

CONSTITUTION AND POLICIES

These three documents contain the policies and operating understandings of the Department of Drama at the University of California, Irvine. Contents may be altered or updated at any time by a simple majority vote of the Drama Academic Council.

ARTICLE I: CONSTITUTION

1. ORGANIZATION

Drama is a formal department in the Claire Trevor School of the Arts, University of California, Irvine.

2. AUTHORITY

A. Final authority for all department decisions and actions resides with the Drama faculty, which includes all full-time members of the instructional staff. In matters having to do with faculty and other departmental decisions required by the University of California to be decided by members of the Academic Senate, only tenured and tenure-track/SOE members of the Drama Department faculty may vote; these restrictions are laid out in University guidelines.

B. The faculty votes on all matters not otherwise restricted by University policy (including amendment of this document) by majority vote.

3. CHAIR

A. The Drama Department Chair is nominated to the Dean by majority vote of the Senate faculty for a three-year term. The beginning and end date of each term is July 1.

B. The Chair administers all Department activities and acts on behalf of the faculty wherever appropriate. The Chair consults with salient faculty members in preparation for any and all decisions impacting upon them; any decision of the Chair may be overruled by a simple majority vote of the faculty.

C. The Chair is responsible for calling regular Department meetings and informing faculty of their planned dates and locations, for planning and submitting an annual budget to the faculty, and for coordinating the various department activities, from production to academics to liaise with

other departments and the rest of the campus, as well as for those duties laid out in University regulations.

4. VICE CHAIR, AREA HEADS, DIRECTOR OF PRODUCTION

A. The Chair appoints a Vice Chair on an annual basis. Responsibilities of this position are to chair the standing Curriculum Committee and Undergraduate Scholarship Committee, to serve as Acting Chair in the Chair's absence, and to assist the Chair in administrative duties as assigned.

B. The Chair appoints a Director of Production on an annual basis. Responsibilities of this position are to chair Production Report (PR) and Production Meetings, to oversee, initiate proposals for, and establish with school-wide officers production scheduling for the department's production season, to be Drama's primary representative on the school-wide Production Committee, to solicit (through the Head of Directing or HOD) and oversee graduate director proposals for the coming season, to evaluate technical specifications of all faculty play proposals; to solicit and oversee production evaluations for faculty-directed shows and, in coordination with the HOD, grad- and undergrad-directed shows; to oversee, in conjunction with school staff, all Front of House and publicity operations, including programs, pre-show announcements, promotion of upcoming shows, and displays (front-of-house, Plaza, box-office exterior, theatre lobby); communicate production assignments; and report to the faculty on a regular basis.

C. The Chair appoints Area Heads for each graduate program, and a Director of Production. These positions are subject to annual review and reassignment by the Chair and faculty. Area Heads are responsible for administering the specific areas in which they are appointed, and for coordinating teaching schedules within their areas and between their area and the others in the Department; the Heads of Design and Stage Management also coordinate design and stage management assignments for Department productions and for those productions elsewhere in the School (e.g. Dance) requiring Drama Department support. Area Heads have penultimate responsibility for class and space scheduling, both to be finally coordinated through the Chair and the Department Management Services Officer (MSO – Barbara Thibodeau).

5. DRAMA PLANNING COUNCIL

The DPC consists of all full-time faculty members and acts on all production and planning matters in the department.

6. DRAMA ACADEMIC COUNCIL

The DAC consists of all tenured and tenure-track/SOE full-time faculty members and acts on all Academic Senate and personnel matters in the department.

ARTICLE II: DEPARTMENTAL POLICIES

The following is an alphabetically arranged list of policies by which the Drama Department operates. Where the following policies are coordinated with University-wide policy structures, it is so stated.

1. ABSENCES FROM CLASS

Students may not miss more than two studio classes without excuse. Faculty members are free to drop students who miss more than two classes without excuse from their rosters. Any instructor may institute a stricter policy by announcing it during the first class. All Drama Department attendance policies, class by class, should be published to students in a document handed out on the first day of class in any given term. This document should contain all class policies, clearly stated, including attendance policies.

2. ACCOUNTING

A. The Department keeps its own books, and all expenditures must have departmental approval. The Chair reviews all academic/administrative expenses, and the Director of Production approves all production expenditures. Other faculty members authorized to sub-allocate funds must keep their own books and submit them to the Drama Department.

B. No expenditure in excess of budgeted amounts are permitted; requests for funding beyond budgets must be submitted to the Chair or the Director of Production for approval. Such requests can be made at any time, but no extra-budget expenditures can be made without prior approval.

C. Certain expenditures will not be authorized even if they are within sub-allocated budgets. These include personal production documentation (photos, videotapes, production books) and receptions (which may be funded via the "Receptions" account with approval). All expenditures must be contained with University policies, which set strict limits on allowable travel and other expenses – for specific policies, faculty should consult with the MSO.

D. Departmental books are kept in the Department office, and are available for faculty review at any time.

3. ALCOHOL/DRUGS/CONTROLLED SUBSTANCES

A. Alcohol may not be served nor consumed on campus without specific University approval, which must be obtained through the Office of Academic Affairs; approval must be requested *at least 72 hours in advance* of any desired use. Any such approval will be contingent upon:

1. the presence of a faculty or staff member, who must be present at all times during serving or consumption of alcohol.
2. understanding that minors will not be served.
3. confinement of the area in which alcohol is served and consumed.

B. No consumption of alcohol, drugs, or controlled substances may take place on the job by anyone at any time. This includes classes, rehearsals, performances, strikes, and workshops. Pre-performance and post-performance symposia are excepted from the restriction on alcohol, where University approval is secured.

C. Any Drama student judged by a faculty or staff supervisor to be under the influence of alcohol, drugs, or controlled substances in any class, rehearsal, performance, strike, or workshop is subject to the following procedures:

1. The faculty or staff member will hold a private conference with the student at which a formal, written warning will be given to the student and copied to the Chair detailing the unacceptability of such behavior.
2. Any further instance of related behavior will result in a recommendation to the Chair for the student's summary expulsion from the Department.

4. ARCHIVES: ACCESS TO PHOTOGRAPHIC, VIDEO, OR ELECTRONIC REPRODUCTION OF REHEARSALS & PERFORMANCES

A. Permission to photograph, video, or electronically reproduce any aspect of a rehearsal or performance of a UCI Drama production is extended solely to members of the production's immediate artistic team and only for the purpose of personal portfolio enhancement.

B. To insure compliance with copyright laws, permission to photograph any aspect of a rehearsal or performance of a UCI Drama production for commercial purposes, except press publicity, shall require written

authorization by the department Chair. Permission to video or electronically reproduce any aspect of a rehearsal or performance of a UCI Drama production for commercial purposes shall require written authorization by the department Chair and artistic team.

C. Currently enrolled UCI students, TAs, and potential student candidates may view selections from the UCI Drama production video archives in the Drama Conference Room by appointment.

D. Full or part-time faculty may check out selections from the UCI Drama production video archives for a specific duration, to be declared at the time of checkout.

E. Selections from the UCI Drama production video archives may not be reproduced without the written permission of the department Chair.

5. AUDITORS

Auditors are not permitted in studio classes except by application to a faculty member/teacher and approval of the Chair. Auditors are permitted in lecture classes by consent of the instructor.

6. BUDGET

A. The Chair is responsible for producing a departmental planning budget, to be developed and submitted to the faculty and the Dean during the spring or summer of each academic year. From this planning budget, the Chair makes a tentative allocation of funding for the major production schedule.

B. The official Department budget and the Chair's recommended operational allocations, are presented to the first Fall faculty meeting, during the Orientation week, where it is subject to debate, discussion, and amendment; the faculty must approve the budget by a vote. The budget is continually updated by the Chair and the Director of Production during the course of the year, on the basis of additional allocations, etc.

7. CANCELLED/RESCHEDULED/SUBSTITUTED CLASSES

Classes in the Drama Department may not be canceled except in the case of true emergencies or where professional or other arrangements require interruption of the normal class schedule and do not permit substitution of another instructor. Instructors are required to inform the Chair of any class canceled and the reason for its cancellation. Classes canceled should be made up at a time convenient to the student population of the class. Wherever possible, any instructor who must miss a class should find a

substitute instructor for the class, should inform the class, in advance, of the intended substitution.

8. CLASS SCHEDULES

A. Class schedules, made up two quarters in advance, are the responsibility of individual instructors, Area Heads, and the Chair and MSO. Each faculty member should lodge any requests at least two quarters in advance and needs to be prepared to teach at a time not requested, as long as the assignment does not conflict with other faculty work.

B. Area Heads are responsible for:

1. checking class schedules of their instructors to ensure that all salient courses are listed and accurate.
2. coordinating their area courses with other areas' to ensure that conflicts do not occur.

C. Once scheduled, classes cannot be easily be rescheduled. Instructors may not reschedule classes on their own, even with the agreement of all students enrolled.

9. COMPLIMENTARY TICKETS

Complimentary tickets to Drama events will be issued in accordance with the current Complimentary Ticket Policy of the School of the Arts, which is available through the Box Office.

10. COURSE PREREQUISITES

All published prerequisites must be observed and enforced by faculty instructors.

11. DECORUM: STUDIO AND PRODUCTION COURSES

To ensure the integrity of students and instructors engaged in Drama studio courses and productions, the following statement and policies are herein presented to define the parameters, intentions, and decorum appropriate to the study and performance of Drama at UCI. In drama, the actor becomes a medium as well as a creator of art. Stage life, which may involve actions such as touching, laughing, crying, kissing, dancing, flirting, threatening, dueling, and/or fighting, is not something the actor merely mimics, but necessarily experiences in and with his or her

own body and mind. The ancient maxim of Horace, "in order to move the audience, the actor must first be moved himself," is as valid today as when Horace stated it two thousand years ago: stage performance involves not only the externals of body and voice, but also the internals of longings and emotions.

Acting and directing classes, therefore, necessarily deal with the inner and outer lives of characters as well as the actors that play them. Design classes involve – in addition to color, line, form, composition, mechanics, and materials – the art of physically surrounding, lighting, and costuming the actor with visual icons of powerful forces: aggression, catharsis, madness, and sexual allure among them.

Effective teaching in the drama disciplines, therefore, may often involve physical and/or emotional interventions that can be demonstrative, suggestive, and/or challenging. This has been true as long as theatre has existed. Theatre pedagogy, however, is always constrained within long-standing and inviolate ethical boundaries. At UCI, these boundaries may be summarized as follows:

There is never a valid reason for a teacher to touch a student in a sexual area (breasts, buttocks, genitals) or to induce physical pain.

There is never a valid reason for a teacher to suggest, under any circumstances, actions that would, if performed, violate any law or university policy.

No student can ever be required – by the teacher or by another student – to touch or be touched by another student in a sexual area, to simulate sexual activity with another student, to remove essential clothing, to utter words or sayings the student finds blasphemous, or to perform an act contrary to the student's religious or moral beliefs. Nor may a student be requested, under pressure, to perform any of these actions; a simple denial by the student, needing no further explanation, is all that is ever required. No retaliation of any kind may be taken upon a student refusing to perform any such actions.

The faculty in Drama realizes that written codes of conduct cannot possibly cover every contingency in this area. "The purpose of playing," Shakespeare said, "is to hold, as 'twere, the mirror up to nature," and "nature" is at times quite spontaneous, intense, and uncivilized. The great plays, after all, involve themes which are profoundly violent, or sexual, or (most commonly) both. Ethics in the studio classroom depend, above all, on each instructor's unwavering good-faith commitment to avoid any abuse of the power inherent in his or her position, and a commitment to

educate students toward the highest standards of theatre art without ever compromising any person's moral integrity or individual liberty.

Students are asked to bring any concerns about compliance with these standards to the Chair of Drama or Office of Student Affairs.

12. EVALUATIONS: FACULTY

A. These must be administered and completed for every Drama class, every quarter via the Electronic Educational Environment (EEE), online. The standardized departmental form is strongly recommended for use.

B. Procedure for administering student evaluations of faculty:

1. Evaluations will be accessible to students via EEE at the start of the 9th week of instruction.
2. Each student will receive email notification from EEE that evaluations are open for their faculty/courses at the start of the 9th week of instruction.
3. A minimum of 2 emails will be sent by Drama Office staff via EEE each week until each student has completed their evaluations or until 11:45pm on the Friday of Finals Week, whichever comes first.
4. At 11:45pm on the Friday of Finals Week, the evaluation of faculty/courses will end and students may no longer evaluate for that quarter's courses.
5. Once final course grades are submitted, the Drama Office staff gains access to the results of the evaluations.
6. Drama Office staff then tabulates and records the numerical averages for each of the questions, prepares a coversheet, and makes evaluations available to the faculty member.
7. Raw evaluations and tabulations are maintained in confidence, available to the individual faculty member, Area Head and the Chair, and to faculty during a member's personnel review.

13. EVALUATIONS: GRADUATE STUDENTS

A. All MFA and PhD students in each program of the department will be evaluated in writing twice per year. Procedures for this review will differ according to the program. The written evaluation will be made available to

the student and placed in the student's permanent academic file.

B. Evaluations may contain negative as well as positive feedback. Recommendations for dismissal of any student, which must be done by the central administration, can only be made on the basis of ongoing difficulties with grades or behavior of any graduate student.

C. The point of student evaluations is to apprise students of their progress beyond grades, and to give them direction for work on weaknesses, etc. The evaluations should foster an atmosphere of support and candor in the department, aiming at creation of an open dialogue between student and faculty concerning the student's developing skills.

14. FINAL EXAMINATIONS

Finals are not required in studio classes and seminars, but may be given in such classes if the instructor wishes to do so. If a final examination is given, it must be offered at the time officially listed in the University final exam schedule; it may not be given during class time in advance of final exam week unless the class then meets during the scheduled final exam time (Academic Senate policy).

15. GRADING GUIDELINES: GENERAL

A. Grades must be given for all classes requiring grades, and must accurately reflect the quality of work performed, not merely attendance in class, dedicated effort, or amount of work undertaken. Grades should be awarded on the basis of national and University academic standards, as published in University documents and on grade sheets, at both the graduate and undergraduate levels; for example, an "average" performance in an undergraduate class should result in a grade in the "C" range, and only truly outstanding work should receive an "A." Because at the graduate level a grade lower than "B" results in automatic departmental probation and loss of some privileges, grading of graduate students may result in higher overall grades.

B. *Incompletes*: an "I" can only be given for work which is of passing quality but incomplete for good reasons, worked out in advance with the instructor;

C. *Pass/No Pass*: a "P" or "NP" can only be given when the student has enrolled with that option, which is noted on the course report, or when the course is officially noted as P/NP only. Instructors may not arbitrarily so designate a course.

D. *No Report*: an "NR" is to be given when the instructor does not know

why a student has not completed a course; the "NR" automatically becomes an "F" at the end of one quarter if it is not resolved by the student, with whom the responsibility rests for any such resolution.

E. *S/U grades*: a "satisfactory" or "unsatisfactory" grade can be given to graduate students who have done work not directly supervised by the faculty grader. Courses in which a graduate student receives an "S" or a "U" can count toward completion of requisites, but the mark will not be averaged into the GPA.

16. LEAVE OF ABSENCE (WITHIN AN ACADEMIC QUARTER)

[Note: these are intra-department policies; the Dean must approve all leaves.]

A. Faculty members may take up to one academic week per year for professional activity; a one-quarter notice must be given, which must include articulation of satisfactory coverage of all classes and assignments. The Chair must approve any such absence.

B. The Chair will consider applications of up to four weeks leave per year for professional activities, with the following considerations:

1. The faculty member must be full-time and of ladder rank.
2. The professional activity must be clearly defined as career advancing professional creative activity for the faculty member, and must offer specific artistic and/or intellectual challenges not available at UCI and available only at the time of the requested leave.
3. Reasons why the period of leave must be during portions of the academic year must be clearly stated and supported, and the period of the leave must be strictly limited to the minimum time necessary to complete the proposed project. Whenever possible, the faculty member on leave should return to campus and to the class.
4. The request for leave must be received at least one quarter before the leave will take place, and in all but extraordinary cases two quarters before (i.e. before the schedule of classes for the quarter in question is made up).
5. All classes under the instruction of the faculty member must meet *the full complement of scheduled contact hours*, under the direction of a qualified instructor; no ad hoc or tutorial class can substitute for a scheduled course (unless the course is already a

tutorial). A forty-hour course, for example, must meet for forty scheduled hours, at which all enrolled students are expected to be in attendance, as per the schedule of classes for the given quarter.

Any rescheduling, highly discouraged, requires the approval of the Chair and the relevant Area Head, as well as the Dean's signature.

C. Other considerations for leaves:

1. Students or recent alumni invited by the faculty member to take career-advancing paid positions in the project, and/or in future activities of the professional company involved, will make the project more generally beneficial to the Department. Opportunities for UCI students to audition and to interview for professional positions with the outside company will be similarly favorably regarded.
2. The prospect of publication or national attention resulting from the project will also be favorably considered.
3. No faculty member should *expect* any such extended leave to be approved; the Chair may withhold approval, even for outstanding proposals if, in the Chair's opinion, the Department cannot sustain the loss of the faculty member for the given period of time. Department needs will always be paramount in any consideration of extended leaves with pay.

17. LEAVE: SABBATICAL

Ladder-rank faculty qualify for sabbatical leaves, under Senate and University regulations, on a periodic basis. Although such leaves are earned for service to the University, they must be applied for through the Chair and the School, and will be granted where and when most appropriate for the Department, School, and individual. The Department keeps records of eligibility for all Drama faculty.

18. LEAVE: SPRING B (weeks 6-10)

MFA students may request a leave of absence during the latter half of spring quarter (Spring B, weeks 6-10) for an off-campus project (1) if the student does not have a conflicting production assignment, and (2) if the off-campus is deemed worthy of missing on-campus instruction by the student's program director or area head. If approved by the student's program director or area head, the leave must then be approved by each of the student's instructors, TA/GSR supervisor(s) and the department chair. TAs and GSRs must make arrangements to satisfy all obligations

prior to the leave. The following courses may not be taken by a student that has been approved for a Spring B leave: Drama 220, 221, 223, 225, 230, 235.

19. OFFICE HOURS

All faculty, ladder-rank and non-ladder-rank, are required to hold regular and predictable office hours according to University recommendations and regulations. This means one hour of office presence per week per class taught. Office hour time should prioritize working with students; other use of office hour time should take place only in the absence of students. Office hours should be announced and published to all classes at the beginning of each term.

20. OFFICE MACHINES AND MAILING SERVICES

Drama faculty, teaching assistants, and department staff are authorized to use department office machines and mailing services for official university business, teaching, and research only. Surrogates acting in the faculty's behalf must have signed notes describing the task(s) they are authorized to perform.

A. Copy Machine – Teaching: While it is appropriate to copy course syllabi, decorum policy statements, and other course information-related documents, it is cost-prohibitive and normally illegal to provide copyrighted course materials in this manner. Please use copy centers on and off campus designed to provide these services after obtaining appropriate legal permission. Course information and syllabi for University Extension courses may not be copied on Drama office equipment.

B. Copy Machine – Research: While it is appropriate to make occasional copies associated with academic and production-related research, it is inappropriate to copy manuscripts, playscripts, or equivalent bodies of work on department equipment. Such costs must be borne by the researcher. Script duplication for UCI production comes under the aegis of the Production Office and is separately budgeted for each show.

C. Fax Machine: The fax machine is intended to receive and transmit facsimiles for department business, teaching, and research. The fax machine should be used for transmittal of relatively short documents only. Longer documents should be sent by mail or e-mail.

D. Mailing Services: The use of Federal Express should be the exception, not the rule, of information transmittal. Priority Mail (2-3 days anywhere in the U.S.) is a reasonably fast substitution, as is first class mail, which is the standard. E-mail is the preferred method of rapid information

transmittal.

E. Telephones: Telephones in faculty offices are for local business use only; any personal use should be made on home telephones, billed to credit cards, or reimbursed.

21. OFFICES: FACULTY

Faculty member's name, telephone extension, and correct current office hours must be posted on office door and/or window.

22. PHOTOGRAPHS

Drama cannot support the expense of production photos, except those used in publicity releases and departmental archives. Faculty directors, designers, etc. may purchase such photos at cost, and must arrange for their own photo copies. This policy applies to other materials in faculty portfolios as well.

23. PROMOTION AND MERIT INCREASE REVIEWS

This section applies to Tenure-track and SOE-track, full-time faculty only. Such faculty should acquaint themselves with the Academic Personnel Manual (APM) at www.ucop.edu/acadadv/acadpers/apm/apm-210.pdf , Responses to FAQs from the Council on Academic Personnel (CAP) at www.senate.uci.edu/CAPFAQ04.htm#C40, and the Faculty Promotion Manual ("Survival Guide") for official and more comprehensive guidelines

A. Faculty members are ordinarily reviewed every two years, or every three years for faculty above Associate Professor Step IV, as per Senate regulations. Faculty wishing an earlier review, or a review for an accelerated or off-step promotion, should request such a review from the Chair by the spring of the previous year.

B. Faculty under review should submit documentation materials to be reviewed by the department (publications, production records, reviews, plus a list of qualified reference where appropriate) by *1 October*. Faculty under review are also encouraged to provide the Chair, informally and confidentially, with arguments which could be of use in supporting the promotion/merit case.

C. The Chair will appoint a faculty member of appropriate rank to spearhead the candidate's review; this member will be responsible for presenting the promotion/merit case to the Department at the appropriate faculty meeting, and for overseeing the Departmental letter regarding the case.

D. All Academic Senate faculty in the department (Professors and Lecturers SOE) are eligible to vote on personnel reviews. The method of voting shall be by show of hands, subject to the provision that no voter may be denied the option to require a secret ballot.

E. Faculty members are reviewed on the basis of research and creative activity, teaching, and service to the University, the department, and the profession, in accordance with University policies. The department makes an initial recommendation by formal vote of the Drama Academic Council in accordance with Academic Senate Regulations. The Department's recommendation, recorded in the Departmental letter, is sent on to the Office of the Dean with supporting materials, and is then reviewed by the Office of Academic Affairs, the Senate Committee on Academic Personnel (CAP), and, in promotion or special cases, by an anonymous ad hoc committee (usually including off-campus members) appointed by CAP. Salient APM rhetoric states that "the candidate's scholarly and/or creative activities should be critically evaluated. The evaluation should provide a careful assessment of the craftsmanship, originality, and significance of the candidate's work . . . [and] the relative stature of the candidate in his or her field. Is the candidate a leader and/or innovator or just a good workaday scholar "

F. The Chair and office staff will help in preparation of materials for promotion/merit cases, but *it is the responsibility of the faculty member to make sure that all salient materials are in his or her file and that all necessary forms are appropriately completed.* The faculty member is highly advised to begin work on this process during the summer preceding presentation of the promotion/merit case, remembering that while promotion and merit increases may be expected, they are not the faculty member's right or due and must be applied for carefully and energetically.

G. *All School of the Arts deadlines for submission of materials to the Dean's office will be observed by the Drama Department.* This makes it doubly important that each candidate for promotion/merit increases plan out preparation of materials so as to meet deadlines, and work with the appointed faculty member and the Chair to ensure the most advantageous case.

24. PROMPTNESS

In order to maintain a disciplined program at both the graduate and undergraduate levels, all classes must begin promptly and end on time. Each should be treated as a professional engagement, to be respected and observed closely in terms of both professional courtesy and obligation.

25. RECOMMENDATIONS: LETTERS FOR CAREER PLACEMENT

The faculty is happy to write letters of recommendation for graduate students seeking academic employment; however, if more than two such letters are anticipated, letters will then only be written to a placement file established by the student at the UCI Career Center. The Center will send such letters to any potential employer designated by the student. Although there is a nominal fee required by the Center, the faculty believes that confidential letters, transmitted through official placement files, are the only ones seriously considered by academic employers.

26. RECOMMENDATIONS: WRITTEN WAIVER/CONSENT

University policy requires written *consent* from the student before you may provide a recommendation or any comment about the student's performance or abilities at UCI. This written consent is legally required, even when the student has requested the recommendation and/or when you receive requests for the recommendation from others. Each student has a legal right to privacy with respect to his/her transcript, performance, abilities and other issues with the department, and such a written consent is necessary in order to avoid violating this right.

A student may or may not sign a *waiver* of any right to read your letter of recommendation. We encourage students to sign such waivers, as readers of evaluations so signed are generally given more serious consideration by prospective employers. But students are not required to sign such waivers, and faculty are not required to write letters of recommendation if they do not.

27. RETENTION OF STUDENT WORK

Graded student work shall be retained by the instructor or in the department office for the first three weeks of the ensuing quarter. It is the student's responsibility to examine or reclaim graded work within this timeframe. Notices to this effect shall be posted each quarter, giving a specific date after which graded student work may be discarded.

28. SMOKING

No smoking of tobacco or other addictive substances is permitted in rehearsals, classrooms, or productions. Only the Chair may make exceptions to this rule.

29. WAIVERS OF REQUIREMENTS

Waivers of requirements for graduate and undergraduate students require

appropriate University and/or School approval, which may or may not be granted. At the graduate level, Area Heads should ensure that students fulfill the precise requirements of the program as laid out in the official literature; if specific waivers are anticipated or projected, they should be sought before, not after, alternative courses are taken.

30. WORKLOAD

Standard workload for ladder-rank faculty is *six* courses per year; faculty holding endowed or Distinguished Professor chairs or teaching and conducting research in the areas of theory/criticism/literature/history have a workload standard of *four* courses per year. The Chair has an annual teaching load reduction of one course.

31. FACULTY PROJECTS

For purposes of this policy, a “Faculty Project” (FP) is a show or performance piece initiated and led by one or more drama faculty members on UCI premises, during the academic year and that may include UCI student actors, designers, and/or directorial, dramaturgical, and stage and house management personnel and rehearses or prepares outside regular class hours on weekdays and/or on weekends.

GUIDELINES

1. All student participation in a Faculty Project is voluntary. It is understood that some FPs may require little or no design or production, but whatever scale of performance is intended, it is the faculty leader’s responsibility to assemble a production team and cast. Students may or may not receive academic credit for their work.
2. FP casting may not conflict with rehearsals or performances of department-authorized shows. When possible, titles for FPs will not be announced prior to auditions for department shows that will be in conflict. FP auditions may be held only after competing department shows have completed casting. Alternately, an FP may hold auditions at any time that the Casting Coordinator determines that all conflicting department shows have been accommodated
3. All casting for Faculty Projects must be approved by the Casting Coordinator.
4. FPs are not supported by departmental funds. The department may contribute towards some Faculty Projects, but faculty are advised to provide their own funding or seek non-department sources for support.

5. Rehearsal and performance space must be secured by the faculty member in charge of the FP from the Production Manager.
6. Performance space may be provided free of charge to the FP, and the use of available equipment is allowed, but no other production support is provided. Scenery, costumes, etc. must be arranged by the faculty leader without reliance on SOTA's shops. Volunteer production workers may build and construct on the premises if production heads agree to provide space; otherwise, all building must take place privately.
7. All graduate students that are used in FPs must be approved by Area Heads.
8. Billboards and advertising for FPs must be approved by the Department Chair.
9. Rehearsals for FPs must use spaces that do not conflict with Stage One, Stage Two, Stage Three, or drama workshops. The rehearsal schedule must conform to published department rules on rehearsal hours
10. Unusual Faculty Projects (FPs that are not covered by the definition and guidelines stated here) must be approved by the Department Chair and Area Heads.

ARTICLE III: PRODUCTION POLICIES

(Note: these are governing procedures; see also the production procedures manual available from the Drama Department Office, Production Office, and Head of Directing.)

1. CASTING

A. All department auditions and casting follow university guidelines pertaining to equal opportunity. Casting is open to students of all races and national origins, except when the play or production concept addresses issues of ethnicity, in which case the Chair may approve a waiver of this rule.

B. Only currently enrolled full-time students (not Extension or "concurrent" students) and UCI staff and faculty may participate in department-sponsored productions, other than as instrumental musicians, except with the approval of the Chair. This policy, in existence since 1966, is the Department's "Rule Number One." (Students with fulltime status at the time they were cast, but whose fulltime status has lapsed in the quarter in which the show performs, may be permitted to participate in the show if the department and show director agree.)

C. No recasting may take place once rehearsals have begun, except by approval of the Chair or, for Workshops, the Workshop Supervisor.

D. No student may withdraw from an accepted role except by approval of the Chair. If a student abandons a role without approval, s/he may be penalized by a failing grade, prohibition on playing other roles, denial of department-authorized awards, and/or a letter of reprimand.

E. All shows mounted and supported by the department are required to follow the department's open casting policy; no pre-casting is permitted, with the exception of guest artist roles and casting for approved special projects, in which case the pre-casting is announced on all audition notices.

F. All graduate actors are required to audition for, and accept roles if cast in, all Mainstage and Stage Two productions, although the Head of Acting may give a waiver where appropriate. Undergraduates *may* audition but cannot be required to do so. If offered a role in a production, undergraduates (and graduates in areas other than acting) must, within three days from the cast posting date, officially accept or decline their role by completing, signing and turning into the Drama office a Role Acceptance or Decline Form [RADF].

G. Most Mainstage and Stage Two productions audition during Welcome Week and the first week of Fall Quarter, to resolve potential casting conflicts prior to posting. All subsequently-cast productions that would be "in conflict" with another, i.e. that share a window of at least two clear calendar weeks from closing to opening with another production, will hold auditions at the same time for the same reason.

H. The Coordinator of Casting will review all submitted cast lists for supported productions with the Head of Acting, in the case of graduate actors, or with the Coordinator of Undergraduate Acting, for undergraduates, before posting. Conflicts between shows or disagreements about casting choices will be resolved by conference of the Coordinator of Casting, the Head or Coordinator of Acting, and the director(s) of the salient productions, within the stated time-frame. Disputes over or questions about an actor's participation in a given production will be decided by the Coordinator of Casting; directors and actors have the right of appeal to the Chair.

I. Final priorities for casting are:

1. faculty productions.
2. thesis productions.
3. second-year productions.
4. first-year productions
5. workshops.

J. Posting of casts for all shows will take place within 48 hours of submission of cast lists to the Coordinator of Casting.

K. Titles of workshops for a given quarter will not be posted nor announced until casting for supported shows has been posted.

L. Students cast in any department production are required to register for credit as soon as the registration period opens for the quarter in which the show performs. Specific registration instructions for each production will be printed on the Role Acceptance/Decline Forms and also available from Production Stage Managers.

2. PRODUCTION EVALUATIONS: DIRECTORS

Actors, designers, technicians, etc. officially taking part in any Mainstage and Stage Two production are entitled to evaluate the experience. Forms

for so doing will be distributed by the stage manager of each production and handed in to the HOD for perusal, after which they will be made available to directors, the Director of Production and Department Chair.

3. GRADING GUIDELINES: ACTORS IN PRODUCTION

A grade for acting in a production is determined by two factors: the **director's evaluation** and the actor's **responsibility** to the production schedule. *(Note that, for shows directed by student directors, the "director's evaluation" is made by the faculty mentor of the show in consultation with the student director.)*

The **director's evaluation** is based on the actor's talent and dedication (i.e., proficiency, development of skills, response to direction, ensemble attitude, and preparedness [including lines memorized on time] in the rehearsal and performance of the role(s).)

Responsibility is the actor's record of attending all scheduled calls and appointments and readiness to work on time.

Each of these factors weighs as half the final grade. A grade of "A" = 4.0 points, so each of the above areas counts 2.0 towards the grade. Actors have full control over their attendance and punctuality records and, except for adjusting the final grade by one plus or minus degree, the director cannot give or take away points for the actor's own responsibility record.

It is the actor's responsibility to attend all scheduled calls. "Scheduled calls" are all calls that are announced at the end of each week for the coming week. Actors are required to be available for rehearsals for four hours on weekday evenings between the hours of 6:00 and 11:00 pm, eight hours on Saturdays or on days when classes are not in session between 9:00 am and 6:00 pm, and to be on call throughout the tech weekend (the weekend before opening). Actors are also expected to be available on performance days from one hour before curtain through the show. Actors must also hold open, for a possible "brush-up" rehearsal, the evening before public performances resume in a show that has a second week of performances. "Scheduled calls" also include costume appointments, strike calls, extra meetings with the director, publicity and photo calls once these are set a week in advance. Any calls which are set with less than a week's notice are subject to the actor's agreement, but once the actor agrees, they too become "scheduled calls."

Permission to be excused: If the actor believes s/he has a reason to miss a rehearsal, or to come late, s/he must request a release in advance and in writing. The stage manager has forms for making such a request, and each request will be reviewed and decided by the director. Whenever

possible, a release will be granted for serious hardship. But if a release is not granted, an actor may not miss a call without a negative impact on his or her grade.

Grading for Responsibility: A record of each actor's attendance and punctuality is kept automatically by the stage manager (and by costume staff for costume appointments). Actors achieve a full 2 points for perfect attendance and punctuality. Points are subtracted automatically for missed or late calls, as follows: a missed performance (barring excused emergency) = 2 full points demerit; each missed strike call = 1 full point demerit; each missed rehearsal = 1 half point (.5) demerit; each late arrival at rehearsal or performance or missed costume appointment = 1/5 point (.2) demerit.

Grading by Director's Evaluation: The director takes into account the level of the actor's ability evidenced at auditions and in early rehearsals and considers this in relation to the degree of challenge in the actor's role(s). Throughout rehearsal it is expected that actors will apply themselves assiduously to honing their skills and improving their understanding and execution of the work. The director's evaluation also takes into account the actor's attitude of respect towards fellow cast, crew members and production staff, apparent preparation between rehearsals, and overall dedication to the production. If the director chooses, the actor may be awarded a full 2 points for this part of the work and a half point (.5) for exceptional work.

4. GRADING GUIDELINES: DIRECTORS IN PRODUCTION

A grade for directing a production is determined by the faculty mentor in consultation with the Head of Directing. It is determined by two factors: the **mentor's evaluation** of the director's abilities and dedication (i.e., overall proficiency, development of concept, collaborative spirit, ability to give clear and effective direction, capacity to instill an ensemble attitude, and preparedness at rehearsals), and the director's **responsibility** in attending scheduled calls and production meetings, meeting deadlines set by the production office, observance of department policies, and readiness to work on time.

Each of these two factors weighs as half of the director's final grade. A grade of "A" = 4.0 points, so each of the above areas counts 2.0 towards the grade. Directors have full control over their attendance and punctuality record and, except for adjusting your final grade by one plus or minus

degree, the mentor cannot give or take away points for the director's own record of responsibility.

The director's responsibility is to attend all scheduled calls on time, to attend production meetings (self and faculty scheduled), and to meet all internal deadlines that may apply, such as having prop schedules, sound lists, etc. ready as required.

Production Report Meetings: For supported productions (not workshops), directors are required to attend production report meetings at which the progress of conceptual thinking and collaboration with designers is reported to faculty mentors. At the final production report meeting the director must receive approval from the Head of Production to proceed with their production plan. The Production Office then schedules subsequent meetings to monitor and make practical adjustments as the production progresses and to fine-tune the operations of technical and dress rehearsals. The director is expected to attend these meetings and call additional meetings of the production team at times that are reasonable. The director must attend all such sessions unless prevented by an emergency, in which case s/he is to communicate any changes immediately through the stage manager. Meetings may also be scheduled by the director's faculty mentor.

Responsibility: For non-workshops the record of attendance and punctuality is kept automatically by the stage manager who is also charged with maintaining a record of actors' attendance. (For workshop productions, directors are asked to maintain their own accurate record of attendance, which will be compared to the cast's post-production evaluation of their work.) The director will achieve a full 2 points for perfect attendance and punctuality. Points are subtracted automatically for missed or late calls, as follows: each missed rehearsal = 1 full point (1.0) demerit; each missed production meeting (unless communicated or excused in advance) = 1 half point (.5) demerit; each late arrival at rehearsal = 1/5 point (.2) demerit. Points are also subtracted at 1/5 point (.2) for each day of missing a deadline (such as having prop schedules, sound lists, etc. ready as required), unless the deadline is re-negotiated in advance. For workshops, the director is responsible after the final performance for restoring the theater space to good order and cleanliness and for returning all scenic, prop, and costume items to their sources. The director may receive .2 demerits for each infraction, as determined by the mentor.

Mentor's Evaluation: The mentor takes into account the level of the director's experience at the start of the project and considers this in relation to the degree of challenge presented by the production. Throughout the preparation phase and rehearsals it is expected that directors will apply themselves assiduously to honing their skills, and to

improving their understanding and execution of the work. The mentor's evaluation also takes into account the director's attitude of respect

towards cast and crew members and production staff, apparent preparation between rehearsals, and overall dedication to the production. If the mentor chooses, the director may be awarded a full 2 points for this part of the work and a half point (plus) for exceptional work.

5. GRADING GUIDELINES: DESIGNERS AND STAGE MANAGERS IN PRODUCTION

A grade for designing or stage managing a production will be based on the following factors: the **mentor's evaluation** of the student's talent and dedication to the project; and the student's **responsibility** to attend conceptual development meetings, mentor's meetings, production report meetings, production meetings; meet all deadlines set by the production office and shops; and be ready to work on time.

Each of these factors weighs as half of the final grade. A grade of "A" = 4.0 points, so each of the above areas counts 2.0 towards the final grade.

Responsibility: The student will achieve a full 2 points for perfect attendance and punctuality. Points are subtracted automatically as follows: 1/2 point (.5) for each missed or late meeting or call, unless excused in advance; 1/5 point (.2) for each day of missing a deadline, unless the deadline is renegotiated in advance.

Mentor's Evaluation: The mentor takes into account the level of the student's experience at the start of the project and considers this in relation to the degree of challenge presented by the project. Throughout the preparation phase and rehearsals, it is expected that students will apply themselves assiduously to honing their skills and to improving their understanding of the work. The mentor's evaluation also takes into account the student's attitude of respect towards collaborators, crew, and production staff; apparent preparation between rehearsals; apparent progress between tech, dress, and opening, and overall dedication to the production. If the mentor chooses, the student may be awarded a full 2 points for this part of the work and a half point (plus) for exceptional work.

6. NUDITY: PERFORMANCE APPROVAL

A. UCI Drama recognizes that nudity can be an important element of the theater artist's palette and integral to the aesthetic world of a production. As a publicly funded institution we recognize too that our community is diverse, and that individuals hold divergent and sensitive moral and social concerns regarding public nudity. Nudity makes a powerful statement. It is taboo-breaking whether presented as erotic, comic, spiritual, or

spectacular. Its artistic power requires a department policy that does not forbid it, while its social impact demands we not abuse its value in a

casual or exploitative manner.

B. A "mutual veto" is exercised between the Chair, for the department, and the production director regarding all uses of nudity in a department production. No director or company member may be required to include nude scenes or participate in a production that requires nudity. No director or company member may present nudity on stage without department approval. Full agreement must be reached by the department and the director before proceeding with production nudity. In order for this mutual veto to be properly applied, decisions regarding nudity must be reached at the time of a play's selection.

C. "Nudity" in this policy includes full or partial nudity. Partial nudity is defined as bared buttocks, female toplessness, the use of garments that are transparent or provide minimal genital covering or that are so loose the actor might be exposed. Nudity does not include underwear or other garments that provide as much covering as a bathing suit.

D. If nudity is specified in a script proposed for department approval, the director must state whether or not s/he intends to stage the nudity as written. If a director wishes to add nudity that is not called for in the written script, s/he must advise the department when submitting the script. Proposals to retain scripted nudity or add nudity must state explicitly in writing (a) the degree of nudity [full frontal; full non-frontal, partial nudity, etc]; (b) the duration of exposure, from a minimum to a maximum length of time; (c) the roles and genders of those who will perform nude; (d) any physical contact between nude performers and others; (e) any simulated sexual activity by a nude performer alone or with others; and (f) the director's rationale for the use of nudity.

E. The department may agree to the nudity as proposed, or to a modified version acceptable to both department and director. If the department permits nudity, it will do so according to the written description agreed to by department and director. Mindful of its legal and ethical obligations, the department will then limit the *casting and crewing* of the show to students who are 18 years of age or older. As this age restriction requires advance planning, nudity may not be *added* during rehearsals. An exception may be requested of the Chair only if all company members are 18 or older, all members consent to the addition, and there is time to assure that all crew members will be 18 or older and the nude content can be advertised to the public.

F. The use of nudity in a production will be announced beforehand to actors auditioning for the show. The audition form for the show will contain the written description of nudity agreed to by the department and director, including the director's justification for nudity. No actor will be required to

perform nude, or to be in a production containing nudity. Potential crew members will also be advised in advance of nudity, and will not be required to work on a production containing nudity.

G. In rehearsing nude scenes, the Department Policy on Casting and Rehearsing Productions with Nudity (below) will apply at all times. In student-directed shows, the production faculty mentor or the head of directing will be present at the first rehearsal of each occurrence of nudity in the show.

H. The department will alert the public in advance to the presence of nudity in any production. The department will decide if audiences will be restricted to those 18 or older.

I. The Chair and/or Director of Production or other a designated faculty member will view a dress rehearsal before the production opens to be sure the intended nudity conforms to what has been agreed to between director and department. The written agreement will be upheld, and the Chair may require adjustments to assure that the agreement is not violated.

7. NUDITY: CASTING AND REHEARSAL

A. Director's responsibility: If production nudity is approved by the department, the director must state on the printed audition form that no one under 18 will be cast in the show. The audition form must also name the roles requiring nudity, the exact degree of nudity, and describe actions to be performed while nude, following the description required in paragraph 3 of the Department Policy on Nudity. Auditioning actors must be allowed to decline to perform such roles, or decline to be on stage during nude scenes, or decline to be in the production.

B. Actor's responsibility: Actors are advised to consider very seriously the commitment they may make to perform nude. The department will not permit any student under 18 to perform nude, regardless of the student's willingness to do so. If an actor commits to play a nude scene, s/he is expected to perform as agreed; otherwise it is unfair to the production and to other actors who might have been cast in the role.

C. No nude auditions: Actors willing to be cast in roles involving nudity shall not be required to audition nude. The director may request the actor to perform part of an audition in a bathing suit, with a bathrobe available to cover up when not actively auditioning.

D. Rehearsals:

1. The director and a stage manager must both be present during rehearsals of any actors working nude. Student directors must have the faculty production mentor or the head of directing present at the first rehearsal of each use of nudity in the show.
2. The only persons to be present while rehearsing nude scenes shall be those absolutely required. Except for run-throughs, cast and crew members not directly involved in nude scenes shall not be present in the rehearsal area.
3. All entries to the rehearsal area will be locked or an assistant will be stationed outside each door to stop anyone who might enter.
4. Actors performing nude scenes shall bring robes to rehearsal, or robes must be supplied to them. The robes will be kept close at hand, and actors will cover up during any break in the rehearsal for notes, etc.

8. OVERLAPS BETWEEN PRODUCTIONS

Actors may be cast in two shows with overlapping rehearsal periods, but only under the following limited circumstances:

- A. Both directors must agree on the joint casting and must submit a written plan (in calendar format) for sharing actors in rehearsal, to be approved by the casting supervisor.
- B. Each director may claim at least 50% use of an actor's rehearsal time, or 25% when a role is under five lines, until two weeks prior to the opening of the first show (Show A), with exceptions to the 25% limitation if the "under five" actor has a particularly challenging assignment.
- C. From 14 to 7 days prior to the opening of Show A, that show will be given primary use of the actor, while relinquishing the actor to Show B for approximately one-and a half full (4 hour) rehearsal periods, or three half-periods (a total of six hours).
- D. From tech weekend through the opening of Show A, that show will have exclusive right to the actor's time.
- E. During the run of Show A, Show B may not call the actor to rehearse - except to a sit-down read-through of Show B on the Saturday morning prior to a second weekend of Show A's performances.
- F. Except as noted in E, the director of show B may not call actors to rehearse until a full 24 hours have elapsed after their strike of show A.

If a strike is on a Sunday, they may not rehearse until the following Tuesday.

9. PREVIEW PERFORMANCES

A. The final dress rehearsal of a Mainstage or Stage Two production may be designated as a preview only with the approval of the Director of Production.

B. Any such previews:

1. must be designated as such on the production and Department schedules.
2. must have a house manager.
3. must have tickets or an invited audience checklist.
4. must have an audience limited to a maximum of 50% of the house capacity.
5. must permit the lighting table to remain in use.
6. must restrict its audience to persons not otherwise drawn from the regular UCI community.
7. must not be advertised or announced in postings or general invitations on or around campus.

10. PRODUCTION PLANNING

A. Planning for the Drama production season begins in late Fall Quarter, with a first meeting of the potential directors (faculty and MFA directors) interested in proposing productions for the following academic year. The Chair and the Director of Production chair this meeting with the assistance of the Head of Directing. Suggestions as to themes of the season, specific pieces to be considered, and other special considerations such as gender balance and specific actor, director, and designer needs are to be introduced at this time.

B. Suggestions for productions in the season should be solicited prior to this time from all students and all faculty, coordinated through the Director of Production.

C. Production Planning Meetings (PPMs) are held from the first week of Winter Quarter, at which point proposals from faculty and graduate

directors are accepted and evaluated by the Drama Faculty. Graduate Directors must submit a minimum of three proposals on forms made available to them in the Fall. Attendees at PPMs include all faculty wishing to attend, plus graduate and undergraduate student representatives in the areas of acting, design and directing. The Head of Directing will act as an intermediary between the Chair/Director of Production and the graduate directors regarding their slates of suggested play titles for prethesis and thesis directing projects; the HOD will guide first-year graduate directors without needing to consult the rest of the department as to play choice. Final decisions on the season, together with tentative scheduling and budget allocations for each production, will be decided by the Chair and Director of Production, in accordance with the consensus of PPM attendees and the faculty at large.

D. The Head of Directing is responsible for scheduling the workshop offerings for the department, and may consult the production schedule for information regarding optimal dates for workshop offerings.

11. PRODUCTION RUNNING TIME

A. Running time for any production may not exceed three hours, including intermission(s).

B. Verse plays may not exceed 2,500 lines.

C. The department Chair may grant exceptions to these policies.

12. PROGRAMS AND PUBLICITY

All printed and publicity materials must originate from or pass through the Claire Trevor School of the Arts Publicity Office, where they are subject to departmental approval. All programs of the Mainstage and Stage Two season must contain Director's and/or Dramaturg's Notes on the production. Productions may not be "dedicated" to anyone except by departmental action. "Special thanks" are restricted to persons not directly associated with UCI.

13. REHEARSAL HOURS

Rehearsals for drama department productions may only take place during the dates and hours scheduled on the master rehearsal calendar. This calendar provides an equal number of rehearsal hours for all department shows, with extra time allotted to productions of unusual complexity.

A. Evening Rehearsals:

1. Regular weeknight rehearsals will be from 6:00 to 10:00 p.m. Only if the director or a member of the company has a scheduled class that ends later than 5:30 p.m. may the rehearsal begin later. In no case may a rehearsal go beyond 11:00 p.m.
2. Four hours are permitted for an evening rehearsal. These may not be staggered (working each performer for four hours over a longer period), as this rule is for the protection of the stage management staff as well as the actors.
3. Directors who reserve more than one space through the production office may rehearse performers simultaneously in different locales, with a choreographer, music director, or assistant director conducting separate calls within the total four-hour block.

B. Coaching Sessions:

Coaching sessions with small groups or individual performers without a stage manager present may be scheduled by mutual agreement of the director (choreographer, music director, assistant director, dramaturg, fight director, voice/speech/dialect coach) and the performer(s) during the hours of 10:00 a.m. to 5:00 p.m. preceding a weeknight evening rehearsal. Coaching sessions may not exceed one hour's duration per performer per day.

C. Daytime Rehearsals:

Rehearsals on Saturdays or during academic breaks are for eight hours unless otherwise designated on the master rehearsal calendar. These eight hours must be within a consecutive nine-hour period, including a one-hour meal break. Performers may not be rehearsed longer than five hours without a one-hour break. Ninehour periods may be called any time between 9:00 a.m. and 11:00 p.m., except they may not go past 6:00 p.m. on days designated in the master rehearsal calendar for performers to be released in the evening for auditions or to see another department show.

D. Tech and Dress Rehearsals:

Tech and dress rehearsals are scheduled in cooperation with the Production Office. All dress rehearsals are closed except to production members, drama faculty, and others as approved by the director and Director of Production.

E. Rehearsal Breaks

There must be a ten-minute break after every 90 minutes worked. Since breaks are for both actors and stage managers, directors should not give notes during breaks.

F. Pre-show notes from Directors:

Directors may only give general focus or inspirational notes prior to 30 minutes before curtain.

14. ROYALTY NEGOTIATIONS

The Production Office will handle all royalty negotiations.

15. STRIKE: PRODUCTIONS

Mainstage strikes are normally held from 12:00 noon to 5:00 pm on the day following final performance, however, strikes may alternatively be called from 8:00 am to 5:00 pm, with actors called to one four-hour shift during that period, and pre-strike calls may be made immediately following the closing performance, subject to the same time limitations.