



**RYERSON THEATRE SCHOOL
STUDENT HANDBOOK
2011/2012**

RYERSON UNIVERSITY



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The complexity, diversity and creativity of the arts often engage theatre and other disciplines in bold and transformational creative partnerships. Theatre can provide an excellent means of exploring societal issues that are intertwined at local, national and global levels. The human factor in the arts, the exploration of quality of life issues, nation building, and cultural/political mores that are critical to future progress of humanity, can stimulate cultural vitality, economic prosperity, and social harmony.

The arts, then, are truly an essential part of the human experience. Training the next generation of theatre and dance artists is a thrilling and important task for all of us at the Ryerson Theatre School. We proudly offer you our 2011/12 season that will showcase the accomplishments of our four-year Bachelor of Fine Arts in Performance (Acting, Dance and Production). To help guide you on your way, we have an outstanding team of instructors, production personnel and managers who have instilled in you the discipline and skill to interpret the vision of others, as well as the initiative and ability to seek your own voices through the stories and ideas you wish to convey. Our dedicated team of distinguished guest directors, choreographers and designers join us in guiding you throughout the performance process.

We look forward to seeing you at the theatre!

Peggy Shannon
Chair, Ryerson Theatre School

FACULTY & STAFF

ADMINISTRATION

Peggy Shannon, Chair
Sunny Fernandez, Admin co-ordinator
Terry Potter, Dept. Asst.
Peter Fleming, Production Manager
Scott Martin, Technical Director
Will Sutton, Shop Supervisor
Alex Gilbert, Wardrobe Supervisor
Mark Houghton, Technical co-ordinator
Benjamin Carson, Intern
Kascindra Hudson, Intern

ACTING

Cynthia Ashperger-Director Acting
Ira Levine
Irene Pauzer
Perry Schneiderman
Sheldon Rosen

DANCE

Nadia Potts
Karen Duplisea-Director Dance
Ira Levine
Irene Pauzer
Sheldon Rosen
Perry Schneiderman
Vicki St. Denys-Director Dance

PRODUCTION

Sholem Dolgoy – Co-director Tech
Tanit Mendes – Co-director Tech
Ira Levine
Caroline O'Brien
Sheldon Rosen
Perry Schneiderman

POLICIES AND PROCEDURES RYERSON THEATRE SCHOOL

ACADEMIC CONDUCT



Intellectual freedom and honesty are essential to the sharing and development of knowledge. In order to demonstrate Ryerson's adherence to these fundamental values, all members of the community must exhibit integrity in their learning, research, evaluation, and personal behavior. The Ryerson University Code of Academic Conduct applies to the academic activities, both on and off campus, of all students enrolled in courses at the University. Ryerson students are responsible for familiarizing themselves with this policy. The Ryerson Student Code of Academic Conduct defines academic misconduct, the processes the University will follow when academic misconduct is suspected, and the consequences that can be imposed if students are found to be guilty of misconduct. The University recognizes the gravity of a charge of academic misconduct and is committed to handling the disposition of such charges in a respectful, timely and thoughtful manner. Academic misconduct includes actions that have a negative effect on the integrity of the learning environment. Offences of this nature are unacceptable: academic dishonesty, plagiarism, cheating, misrepresentation of personal performance, submission of false information, etc...



AWARDS

The School offers a number of awards to selected students. These are of several types and are administered by the Theatre School's Scholarship and Awards Committee.

A number of bursaries of varying amounts may be awarded annually to students who have demonstrated financial need. For a full listing of award and scholarships available please see Ryerson's Financial Aid and Awards office.

BUILDING ACCESS



The Theatre School, like all areas of Ryerson's downtown campus, is vulnerable to theft, vandalism and personal risk. To maximize security while maintaining as much student access as possible, the School has a card-access security system that opens the southwest doors to activated access cards at selected times.

Students with activated access cards will be able to gain access to the building during the following hours in the fall and winter terms:

Monday to Friday	7 a.m. - 10 p.m.
Saturday	9 a.m. - 6 p.m.
Sunday	Access only by Special Arrangement

The building must remain secure. Security guards will maintain constant patrols throughout and beyond access times. Under NO circumstances must outside doors be propped open (an alarm will immediately notify the Security office when this occurs). Persons caught doing so will be in violation of security rules and their cards deactivated permanently.



BOX OFFICE POLICIES

Student Ticket Voucher

For the 2011/2012 season, Ryerson Theatre School is continuing the popular student pass system designed to increase flexibility and reduce the cost of tickets for students. The Student Ticket Voucher will be available to students at a cost of \$50.

During registration, each student will be required to purchase their voucher, which can be redeemed for tickets to the production(s) of their choice throughout the season up to a limit of five tickets in total. The voucher-holder must have the purchase validated by box office personnel in advance of the performance. No tickets will be released by the box office without a valid card, advance payment or payment at the door (at regular box office rates). Unused voucher

credits are non-refundable, and lost or stolen cards will have to be replaced.

Previews

Each student of Ryerson Theatre School is entitled to complimentary tickets for previews of our productions as follows: Two comps for Theatre School students on the crew of the production; one comp for Theatre School students not involved in the production. Comps will not be issued to students for performances during the run. Preview tickets are available on a first-come, first-served basis.



Purchasing Tickets

Tickets may be purchased with cash or vouchers (no credit, personal cheques or debit cards) at the Box Office, Publicity Office, room THR 201 during specified office hours which are posted on the door. For inquiries about ticket availability, please call (416) 979-5118 and speaking to a staff member, or e-mail rytheatr@ryerson.ca.

Please note, messages left do not necessarily guarantee your order. Availability changes on a daily basis and confirmation can only be given by the Box Office Manager. To ensure that your tickets reservation has been accepted and confirmed, visit the Box Office in person before the day of your desired performance. RTS shows often sell out, so early booking is the best way to avoid disappointment.

Prices for Ryerson Theatre School performances are as follows: \$18 for adults, \$14 for students (advance sales only-students who purchase at the door must pay the full price) and seniors; and \$12 for groups of 10 or more. Please remember that the Theatre School Box Office is not equipped with credit card facilities.

Ticket Pick up

Tickets must be picked up at the box office on the date of the performance no later than 20 minutes before the curtain, at which time all unclaimed tickets are released for sale. The only way to guarantee your tickets is by paying for them in advance, in which

case they may be picked up at the Publicity Office. Tickets purchased in advance will not be released for sale prior to performance but must be presented by the student in order to gain entry to the performance.

Should you not be able to claim tickets that you have reserved, you must notify the Box Office at (416) 979-5118 at least 24 hours in advance of the curtain or risk losing your reservation privileges for the following two productions.

COMMUNICATION



Direct, simple methods of communication are as crucial to a School as they are to a theatre company. The Theatre School utilizes various methods of communication:

1) E-mail:

Ryerson's email policy clearly states that only Ryerson e-mail accounts are to be used for communication. All students have access to Ryerson email through their my.ryerson.ca site, and this is the official way in which you receive and send any communication. You are required to register for and maintain this account. To get a new password or to deal with any difficulties, please contact the CCS office by calling (416) 979-5000 x 6806.

2) Callboards

Each program has a designated bulletin (or call) board for notices of mass interest or urgency. Each production mounted during the school season also has a separate board for schedules and notices. The callboard is a long-standing theatrical tradition, and is found in every professional theatre operating under North American standards. It is the student's responsibility to check the board at least three times a day: once upon arrival, once during the day and again upon leaving the building.

Only items of an academic or a School-related nature are allowed on the callboards. Personal notes are not to be posted on the boards. These must be put in the individual student file folders.

3) Mailboxes

All Faculty and staff have individual mailboxes in the front Reception office. Senior Technical Production students working on shows will be assigned a mailbox underneath each production callboard for the duration of the production process.

4) File Folders

Every student in Acting, Dance and Technical Production is assigned a hanging file folder, labeled with their name, located in a box in front of the main office. This file folder is to be used for all personal correspondence. Faculty members will return projects and essays by dropping them into your file.

FACILITIES' POLICIES



CELL PHONES: Cell phones must be turned off when in class and rehearsal.

GREEN ROOM: The Green Room on the second floor is for the use of all students. No furniture from this room is to be used for rehearsal purposes. There is a microwave and a fridge for the use of all students, please keep them clean.

LOCKERS: Are issued at time of registration on a first come, first served basis. All locker problems should be referred to Sunny Fernandez THR-103. Remember, there are more students than lockers. Ryerson cannot accept responsibility for the loss, damage or removal of contents of lockers under any circumstances.

MINOR INJURIES: First aid kits are located in the General Office THR105, Wardrobe THR109, Chair's Office THR-103, Production Managers office THR205, and the Carpentry Shop, Kerr Hall. Injuries other than minor are handled by the Ryerson Health Clinic located at the rear of the Ryerson Theatre, Kerr Hall.

PERSONAL EFFECTS: Neither the University nor the Theatre School is responsible for the loss of personal effects.

POSTERS: Posters and notices are not allowed to be put up without permission from the Chair's Office. None allowed on the walls of the School.

REHEARSAL FURNITURE AND SPACE: Furniture must be removed from the studio space or classroom used. The studio or

classroom has to be left back in the way it was found. Failure to do so will cause refusal for further requested space.

UNAUTHORIZED PERSONNEL: Persons appearing to have no business in the Theatre School should be reported immediately. Do not attempt to question strangers yourself. If necessary, you can dial an **emergency number 80 to Security** - this number is for use in emergency situations only.

VALUABLES: Should not be brought to school, nor should more money than you need for the day. Remember lockers can be broken into. All incidents of theft or loss should be reported to Security. There is a Lost and Found in Reception. **Neither the University nor the Theatre School is responsible for the loss of personal effects.**

ROOM BOOKING POLICY

Ryerson Theatre School faculty and students are allowed to book rooms in the building outside of classroom hours. However, certain restrictions are in place, and all requests and bookings must be **coordinated through the Production Manager's office** (THR205) and administered, during academic terms, by the student Assistant to the Production Manager.

Each request must be written up on the **ROOM REQUEST AND BOOKING FORM** and submitted to the PM or the Assistant at least 48 hours in advance of the booking. Forms are found in the Reception office and in room THR205. Completed forms can be left in Peter Fleming's mailbox in the Reception office, or in the Assistant's mailbox, on the 2nd floor, outside THR205.

Bookings are handled on a **first-come-first-served basis** and must be approved by the PM or the Assistant before they are valid. Where possible, copies of the original booking forms will be returned to each faculty member and student to confirm the booking.

All confirmed bookings are written into the **ROOM BOOKING BIBLE**, kept in THR205. This book may be consulted for

reference by any Faculty member or student, but can only be changed by the PM or the Assistant. Weekly schedules are posted outside each room in the Theatre School, outlining the use and bookings for that week.

Last minute use of rooms is possible, even if you cannot find the PM or the Assistant, by checking the schedule posted outside of each room and, if it is free, writing your name in on the schedule. However, you will be asked to move if there is a prior booking in the room.

The room booking bible takes precedence over the posted room schedules, in all cases, classes take precedence over personal bookings.

Rooms can be booked during the following hours:

Monday to Friday, 8 am - 10 pm

Saturday, 9 am - 6 pm

* Sunday booking only with permission of Resident Production Manager

All exceptions to the above policy are viewed on a case-by-case basis and proposals for an exemption must be submitted, in writing, to the Production Manager.

The student booking the room is responsible for:

- ⇒ Making sure the room is left clean
- ⇒ All chairs, tables or furniture is in place
- ⇒ No signs are left on walls
- ⇒ Any extra furniture is returned to its original place

Failure to do so will cause refusal for further requested space.

USHERING

All first year and second year Actors, Dancers and Technicians are required to usher for at least two Theatre School performances per term.

The role of Usher is taken very seriously at Ryerson Theatre School. Not only is it crucial to the safe and legal operation of a theatre venue, it is valuable, professional support for the School's artistic community. Performers and backstage crews rely on the Front of House staff to set a positive, first impression for their audiences.

There are no marks assigned for being an Usher. However, these assignments are seen by the Faculty and Staff as contributing to the student's reputation as a theatre professional and a contributing member of the School. Failure to attend calls will be documented by the Front of House Manager and reports forwarded directly to the Chair of the Theatre School.

The ushering schedule is developed by the student Assistant to the Resident Production Manager at the beginning of each term, and is posted on the callboards at least 2 weeks prior to the first opening Night of that term. The scheduling of the assignments is arbitrary.

However students with time conflicts may find a replacement for themselves and swap calls with each other. These changes must be reported to the Assistant to the Production Manager in writing.

There is an official Job Description for the job of USHER, and it will be posted on the callboards with the schedule. It is also contained in the Theatre School Job Description Book.

Ushering responsibilities may include the taking of tickets, the distribution of programs, box office or concession duties, or safety and security assignments. Specific training and orientations will take place during the usher call.

Each Usher must also attend a Dress Rehearsal or Preview of the production on which they will work, to familiarize themselves with the show's content, length of scenes and acts, and audience hazards, such as smoke, fog or strobe lighting. This knowledge is required as many ushers are asked questions by audience members during the course of their shift. Attendance at these rehearsals is mandatory unless otherwise excused by Faculty or Staff.

WORK-STUDY POSITIONS



During the academic year the Theatre School offers a number of work-study positions to eligible students upon the recommendation of their program faculty and subject to final budgetary approval by the Financial Aid and Awards Office.

The following positions will be available:

- 2 Wardrobe Assistants**
- 2 Technical Assistants**
- 1 Set and Props Assistant**

In addition to possessing appropriate skills and knowledge, a student's eligibility will be subject to the determination of financial need. These positions require a total of 90 hrs of work per semester and provide an hourly rate of \$10.00.

Interested students should contact Peter Fleming in THR-205 at the beginning of the academic year.

THEATRE SCHOOL REGULATIONS

The School maintains standards it considers appropriate for those training to enter demanding professions. Grade standing is only one measure: faculty are also constantly assessing attitude, discipline, attendance, skill and professional promise.

Students are expected to devote their full time energies and concentration to their courses of study and to engage themselves for the duration of their program. Because of the heavy demands of training during the school year, students are urged to generate sufficient resources to enable them to focus full-time on their studies once the academic year begins. When students must work, it is recommended that part-time work does not exceed 10-15 hours per week.

In signing an acceptance in the Theatre School, all students undertook to conduct themselves according to the following regulations, which are generally based on contractual requirements in the theatre and dance professions:

- a. Students will be issued with a printed or on-line course outline for each course. The course Outline will prescribe content, reading and attendance requirements, nature of assignments, method of evaluation, expected standards and the instructor's name and counselling hours.
- b. Any difficulty in meeting assignment, reading or test deadlines must be taken up with the instructor by the student concerned. The problem must be discussed sufficiently far in advance of the deadline for alternative arrangements to be made if the instructor deems them appropriate.
- c. Every student must adhere to the attendance regulations established for each course.
- d. Any student whose attendance, punctuality, preparation or commitment causes the faculty to feel that his/her attitude toward training lacks the discipline demanded by the profession, or deems to be failing in their performance and production classes, shall be warned by a letter from their Program Director and/or Chair.
- e. Students should expect classes, workshops, rehearsals, etc. to be scheduled for evenings and weekends as well as weekdays at the School's discretion.
- f. No student may take part in outside classes, amateur and extra curricular dramatic activities or professional engagements without the written permission of the Program Director concerned. Requests for such permission should be in writing and will be reviewed by the program faculty concerned prior to the final decision.

- g. Students whose overall performance in or attitude toward required courses is unsatisfactory they may have their rights to production or role assignments restricted or withheld.
- h. Acting Program policy on nudity: no student will be required to expose genitalia or other parts of the body personally embarrassing to the student.

POLICY ON ATTENDANCE AND LATENESS



The Theatre School conducts its curriculum with a view to the realities of work in the professional performing arts, where self-discipline, respect for the time of one's colleagues, and punctual arrival at all rehearsals, production calls and performances are essential aspects of professional etiquette. Consequently, each student is expected to report to the front office an anticipated absence from class, rehearsal or production assignment.

Individual instructors and programs may have further requirements with respect to attendance and lateness. Students are expected to familiarize themselves with specific requirements as stated in course outlines and to conduct themselves accordingly.

POLICIES ON ACADEMIC STANDING & PROMOTION

ACADEMIC STANDING

1. As indicated in the Calendar, the rules governing a student's progress are determined by the department.
2. The student is advised of his/her academic standing in the program on his/her grade report at the end of term.

Categories of academic standing are as follows:

→ **CLEAR** - students with CLEAR standing may continue their program studies without restriction as to academic standing, although their registration in subsequent courses is subject to prior completion of any prerequisite courses.

→ **CONDITIONAL** - students with conditional standing may continue their program studies as if they had a clear standing, but are required to consult with their Program/School prior to registering in the conditional term regarding procedures for clearing the status. Students are cautioned that their grades in subsequent courses will have to result in an overall cumulative performance with a clear standing or their standing will become probationary as defined.

→ **PROBATIONARY** - students with probationary standing may not continue their program studies until a specific plan for studies has been authorized by their School and recorded with the Office of The Registrar. Such a plan will set out a group of specific courses (including all requirements for failed courses) that if successfully completed with suitable grades could result in a clear standing within not more than two academic terms of study. Students should note that under certain circumstances it may be impossible to achieve a clear standing without repeating and upgrading, as part of the probationary program of study, one or more courses in which grades in the "D" range have been earned. Students with a probationary standing will be eligible to continue their studies as long as they achieve a grade point average of 2.0 or higher with no failed grades (F or F-S) during each term of their probationary program, even when their cumulative grade point average has not been raised to 2.0. In order to continue studies while on probation, students must have the authorization of their School to pursue a specific plan of studies. **Students are reminded that in order to graduate a cumulative grade point average of 2.0 is required.**

→ **SUSPENDED** - students with suspended standing may not continue their program studies unless written application for reinstatement has been made and permission granted by their program School or Department. Such reinstatement normally

would be granted only after a period of at least one term of suspension and with reasonable evidence of the prospect of successful study. Reinstatement, when granted, will be with Probationary standing and its requirements for defined limited studies.

➔ **WITHDRAWN** - students whose academic standing is withdrawn may not continue in the program and cannot expect any reinstatement. Students not continuing their studies in the Theatre School, for any reason, must officially withdraw, using the prescribed form available from the Academic Advising Office. Failure to do so will render the student liable for full fees for the following semester, and other charges.

NOTE: Regular attendance at classes is expected of all students.

3. Evaluations are conducted by the director of the program and the faculty at the end of each term. In an evaluation session, a student will receive comments from faculty on performance, progress and attitude in course work.

4. Final grades are assigned at the end of the term for one term courses, at the end of the second term for two term courses. The grades and their interpretations are:



RYERSON GRADE POINT AVERAGE

Grades	Letter	Grades	Description
4.33	A+	90-100	Excellent
4.00	A	85-90	
3.67	A-	80-84	
3.33	B+	77-79	Good
3.00	B	73-76	
2.67	B-	70-72	
2.33	C+	67-69	Satisfactory
2.00	C	63-66	
1.67	C-	60-62	
1.33	D+	57-59	Marginal
1.00	D	53-56	

0.67	D-	50-52	
0	F	0-49	Unsatisfactory

NOTE: Students are responsible for understanding registration procedures (including final dates for adding and dropping courses), and withdrawal procedures. Failure to comply with regulations can lead to complications in terms of graduation.

CONDITIONS FOR PROMOTION AND CONTINUATION

Ryerson University accepts "D-" as the lowest passing grade in any course. However, special conditions for the Theatre School must be noted.

The Theatre School requires all first year students registered in its Acting and Dance Program to achieve a grade of **C+ or higher** in its core acting and dance courses (THA 100, 101, 200, 201, 300, 301, 400, 401 and THD 100, 101, 200, 201, 300, 301, 400 & 401) in order to ensure their advancement and graduation in the program. Students who pass these courses but with a grade lower than C+ will be given Probationary Standing regardless of their overall G.P.A. Students who receive grades below **C+ in any two consecutive** courses above will receive a Suspended Standing regardless of their overall G.P.A. Students who fail any of these courses will receive a Suspended Standing regardless of their overall G.P.A. **Dance and Acting students must complete each of their core courses with a grade C+ or better in order to graduate from the Theatre School. Students in the Technical Production Program are required to achieve a grade of C or higher in its core courses in order to continue in the program.**

NOTE: Students not continuing their studies in the Theatre School, for any reason, must officially withdraw, using the prescribed form available from the Academic Advising Office. Failure to do so will render the student liable for full fees for the following semester, and other charges.

CONFIDENTIALITY

The Theatre School respects each student's right to privacy. All information pertaining to academic assessment and standing is viewed as confidential, and any discussion of such information will be conducted strictly between the student and appropriate faculty, in accordance with the policies and procedures set forth in this publication.

STUDENT COUNSELLING & CONCERNS

The free and unfettered exchange of opinions and ideas is an integral part of the learning experience. The Theatre School recognizes the right of all students to express their views on any aspect of the School's curriculum and operation and assures them that such expression will under no circumstances jeopardize their academic standing.

If you are uncertain or confused and need advice, if you are upset and need an attentive ear, if you are frustrated or angry and need something explained or rectified, or if you merely need to talk, there are a number of things you can do to ensure prompt attention to your problems or concerns:

1. If you are concerned about any aspect pertaining to a specific course, you are urged to address these concerns with the appropriate instructor as early as possible in the term.
2. Concerns about academic standing, general curricular issues or program operational matters should be brought to the attention of the Program Director.
3. Queries or concerns about School-wide policies or procedures should be directed to the Chair.

4. You may wish to discuss a problem with your class representative, who has the responsibility for voicing collective concerns to the appropriate faculty.
5. Meetings of Departmental Council are an appropriate forum for discussing concerns of a general nature. Through your class representative or the Council Chair, you are welcome either to request a meeting of the Council or to propose that an item be added to the agenda of the next meeting.
6. If you are experiencing personal problems you are advised to consult with your **Program Director**. You may also wish to seek the expert assistance of Student Services (3rd floor, Jorgenson Hall) or the Centre for Student Development and Counselling (4th floor, Jorgenson Hall) or to discuss your problem with a representative of the Ryerson Student's Union.

EMAIL POLICY



Ryerson requires that any official or formal electronic communications from students be sent from their official Ryerson E-mail account.

APPEALS



If, during the semester, students experience medical or compassionate circumstances which may later affect their academic standing, it is the students' responsibility to bring the situation to the attention of the director of the program at the earliest possible time.

Procedure

In keeping within the Appeals Policy approved by Academic Council, the Theatre School uses the following procedure for dealing with appeals;

A student may appeal:

- a grade or grades without reference to a promotion status

- a grade or grades and the status based on the grade(s)
- a promotion status without reference to a grade or grades.
- if a promotion status only is appealed, by implication the Appellant accepts the grade(s) upon which the status was based.

A student who is dissatisfied with a grade is invited as a matter of policy to discuss this grade with the faculty member(s) who evaluated the student's work.

At this stage, it needs to be stressed, there is no appeal. A student consulting with a faculty member about a grade simply would be attempting to understand the basis of the grade and might present a case to change the grade. During the informal discussion of a grade with a faculty member a student is entitled access to all of his/her graded marks in the faculty member's possession.

After discussion of the grade with the faculty member, if the student continues to be dissatisfied, the student should first read the Academic Appeals Procedure form available in the Chair's office, and then consult with the Chair.

If no solution is reached informally, the student may then launch a formal appeal at the departmental level. This must be done in writing within five weeks following grade reporting at the end of each term. The specific deadline for each year is listed in the Calendar.

A student who has been required to withdraw may appeal his/her promotion status by appealing to the Department Chair.

Grounds for Appeal

There are two general grounds for appeal:

- a. On the merit of a students work
- b. On grounds of compassion, course management, prejudice, and/or procedure.

The central principle in all grade appeals based on the merit of a students work shall be the reassessment of this work by a faculty member or members capable of such reassessment. The Chair will select appropriate faculty. The grade assigned on reassessment will be

binding, and the grade change could be higher, lower, or no change at all from the original.

Appeals based on grounds of compassion, course management, prejudice and/or procedure shall be decided by a committee of the department consisting of the Chair and one or more members of faculty.

Formal Process



- Appeals shall be in writing, and shall be dated and receipted in the Chair's office.
- Responses to all appeals shall be in writing. If an appeal is denied, the written response will describe the procedure followed in consideration of the appeal and identify the members of faculty involved in the decision. Reasons for denial of the appeal must be given.
- Students dissatisfied with the Chair's ruling, may follow further steps as outlined in the Calendar.

THEATRE SCHOOL HARASSMENT GUIDELINES

The Theatre School's Harassment Guidelines are an elaboration of Ryerson's official Harassment Policy and contain within them all of the principles, policies, definitions and procedures of the latter.

Ryerson's policy is based on the Ontario Human Rights Code, which specifically prohibits discrimination on the grounds of race, ancestry, place of origin, colour, ethnic origin, citizenship, creed, sex, sexual orientation, age, record of offences, marital status, family status, and handicap. The University defines harassment thus:

One or a series of unwanted, unsolicited remarks, behaviours or communications in any form, which has the intent or effect of:

a) Creating an intimidating, hostile, or offensive psychological or emotional climate for work or study

and/or

b) Undermining work/academic performance

and/or

c) Preventing or impairing full and equal enjoyment of employment/educational services, benefits, and/or opportunities.

The Theatre School will enforce Ryerson's Harassment Policy in all respects. However, the School recognizes that harassment is a complicated matter and that the potential for misunderstanding and misinterpretation may be greater within a theatre or dance program. Therefore, the School has developed these guidelines to assist our mutual understanding of what does, and what does not constitute harassment within the School's classroom, studio, and production environments.

The Theatre School affirms the following principles:

1. The performing arts portray, interpret and magnify life in all its dimensions. Both the lighter and the darker sides of human nature co-exist inevitably on the stage as they do in life, wherein beauty, nobility and romance are intertwined with violence, madness, perversion, oppression, etc. It is intrinsic to training in theatre and dance that we explore such dimensions. Performing artists must cultivate within themselves the imagination and emotional depth required to internalize and simulate these dimensions as well as the capacity and techniques needed to arouse a powerful empathetic response from an audience exposed to them. Consequently, issues of sex, race, violence etc. and the emotions they arouse will inevitably be explored in the course of our instruction and studio work.

2. The prospective theatre and dance professional must learn in an environment that encourages him/her to explore these dimensions freely. It is in the nature of artistic work to challenge, to doubt, to expose our most cherished values to ridicule - in short, to make us uneasy. The Theatre School places an extremely high value on the free exercise of artistic expression, even when the content or mode of expression may cause discomfort and perhaps even outrage.
3. Producing and performing theatre and dance, and professional training in these areas, necessitate a degree of physical contact between participating students, and between students and faculty, that would be unacceptable in most other social and educational situations. Students will touch each other routinely while partnering in Dance, and while engaged in choreographic or improvisational work in Acting or Dance. Scene work will also bring students into close physical contact, including various degrees of simulated intimacy. In Acting and Dance classes, students will be touched by faculty in the diaphragm, upper and lower rib cage, abdomen, sternum, spine, back, inner and outer thigh, shoulders, posterior, limbs, neck and head. In addition, costume measurements and fittings will require that wardrobe faculty and students touch performing students in a variety of places.
4. Theatre School faculty endeavour to teach students, through the development of technique, communicate emotional content compellingly on the stage. This work required motivational teaching and adherence to rigorous standards. Consequently faculty may at times be vocally demanding. It is important that we distinguish between exhortation, constructive verbal criticism and the imposition of reasonable demands on the one hand, and derogatory language, including harassing language, on the other.

A shared appreciation for the principles outlined above will enable faculty and students to proceed with their work in a mutually respectful and enlightened environment, free of the potential for confusion between harassing behaviour and the necessities of artistic training. Often the difference between the two will be a matter of *purpose or intent* (e.g. a hand on the buttocks may serve a legitimate

pedagogical purpose; on the other hand it could be a form of unwanted sexual attention). Since *intent* is open to interpretation, the Theatre School has established the following procedures to clarify the nature of potentially ambiguous teaching and learning practices.

- A) It is the obligation of each faculty member to familiarize students with the nuances of their personal pedagogical style and methodology.
- B) Students may reasonably expect to be advised of the purpose and parameters of any teaching mode or studio exercise where physical contact is likely to occur, and faculty will be responsible for imparting this information.
- C) Where a student engaged in character exploration intends to portray a character involved in harassing behaviour (e.g. uttering racial slurs, making sexually aggressive gestures, behaving in a physically violent manner, etc.), and such behaviour is to be directed toward non-participating class members, he/she must inform the class of this intention prior to the start of the work. When a student fails to so notify the class, it will be the instructor's responsibility to interrupt the work, to remind the student of his/her obligation to inform the class, and to allow any class member who may wish to leave the room. If the instructor believes the student's work to be offensive to a majority of the class, he/she has the right and responsibility to stop the work.
- D) Students participating in improvisation or Scene work, in other words students who are interacting *in character*. However, the instructor will warn students whose harassing behaviour appears to have moved *outside character*.
- E) No student will be required to disrobe completely in front of another person. Nudity in rehearsal or performance is permissible, provided it is voluntary on the part of the student and approved as artistically and educationally appropriate by the student's academic program. The School's official policy on nudity is stated below:

F) If touching during the course of instruction is upsetting to a student, he/she is encouraged to discuss with the instructor ways to reduce the discomfort.

No policy can envision all the problematic situations that may occur. Harassment, as we have said, is a complicated matter, particularly in an environment that teaches individuals to evoke and explore raw human emotions and transform them into art. Our goal through discussion and clearly established guidelines is both to minimize the potential for harassment within our midst and to safeguard artistic and academic freedom.

Nevertheless, harassment remains an all-too-prevalent fact of life. In the event that you experience such behaviour, you are encouraged to contact the Complaints Officer of Ryerson's Discrimination & Harassment Prevention Services. In the event that you are unsure whether an incident constitutes harassment, you are welcome to seek clarification from your Program Director, the Chair, or the Complaints Officer.

Note: While harassment complaints are rarely vexatious or frivolous (claiming harassment where none exists) it is important to note the Ryerson's policy provides for disciplinary actions for complaints of this nature and such transgressions will be treated seriously.

STUDENT RIGHTS AND RESPONSIBILITIES

(Approved at Academic Council – April 1, 2003)

As a student at Ryerson University, you have the right to:

- ◆ enjoy all rights and freedoms recognized by law;
- ◆ a learning environment that is safe, free from harassment and discrimination;
- ◆ a learning environment which is characterized by mutual respect and civility;

- ◆ a learning environment that, while safeguarding dissent, is free from interference and disruption;
- ◆ an environment which ensures that administrative decisions are made, or actions taken, with fair regard for the known and legitimate interests of students;
- ◆ an environment where adequate measures are taken to protect the security of students on University property;
- ◆ the right to complain without fear of reprisal;
- ◆ access facilities as a University community member upon payment of any required fees;
- ◆ receive information at the commencement of each course, including:
 - the instructor's name;
 - office location;
 - hours and Ryerson telephone number;
 - a course description;
 - a list of course assignments, tests and approximate deadlines;
 - a marking or evaluation scheme;
 - a statement of the teaching mode(s);
 - a provision that planned alteration in the list of course assignments, tests, approximate deadlines, and in the marking or evaluation schemes shall be presented in class prior to being implemented;
- ◆ have academic work judged solely on its merits;
- ◆ appeal grades and/or academic standing;
- ◆ confidentiality of your student information, records and subject to Ryerson's academic regulations and procedures; Ryerson's research policies and procedures; and the provisions of the Student Code of Academic Conduct and the Student Code of Non-Academic Conduct;

- ◆ participate in University governance through elected representation to the Department/School Councils, Academic Council and the Board of Governors;
- ◆ refuse to participate as subjects in research and experiments without penalty;
- ◆ conduct research and to publish, discuss and exchange findings, subject to published University regulations that may apply.

As a student at Ryerson University, you have the responsibility to:

- ❖ abide by federal, provincial and municipal statutes in addition to University policy;
- ❖ treat all members of the community, including faculty, staff and fellow students, with respect;
- ❖ not falsely or maliciously allege charges/offenses under the regulations of the Student Code of Academic Conduct and the Student Code of Non-Academic Conduct
- ❖ refrain from behavior, which you know, or ought reasonably to know, obstructs teaching, learning, evaluation, research, administration and the other usual or authorized activities of the University;
- ❖ conduct and activities likely to endanger the health or safety of yourself or another person;
- ❖ assault or the threat of assault to another person; or,
- ❖ behaviour that you know or ought reasonably to know would cause another person to fear bodily harm, or that may endanger personal wellbeing or may obstruct the teaching and/or learning process.
- ❖ unwelcome or persistent behaviour (e.g. personal harassment) that you know, or ought reasonably to know, would cause another person to feel humiliated, demeaned or intimidated or which may obstruct the teaching, learning and/or work process of another person and which includes, but is not limited to, hazing and aggressive religious recruiting;

- ❖ using the university's computing, telephone, mail and/or other university communication systems to convey nuisance or other objectionable messages which may endanger the personal well-being of another person or which may obstruct the teaching, learning and/or work process of another
- ❖ treat University facilities and equipment with respect;
- ❖ familiarize yourself with relevant University policy, such as the policy on Academic Consideration and Appeals, the Student Code of Academic Conduct, the Student Code of Non-Academic Conduct, the Examination Policy, and the Discrimination and Harassment Prevention Policy, etc;
- ❖ respect posted hours and limits on entry where such conditions exist;
- ❖ not destroy, tamper with, unlawfully access or limit the access of others, remove, possess, or knowingly create a condition which endangers or threatens destruction or damage, of property not your own, including, but not limited to, library materials, computing facilities, telecommunications systems and emergency telephone systems;
- ❖ abide by the university's policy and guidelines related to all university computing and networking facilities;
- ❖ not remove, possess, maliciously engage, or tamper with university fire protection equipment, or security and safety systems.
- ❖ evacuate the buildings during fire alarms or other emergencies as instructed by Ryerson Security.
- ❖ obtain and maintain a Ryerson University e-mail account if you are a full or part-time undergraduate or graduate student;
- ❖ ensure that your guests abide by University policy;
- ❖ show your Ryerson identification card, or photographic identification and a copy of your registration form, upon request by Ryerson Security or other Ryerson employee.



ELECTRONIC DEVICES IN CLASSROOM

4.1 Electronic communication/music devices such as cell phones, PDA's, BlackBerry's, iPods, etc, are not allowed to be in view and/or operational in the classroom at any time. The only exception is for devices as authorized by the Access Centre

4.2 The use of personal computers in the class is a privilege not a right.

The privilege is granted as long as the student is using the computer only to take notes for the material of the class, or any other use as directed by the instructor.

4.3 The privilege can be revoked if a student uses a computer for any other purpose: homework for other courses, accessing the internet, engaging in email, playing computer games, watching movies, etc. These activities are distracting to the other students in the class and are disrespectful of the learning and teaching process.

4.4 If the student is found to be doing any of the activities listed in 4.3, when asked by the instructor, the student will provide identification and will meet with the instructor immediately after the class, to explain her/his actions. The instructor, at her/his discretion, will send the student an email explaining to the student that if there is a second violation of the policy, the student will lose the privilege of using a computer in the class and may be subject to the penalties of non-academic misconduct. After a second infraction, the student will lose the privilege of using a computer in the class for the rest of the term, may be asked to leave the room for the duration of that class, will be asked to explain her/his behavior in person to the Chair, and may be subject to the penalties of non-academic misconduct.

FACULTY OF COMMUNICATION & DESIGN

About the Faculty of Communication & Design (FCAD):

The Faculty of Communication & Design attracts talented students from across the country and around the world to its programs in media, design, and fine arts. The Faculty includes the Schools of Journalism, Fashion, Image Arts, Theatre, Graphic Communications Management, Radio and Television Arts, Interior Design, and the Department of Business and Technical Communication. An intensive curriculum combines in-depth professional practice with theory and contextual studies, emphasizing experiential learning in and beyond the classroom. Each of the Faculty's programs enjoys a strong reputation and provides much of the new talent for Canada's cultural and communications fields.

To learn more about FCAD, go to www.ryerson.ca/fcad. The website features a message from the Dean, Dr. Daniel Doz, a contact directory, information for current students and announcements related to School events such as upcoming performances, exhibitions, festivals and shows; student and faculty achievements are also featured. If you have an event or achievement that you would like featured on the website, please contact Gillian Mothersill, Associate Dean at gmothersill@ryerson.ca

*The important thing is this: To be able
at any moment to sacrifice that which
we are for what we could become.*

~ Charles DuBois