midnight. It is the School’s policy to have all production-related activities concluded by midnight.

LENDING POLICIES

Costume lending policies are determined by the Costume Shop Manager and are posted outside of the Costume Shop.
Prop lending policies are determined by the Prop Master. Student access to properties will vary depending on the production level, class level and personnel support.

PRODUCTION ASSIGNMENTS

All PTM and Design students will be assigned to production positions. These assignments are part of the required curriculum. Design and production eligibility for a production assignment will be determined by the School of Drama faculty based on the successful academic work.

Design and production assignments are allocated based on:

- The student’s developmental level
- The student’s previous production work

The student’s academic standing in course

NUDITY AND SENSITIVE MATERIAL IN PRODUCTIONS

At Casting and Before Rehearsals Begin:

Student directors must submit a written proposal to the production’s Directing Advisor, briefly describing the use of nudity or any sensitive material. If the Directing Advisor agrees that the request is integral to the production, the proposal should then be sent to the Acting Liaison for the production. When applicable, auditioning actors should be informed of the director’s intentions regarding the handling of nudity or sensitive material before they attend the scheduled auditions. If the role has already been cast, the director and advisors should meet with the student before rehearsals begin to discuss the production. The result of the meeting will be a set of parameters for the process. These parameters should be sent to the Head of the School for approval, and then communicated to the stage manager.

If the production is the premiere of a student-written play, the playwright should meet with the director regarding the content and wording of the proposal before it is sent to the Directing Advisor.
If an actor has concerns about the content or nudity required by a role, he or she should address those concerns, before auditioning if possible, with the Acting Liaison for the production.

Rehearsals:

As an advocate for the actors, the production’s deputy should be informed of the production specific agreement concerning nudity in the production. When sensitive material is rehearsed, the company should have advance notice of the scene’s rehearsal, and the room should be cleared of all superfluous personnel. No one, including an actor, may add rehearsal of these scenes to a previously announced schedule. When applicable, a robe or other garment must be on hand for the actor’s use; this may be either the actor’s own or one provided by the costume shop.

Repetition of such scenes should be kept to a minimum, and attention to the actor’s discomfort, when communicated, must take priority over the needs of the rehearsal day. Use of nudity in the rehearsal room should be minimal, and never in public run-throughs under normal circumstances.

Should any director, whether student, faculty or guest artist, want to change the amount of sensitive material in the production, or vary from the previously agreed protocols, the actors involved, as well as the Acting Liaison and Directing Advisors, must agree before any changes are implemented. The actor has full authority to modify or reject the new proposal, and the director should not exert undue influence on any cast member to comply.
The Acting Liaison, as well as other relevant advisors, should observe the handling of sensitive material in rehearsal. Any deviation from the initial agreement should be addressed on the spot if possible and then reported to the relevant advisor. In addition, actors must at any time contact the Acting Liaison if they are uncomfortable with the handling of sensitive material. Throughout the process, the actor has the right and responsibility to speak up about the treatment of any sensitive material at any time.

The actor also has the right and the responsibility to notify the Costume Designer and the Acting Liaison as soon as possible if the costume is problematic. “Problematic” may be defined as either too revealing for comfort or significantly difficult for the requirements of the actor’s performance.

**Tech and Dress Rehearsals:**

Nudity should never occur in tech rehearsals. During dress rehearsals, directors and stage managers should try not to hold the action on stage while actors are nude onstage. Additionally, other actors onstage should attempt to keep the process going in deference to their fellow actors. Although a garment will be on hand at the actor’s exit, there may be delays in getting it to the actor onstage, so keeping rehearsal going without pause is preferable.

Any improper remarks made by anyone in the tech process, from artistic staff to run crew to observers, should be reported to an advisor as soon as possible. These remarks will not be tolerated at any point.

Any issues that arise that are not clearly referenced above should be referred to the Head of the School of Drama.

**USE OF A MINOR IN PRODUCTION**
Any use of a minor (child ages 7 to 18) in a School of Drama production must comply with the rules of the Bureau of Labor Law. An “Application for Permit for the Employment of a Minor” can be obtained from the Associate Head of the School. It is the responsibility of the director of any production to complete this form and be in compliance with the law.

UNDER NO CIRCUMSTANCES can a child be permitted to rehearse before the legal permit is obtained.

PHOTO CALLS

Stage Management should give notice of photo calls to the cast and production team one week prior to the date of the photo call. There are no excused absences from morning classes due to a lengthy photo call.

Photo calls for Chosky and Rauh Studio productions may take place on the evening of a one-performance day or before, during or after a rehearsal. All photo calls should comply with the following guidelines:

• The stage manager will notify the cast, production crew and School of Drama photographer by e-mail as well as by posting notice on the production’s call board.
• The stage manager will compile a list of shots submitted by director and designers. The shot requests will be given to stage management 48 hours prior to the photo call.
• The stage manager will organize the shot order as well as the scenery, costume and make-up changes for the cast and production crew, and run the photo call.
• Photo call time will not extend beyond 90 minutes. Cast and production crew are to be released no later than midnight.
• There will be only one photo call for most productions. Large productions may hold a second photo call as needed.

The SOD Production Manager must approve all calls outside of these guidelines. The cast must be notified 24 hours in advance through the stage management staff for any photography beyond the official call.

The use of any photographs MUST have the permission of the photographer.

VIDEO POLICY
The School of Drama recognizes that it is important for students to maintain records of their work for professional advancement, both for their portfolio and for use in other ways to promote themselves in the profession. While the School maintains an archival record of each production that can be accessed by anyone in the School for up to a year, we realize that this may not adequately meet the current needs of our students.

In order to satisfy the expectations of theatre makers in the digital age, students are allowed to video their own work under the following guidelines:

- Any content that is captured must be for portfolio or other professional purposes only.
- No individual clip may last longer than 15 seconds.
- All rights issues and copyright laws must be followed. The School owns copyright to all materials produced by the School of Drama. It should be noted that the copyright of many plays and musicals negate the possibility of any kind of reproduction without express permission of the copyright holder.
- Video footage content is NEVER to be released, downloaded, recorded or otherwise made available for any purpose other than for personal promotion or for seeking work opportunities. The University retains the right to take legal action if this rule is not respected fully and completely.
- The School of Drama has the right to videotape, photograph or otherwise record performance and/or material for educational and/or publicity purposes or in any manner consistent with its non-profit status.

In this digital age, it impossible to control what happens to video or photographic content; therefore, the onus falls on the students to be responsible, follow professional behavior and be respectful of their peers. It is expected that any student in the School of Drama who creates and shows video and photographic work will do so with respect for all actors, designers and other members of a company including all staff, faculty and production personnel. It is also assumed that none of this work will reflect badly on peers, the School of Drama or the University in any way.

SCHOOL-WIDE DRAMA AWARDS
**Norman Apel Award**

Criteria: For a student contributing to the life of the School of Drama

Eligibility: Graduating Drama students in good academic standing

Selection Panel: All Option Coordinators (in consultation with the Faculty)

**Lawrence and Marguerite Carra Memorial Scholarship Award**

Criteria: For an undergraduate or graduate student who demonstrates commitment to the School of Drama

Eligibility: Graduating Drama students in good academic standing

Selection Panel: All Option Coordinators (in consultation with the Faculty)

**Mary Michael Gifford Award**

Criteria: For a graduating Bachelor of Humanities and Arts (BHA), Dramaturgy or Theatre Studies student

Eligibility: Graduating BHA, Dramaturgy, and Theatre Studies students in good academic standing

Selection Panel: All Option Coordinators (in consultation with the Faculty)

**The Growing Theatre Mentorship Award**

Criteria: For Drama students who demonstrate exceptional commitment as a youth mentor in the Growing Theatre Community Outreach program

Eligibility: Drama students enrolled in the Growing Theatre course for two consecutive semesters

Selection Panel: Director of Growing Theatre Program

**ACTING AND DIRECTING AWARD**

**Henry Boettcher New York Drama Clan Award**
Criteria: For a deserving undergraduate or graduate student in Acting or Directing.

Eligibility: Graduating Acting and Directing students in good academic standing
Selection Panel: Acting/Music Theatre and Directing Faculty

DESIGN AND PRODUCTION, TECHNOLOGY AND MANAGEMENT AWARDS

Elizabeth Schrader Kimberly Costume Design Award
Criteria: For an outstanding undergraduate student in Costume Design
Eligibility: Costume Design undergraduate students in good academic standing.
Selection Panel: Costume Design Faculty

Elizabeth Schrader Kimberly Costume Design Fellows (The Bes Kimberly Fellows)
Criteria: For outstanding graduate students in Costume Design
Eligibility: Costume Design graduate students who demonstrate excellent course and production work, good school citizenship, and good academic standing for two consecutive semesters.
Selection Panel: Costume Design Faculty and the Head of the School of Drama

George Kimberly Award for Set Design
Criteria: For a senior or graduate student who demonstrates excellence in Scenic Design
Eligibility: Graduating Scenic Design students in good academic standing.
Selection Panel: Scenic Design Faculty

William Nelson Memorial Award
Criteria: For an undergraduate or graduate who demonstrates professional promise in Lighting Design
Eligibility: Graduating Lighting Design students in good academic standing. Selection Panel: Lighting Design Faculty
Vincent Lighting Systems Award in Lighting Design (5 Year Pledge Period 2012-2016)
Criteria: For excellence in Lighting Design by a graduate student
Eligibility: Graduate Lighting Design students in good academic standing.
Selection Panel: Lighting Design Faculty

Oren and Teschie Parker Award for Excellence in Design and Production Technology and Management (PTM)
Criteria: For undergraduate or graduate student who demonstrates excellence in Design or PTM
Eligibility: Graduating student in Design and PTM in good academic standing
Selection Panel: Design and PTM Faculty

DRAMATIC WRITING AWARDS
Mary Marlin Fisher Playwriting Award
Criteria: For a student who has written the most outstanding and successful play
Eligibility: Dramatic Writing students in good academic standing
Selection Panel: Dramatic Writing Faculty

Sloan Foundation Screenwriting Fellowships
Criteria: For excellence in screenwriting
Eligibility: Dramatic Writing students in good academic standing
Selection Panel: Dramatic Writing Faculty

DRAMA CLAN AWARDS
Students are only eligible for these Awards in the year of their graduation and are notified by Option Coordinators and Awards Coordinator. The student is responsible to apply directly to the specific Drama Clan.

**Pittsburgh Drama Alumni Clan Award (PDAC)**

Criteria: To recognize a graduating student who has played an active role in the School of Drama community, and who intends to continue their involvement in the alumni community after graduation. Students must apply directly to PDAC to be considered for this award.


**West Coast Drama Alumni Clan (WCDAC) Achievement Awards**

Criteria: To recognize graduating seniors and graduate students for excellence in their major area of study. Students must apply directly to WCDAC to be considered for this award.


**SCHOOL OF DRAMA UNDERGRADUATE SCHOLARSHIPS ESTABLISHED BY ALUMNI**

Criteria: The following scholarships are based on financial need and merit. A list of undergraduate students who qualify for financial aid is provided each year by University Donor Services/Advancement. The faculty award these scholarships based on merit. The scholarship funds are applied directly to the students’ tuition.

**Patrick C. Dunster Scholarship**

Eligibility: Design and PTM students who qualify for financial aid.

Selection Panel: Design and PTM Faculty

**Bretzfelder Memorial Scholarship**

Eligibility: Directing and Scenic Design students who qualify for financial aid (1/2 for Directing, 1/2 for Scenic Design)
Selection Panel: Directing and Scenic Design Faculty

Imero Fiorentino Associates - Lighting Scholarship
Eligibility: Lighting Design students who qualify for financial aid. Selection Panel: Lighting Design Faculty

Daniel P. Franks Scholarship
Eligibility: Lighting Design students who qualify for financial aid.
Selection Panel: Lighting Design Faculty

Sue Crobaugh Willis Scholarship
Eligibility: Undergraduate Drama students who qualify for financial aid
Selection Panel: All Option Coordinators

UNIVERSITY RESOURCES

While all University resources and services can be found on the University website and in the The Word Carnegie Mellon Student Guidebook, below are listed several resources often used by Drama students.

Carnegie Mellon Advising Resource Center (CMARC)
Cyert Hall A64
x8-2150
www.cmu.edu/CMARC

CMARC is an advising and information center designed to assist undergraduate students of all majors in their academic and social development from their first year through graduation. As professional advisors, they work individually with students, directing them to appropriate community service providers and other areas of opportunity in order to make the most of their educational experience and find their place at Carnegie Mellon University.
Counseling and Psychological Services (CAPS)
2nd Floor Morewood Gardens E Tower (enter through blue entryway at back of E Tower; take the elevator to the 2nd floor)
x8-2922
www.studentaffairs.cmu.edu/counseling

CAPS offers students the opportunity to talk about personal or academic concerns in a safe, confidential setting. Students come to CAPS for many reasons, including but not limited to:

1. Problems with family, friends or school
2. Concerns about the future
3. Feelings of stress, low self-esteem, anxiety, depression or loneliness

CAPS is there to talk with students about anything that is significant for them.

Office of International Education
Warner Hall 301
x8-5231
www.studentaffairs.cmu.edu/OIE

The OIE is the primary contact point for study abroad programs and all students who are not United States citizens. The staff also assists international students with personal, academic, social and visa issues.

Office of Student Affairs
Warner Hall 301
x8-2075
www.studentaffairs.cmu.edu

The Office of Student Affairs is concerned with the growth and welfare of students as members of both the university’s academic and social communities. The professionals who staff the office are always available to assist students.
Student Health Services
Morewood Gardens E Tower
x8-2157
www.studentaffairs.cmu.edu/healthservices

Student Health Services provide physicians, nurse practitioners and registered nurses for general medical care, allergy injections, first aid, gynecological care, contraception and on-site pharmaceuticals. Within Student Health Services, the Health Center also administers student health insurance. Examinations by the Health Center staff and cold care kits are free of charge; however, there may be fees for some tests and medications. Appointments are required and can usually be made for the same day by calling the office.

For medical emergencies at night or on the weekend, contact Campus Police at x8-2323.

University Center (UC) Information Desk
University Center
x8-2107

The Information Desk at the UC has information about upcoming campus events, the athletic and recreational facilities and the campus eateries. The staff is well informed and has the answers to a wide variety of university and campus-related questions.

University Police Department
300 S. Craig St. Suite 199
x8-2323

www.campuspd@andrew.cmu.edu