

## **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 five-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**

is appointed by the Chair on an annual basis. In addition to duties as outlined below, serves as Acting Chair in the Chair's absence. Assists the Chair in administrative duties as assigned.

- A. The Vice-Chair processes all undergraduate students' petitions to appropriate faculty of expertise and the Student Affairs Office.
- B. Acts as Liaison with School of the Arts personnel to schedule Welcome Week activities.
- B. Oversees the Mega Audition website.

**4A. ASSOCIATE PRODUCER**

- A. Represents the Chair and facilitates: Faculty Mentorship Meetings, Show Budget Meetings, and Greenlight Meetings.
- B. Acts as liaison between the Production Manager, Artistic Team, and Chair in regards to maintaining and resolving show budget issues.
- C. Oversees House Management for Drama shows using Drama T.A.s.
- D. Interacts with Director of Publicity for all show programs, as well as confirming show photographers.
- E. Interacts with Head of Box Office for all complimentary tickets for industry professionals.
- F. Interfaces with community leaders (e.g. OLLI) and Box Office for all Drama talkbacks.
- G. Produces and distributes Drama Production Show Assignments as necessary (including Dance productions).

**4B. AREA HEADS**

The Chair appoints Area Heads for each graduate program and the BFA program. These positions are subject to annual review and reassignment by the Chair and faculty (though the standard "term" should be considered 3 years). Area Heads are responsible for administering the specific areas in which they are appointed (including budgetary coordination) 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) needing 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. Sub-heads are faculty who are in charge of a specific discipline, (e.g., design area), and report to the Head of that area.

## **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 syllabus 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/production expenses. 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 Associate Producer 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. AUDITORS**

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

## **5. 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 MSO during the course of the year, on the basis of additional allocations, etc.

## **6. 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.

## **7. 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.

## 8. COMPLIMENTARY TICKETS

Complimentary tickets to Drama events will be issued in accordance with the current Complimentary Ticket Policy of the School of the Arts. All *Industry* complimentary ticket requests are processed through the Associate Producer.

## 9. COURSE PREREQUISITES

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

## 10. 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.

Exceptions may be made with student consent for costume fittings or dance/movement studies.

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 encouraged to bring any concerns about compliance with these standards (ideally) first to the instructor, and thereafter with any department faculty, to the Chair of Drama and/or Office of Student Affairs.

## 11. EVALUATIONS: FACULTY

A. These must be administered and completed for every Drama class, (with the exception of Independent Study classes and colloquia) every quarter via the Electronic Educational Environment (EEE), online. The standardized departmental form is strongly recommended for use. It is an option to have evaluations performed in class during week 10 of any quarter of instruction in hard (paper) copy. It is recommended that completing the course evaluation be made an expectation in the course syllabus.

B. Procedure for administering student evaluations of faculty:

1. Evaluations will be accessible to students via EEE at the start of the 9<sup>th</sup> 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 9<sup>th</sup> 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.

## **12. EVALUATIONS: GRADUATE STUDENTS**

In addition to sound pedagogical practice, as part of the department's membership in U/RTA (University and Regional Theater Association) bi-annual student evaluations are mandatory.

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.



### 13. 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).

### 14. 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. *Incomplete*: 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.

## 15. 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 for professional activity; it is necessary to notify the area head and the Chair of any absence, provide explanation of satisfactory class coverage and assignments, and seek approval from the Chair.

B. The Chair will consider applications of up to four consecutive 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 classroom.
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.

## **16. 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.

## **17. 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.

## **18. OFFICE HOURS**

All faculty, ladder-rank and non-ladder-rank, are required to be available for 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.

## **19. 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.

## **20. OFFICES: FACULTY**

Faculty member's name, relevant contact information and recommended ways to contact (office hours) must be posted on office door and/or window.

## 21. 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.

## 22. 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

<http://www.ucop.edu/academic-personnel/academic-personnel-policy/index.html>

Responses to FAQs from the Council on Academic Personnel (CAP) at

<http://www.senate.uci.edu/Councils/CAP/faq.pdf>.

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 secret ballot or 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.

## **23. 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.

## 24. RECOMMENDATIONS: LETTERS FOR CAREER PLACEMENT

The faculty is happy to write letters of recommendation for graduate students seeking academic employment and undergraduates seeking graduate school admission; the UCI Career Center partners with Interfolio.com and it is recommended that faculty use this website for this purpose:

<http://www.interfolio.com/services/recommendations/>

## 25. 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.

## 26. 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.

## 27. SMOKING

In keeping with the UC Irvine Policy on smoking

[www.policies.uci.edu/adm/pols/903-14.html](http://www.policies.uci.edu/adm/pols/903-14.html)

Smoking of tobacco products is prohibited anywhere on the UC Irvine campus. This includes all offices, buildings, grounds, residential housing, and parking areas owned or controlled by the university. Therefore, smoking is not permitted in rehearsals, classrooms, or productions. Only the Chair may allow e-cigarettes to be used in any departmental production.

## **28. 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.

## **29. 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.

**PRODUCTION POLICIES**  
**formerly ARTICLE III: PRODUCTION POLICIES**  
**(see document UCIrvine Drama PRODUCTION POLICIES)**