A.C.T. takes seriously the safety and health of our students, faculty and staff. As an institution, we will continue to work in compliance with local, state and federal mandates regarding re-opening as related to the COVID-19 pandemic. There is an interdepartmental modified operations committee that meets frequently to monitor any ongoing safety guidelines. This committee consists of the General Manager, Human Resources Director, Human Resources Manager, Director of Production, Mainstage Production Manager, Conservatory Production Manager, Facilities & Operations Manager, Director of Ticketing & Sales Operations, Audience Services Manager, Company Manager, Director of Education and Community Programs, Director of the MFA, Director of the Conservatory, Director of Studio ACT, Director of the Young Conservatory and IT Director. This team will communicate any changes to policies and procedures related to A.C.T.’s efforts to decrease COVID-19 transmission.

The program will be taught in-person, or, should COVID-19 Pandemic protocols dictate, taught through online learning, or, when it is safer to do so, through a combination of online learning and in-person instruction.

Should students or faculty have questions or concerns about procedures and protocols related to COVID-19 they should contact the director of the conservatory, Peter J. Kuo pjkuo@act-sf.org.
Note: The program will be taught in-person, or, should Covid-19 Pandemic protocols dictate, taught through online learning, or, when it is safer to do so, through a combination of online learning and in-person instruction.

2021-22 MFA PROGRAM ACADEMIC CALENDAR (v.7.21.21)

Aug. 16, 2021: Registration, orientation and classes begin.
Sept. 6, 2021: Labor Day Holiday (there may be one afternoon or evening class)
Oct. 25 – Nov. 6, 2021: Creativity Expo/Staged Reading Weeks
Nov. 8-24, 2021: Sky Festival Weeks
Nov. 25–26, 2021: Thanksgiving Holiday*
Nov. 29 – Dec. 12, 2021: Clown Show/Workshop Weeks
Dec. 13–17, 2021: Evaluation/Workshop Week*
Jan. 3, 2022: Second term starts
Jan. 17, 2022: Martin Luther King Day observed (there may be evening rehearsals/class)
Feb. 21, 2022: Presidents' Day observed (there may be evening rehearsals/class)
Feb. 21 – Mar. 27, 2022: MFA3 Winter Play & Community Tour Weeks
Mar. 28–Apr. 1, 2022: Spring Break
**Apr. 18 – June 5, 2022: MFA3 Spring Play (**Table-work may begin prior to In-Person Showcase week)
Apr. 23 – May 1, 2022: Potential In-Person Showcase Travel Week
May 23 – 27, 2022: Evaluation week
May 27, 2022: Last possible day of project performances
Commencement—TBD week of May 23.

*Instruction continues until 9:30 p.m. before all holiday breaks. No early departures.

ADMINISTRATIVE PHONE NUMBERS AND EMAIL ADDRESSES

Pam MacKinnon, Artistic Director—439-2365 pammackinnon@act-sf.org
Jennifer Bielstein, Executive Director—439-2366 jbielstein@act-sf.org
Peter J. Kuo, Director of the Conservatory, Title IX Deputy—439-2368 pkuo@act-sf.org
Danyon Davis, Director of the MFA Program—439-2308 ddavis@act-sf.org
Jack F. Sharrar, PhD, Director of Academic Affairs – 439-2412 jsharrar@act-sf.org
Jerry Lopez, Director of Financial Aid – 439-2411 jlopez@act-sf.org
Charlotte Brockman, Conservatory Manager—439.2405 cbrockman@act-sf.org
Jill MacLean, Young Conservatory Director —439-2440 jmaclean@act-sf.org
Mark Jackson, Director Studio A.C.T. – 439-2486 mjackson@act-sf.org
Christopher Herold, PhD, Summer Training Congress Director – 439-2316 cherold@act-sf.org
Alejandra Maria Rivas, Conservatory and School & Community Programs Associate— 439-2426 arivas@act-sf.org
Sophia Nguyen, Conservatory Associate, Y.C. and Studio A.C.T. – 439-2444 snguyen@act-sf.org
Mike Anderburg, Conservatory Production Manager – 439-2419 manderburg@act-sf.org
Ariana Johnson, Associate Producer – 439-2453 ajohnson@act-sf.org
Joseph Tally, Head Librarian – 439-2432 jtally@act-sf.org
Amanda Rocuzzo, Interim A.C.T. Human Resources Director, Title IX Coordinator—439-2465 arocuzzo@act-sf.org
Ning Xiao, Controller – 439-2484 nxiao@act-sf.org
CONTENTS v. 6.28.21

Conservatory policies and procedures are contained in the handbook, in the pamphlet Lean Forward, and in the Professional Training Programs Bulletin. The administration and faculty may adopt additional policies and procedures during the year, which will go into effect as soon as they are published throughout the conservatory.

A.C.T.'S PURPOSE, MISSION, AND VISION .................................................................................................................. 4
MFA PROGRAM STATEMENT OF PURPOSE ............................................................................................................... 4
MFA PROGRAM CORE VALUES ....................................................................................................................................... 4

I. ACADEMIC POLICIES AND INFORMATION .............................................................................................................. 5
A.C.T. READINESS: the Four Corner Stones .................................................................................................................. 5
PREPARING FOR CLASS: Required Equipment/Materials/Textbooks .............................................................................. 6
READING LIST .............................................................................................................................................................. 7
THE MELISSA Y. SMITH LIBRARY: Sylvia Coe Tolck Collection .................................................................................. 7
ACADEMIC FREEDOM ................................................................................................................................................... 8
STANDARDS FOR APPROPRIATE STUDENT BEHAVIOR ............................................................................................ 8
TUTORIALS .................................................................................................................................................................... 9
STUDENT ADVISING ................................................................................................................................................... 9
SCHEDULING/CLASS AND REHEARSAL TIMES SCHEDULING ................................................................................. 9
STUDIO SPACE FOR REHEARSAL AND OUT-OF-CLASS-WORK .............................................................................. 9
STUDENT LOUNGE ....................................................................................................................................................... 10
COMPUTERS ............................................................................................................................................................... 10
VISITORS ...................................................................................................................................................................... 10
A.C.T. REVIEW POLICY ............................................................................................................................................... 10
VISITING A.C.T. PROFESSIONAL REHEARSALS .................................................................................................. 10
SATISFACTORY ACADEMIC PROGRESS: Curriculum, Attendance Policy ................................................................. 11
OPEN CLASS AND FINAL PRESENTATIONS ................................................................................................................. 13
WRITTEN EVALUATION/GRADING ............................................................................................................................ 13
CHANGE OF GRADE PROCEDURE .............................................................................................................................. 14
ACADEMIC WARNING/DISMISSAL AND APPEAL PROCESS ................................................................................... 14
RE-ENTRANCE FOLLOWING WITHDRAWAL ................................................................................................................. 15
STUDENT PERFORMANCE EXPERIENCES AT A.C.T. ................................................................................................. 15
WORKING OUTSIDE OF A.C.T.: AUDITIONING, PERFORMING and EMPLOYMENT ............................................ 15
WHILE TRAINING ...................................................................................................................................................... 16
CITIZEN ARTIST OPPORTUNITIES IN THE EDUCATION DEPARTMENT ................................................................ 16

II. NONACADEMIC POLICIES AND INFORMATION .................................................................................................... 16
STUDENT REPRESENTATIVES ....................................................................................................................................... 16
COMMITEMENT TO DIVERSITY .................................................................................................................................... 16
“CREATING SPACE FOR GENDER DIVERSE THEATER” and “A GUIDE TO PRONOUNS IN THE THEATRE” ................................................................................................................................. 17
EQUITY, DIVERSITY, AND INCLUSION COUNCIL (EDI) ............................................................................................. 17
NONACADEMIC STUDENT CONDUCT CODE AND DISCIPLINARY AND APPEAL PROCEDURES ...................... 17-23
UNLAWFUL HARASSMENT & DISCRIMINATION ........................................................................................................... 23
WORKPLACE OR SCHOOL BULLYING .......................................................................................................................... 24
ANTI-HAZING POLICY ................................................................................................................................................ 25
TITLE IX COMPLIANCE ............................................................................................................................................... 25
SEXUAL ASSAULT POLICY and VIOLENCE AGAINST WOMEN ACT (VAWA) ..................................................... 26
Consent ...................................................................................................................................................................... 27
Bystander Intervention ............................................................................................................................................... 27
Complaint Procedures ........................................................................................................................................ 28
APPENDIX

III. GENERAL INFORMATION AND POLICIES

REGISTRATION/ ORIENTATION/ START OF CLASSES ............................................. 36
CONSERVATORY OFFICE HOURS and BUILDING SECURITY ................................ 37
LOCKERS .................................................................................................................. 37
PERSONAL & EMERGENCY CONTACT INFORMATION ........................................ 37
STUDENT IDENTIFICATION CARDS ..................................................................... 37
POLICY ON NUDITY IN CONSERVATORY PRODUCTIONS ................................. 38
PHOTO/VIDEO POLICY ............................................................................................ 38
TUITION & FEES ...................................................................................................... 38
STUDENT STATUS, LOAN DEFERMENTS, and ENROLLMENT ......................... 39
ACADEMIC TRANSCRIPTS ..................................................................................... 39
FINANCIAL AID PROBATION POLICY ................................................................. 39
TAXPAYER RELIEF ACT OF 1997 .......................................................................... 40
FAMILY EDUCATIONAL RIGHTS and PRIVACY ACT OF 1974, AS AMENDED .... 40
LEAVE OF ABSENCE ............................................................................................... 40
WITHDRAWAL and REFUND POLICIES ............................................................. 40
HOUSING INFORMATION ....................................................................................... 41-44
VOTER REGISTRATION .......................................................................................... 44
PARKING .................................................................................................................. 44
COMPLIMENTARY TICKET POLICY FOR A.C.T. PRODUCTIONS ................... 45-46

IV. HEALTH AND SAFETY POLICIES AND INFORMATION

GOOD HEALTH CERTIFICATION and SPECIAL NEEDS .................................... 47
EMPLOYEE ASSISTANCE PROGRAM (EAP) ............................................................ 47
INJURY and ILLNESS PREVENTION PLAN/EMERGENCY ACTION PLAN .......... 48
EMERGENCY RESPONSE, EVACUATION PROCEDURES, TIMELY WARNINGS ... 48-49
INSURANCE, ACCIDENT REPORTS AND FIRST AID SUPPLIES ....................... 49
CAMPUS SECURITY POLICIES AND PROCEDURES .......................................... 50
  Reporting Crime ..................................................................................................... 50
  Campus Guards (Ambassadors) ............................................................................ 51
  Crime Awareness .................................................................................................. 51
  Safety Tips for Central Market Facilities ............................................................. 51
  Emergency Contact .............................................................................................. 52
  Injury ..................................................................................................................... 52
  Missing Person ...................................................................................................... 52
  Megan’s Law ......................................................................................................... 52
  Background Checks .............................................................................................. 52

APPENDIX A: CORE LEARNING VALUES FOR TAKING CLASS AND REHEARSING AT A.C.T. .............................................................. 53
APPENDIX B: STUDIO USE RULES ....................................................................... 54
APPENDIX C: ONLINE LEARNING—STUDENT GUIDELINES AND ETIQUETTE ................................................................. 55
APPENDIX D: “CREATING SPACE FOR GENDER DIVERSE THEATER” and “A GUIDE TO PRONOUNS IN THE THEATRE” ................. 56-58
APPENDIX E: EQUITY, DIVERSITY, AND INCLUSION COUNCIL (EDI) .................. 59
APPENDIX F: COPYRIGHT COMPLIANCE POLICY AND PEER-TO-PEER FILE SHARING POLICY .......................................................... 60-63
APPENDIX G: CONTROLLED SUBSTANCES—USES & EFFECTS/ FEDERAL TRAFFICKING PENALTIES ................................................. 64-65
APPENDIX H: READING LIST ................................................................................ 66
A.C.T.’S PURPOSE, MISSION, AND VALUES

**Purpose** - American Conservatory Theater is an essential gathering place that brings artists and communities together to inspire and provoke.

**Mission** - American Conservatory Theater’s Mission is to:
- Engage the spirit of the San Francisco Bay Area
- Activate stories that resonate
- Promote a diversity of voices and points of view
- Empower theater makers and audiences to celebrate liveness

**Values** - American Conservatory Theater values:
- **Inclusion**: We see as essential, and embrace a diversity of voices and perspectives in all that we do. Transparency, collaboration, trust and respect are core.
- **Transformational Learning**: We value continuous evolution of ourselves, our art form and our community. We are open to change, surprise, risk and the best ideas.
- **Participation**: We are invested in all who engage and collaborate in our work—artists, audiences, staff, students, volunteers, donors, and the community as a whole.
- **Rigorous Fun**: We are serious about the impact of our work and simultaneously experience joy in what we do.

The A.C.T. Master of Fine Arts Program is for individuals who, after serious consideration and self-evaluation, have chosen acting as a profession. This highly competitive graduate program offers a rigorous three-year course of training designed to educate and stimulate the most creative, promising young actors, who are selected through nationwide auditions.

The curriculum in the MFA Program combines comprehensive actor training with the rehearsal and performance of classical and contemporary works. A.C.T. believes that actors who recognize a relationship between new and classical work, and who have an intellectual and visceral grasp of dramatic literature, are uniquely prepared to collaborate in and support the development of new dramatic forms. These are the individuals who will go on to energize and advance the art of performance—and who will ensure the future of theater in America.

Our place at the center of a renowned professional theater company, as well as our urban location in San Francisco, enriches every aspect of the program, bringing students of diverse backgrounds into close contact with dynamic writers, directors, designers, and actors of varied theatrical traditions. Through exposure to professionals at work, our MFA Program actors explore how drama informs the life of a community, and how, in turn, the life of a community inspires its theater.

MFA PROGRAM STATEMENT OF PURPOSE

MFA PROGRAM CORE VALUES

- **Artistry**: We give A.C.T. actors a solid foundation in the skills essential to the craft and art of acting: knowing how to read and analyze a play, as well as learning how to develop their emotional, physical and vocal expression.
- **Integrity**: We train A.C.T. actors to be authentic, open, and communicative in their approach to the creative process. They set a standard for what it means to be a professional, working actor in all phases of theater making—from
development through rehearsal and performance. Their honesty, resiliency and resolve are vital to their creative process and heighten the full realization of their innate talents.

- **Imagination**: We teach A.C.T. actors to explore and release their unique creativity, so they can bring a character fully to life, with vocal and physical specificity, within the given circumstances of a play. A.C.T. actors transform our expectations of what theater can be.

- **Collaboration**: We believe the essence of theater is ensemble: actors offering themselves to one another in the creation of a dynamic work of art. A.C.T. actors are courageous, generous, innovative, receptive, and professional in their approach to bringing a story to life before an audience—an audience that is an essential partner in the collaborative process.

- **Community**: A.C.T. is a place to train with artists who are at the forefront of shaping the future of American theater—a theater that is passionate about the larger conversation between a play and its audience. A.C.T. artists are citizens of the world who believe that theater strengthens the invisible bonds that connect us as human beings and brings us closer to our own humanity. We believe that theater must be relevant and resonant within society and that it must serve as a beacon for equity, diversity and inclusion. Through the shared experience of live theater, A.C.T. actors build civic relationships that engage their communities in meaningful, productive conversations about our world.

### I. ACADEMIC POLICIES AND INFORMATION


The director of the MFA program oversees all aspects of the Master of Fine Arts program, including curriculum cultivation, student wellness and grievances, artistic and casting decisions on MFA productions, as well as ensuring all Covid health and safety compliance measures are met by MFA students and faculty. This role works closely with the director of the conservatory. Within the MFA program, the director of the conservatory serves as the deputy coordinator for Title IX compliance, as well as the final authority on tuition payment plans, media authorization and matters pertaining to intellectual property. Additionally, the director of the conservatory facilitates interdepartmental dialogue on MFA matters.

**A.C.T. READINESS: THE FOUR CORNERSTONES**

The overarching goal of training in the MFA Program is the achievement of “readiness” to perform at the American Conservatory Theater. To this end the institution has set four cornerstones of A.C.T. readiness:

- **Expressivity**: the ability to demonstrate dynamic range in voice, movement, and speech
- **Professionalism**: the ability to work with integrity and purpose
- **Collaboration**: the ability to build ensemble and support the creative/artistic process
- **Transformation**: the ability to transcend self, imagine and develop a character fully

Integral to the four cornerstones are the five core learning values, the practice of which enables students to become A.C.T. ready by the fall of their third year. These values are: Preparation • Participation • Imagination • Perseverance • Play.

The four cornerstones—as well as the five core values—are taught and championed through a training curriculum that is divided into five major subject groups: Acting • Voice & Text/Dialects • Movement • Humanities • Rehearsal & Performance. (Also see Appendix A: Core Learning Values for Taking Class and Rehearsing at A.C.T., p. 53)
PREPARING FOR CLASS

Required Equipment/Materials

The following is a list of required equipment, which you must provide for yourself, most of which you should already have.

All Students

In the event of online learning the following will be required:

- Laptop with web conferencing capability (webcam, speakers & microphone)
- Stable internet connection (WiFi)

For on-camera acting classes and workshops the following is required:

- Good Quality Camera (smartphone camera okay so long as good quality)
- Tripod
- Plain Wall or backdrop

Recommended:

- Ring light
- Separate microphone

The following items are also needed:

- Towel and water bottle
- Close fitting, non-restrictive attire is encouraged for movement class; shorts and sweatpants are permitted (nothing baggy). All colors are permitted, solid colors are preferred; please refrain from wearing busy patterns or logos
- Yoga mat
- A small hand mirror for speech work
- Split, rubber-sole jazz shoes for scene and project rehearsal
- MFA2s: thin leather gloves (a la baseball gloves) are a recommended option in order to maintain a better grip on swords in MFA2 Armed Combat (the gloves also help protect the equipment from sweat). The gloves should NOT be thick or padded, in order to maximize the contact between the hand and the weapon.
- MP3 recorder of good clarity for speech/dialect work
- A standard edition of the complete works of Shakespeare with good notations (Arden, Bevington, Cambridge, or Riverside Edition). This must be a hard bound copy. Although you may use a digital version in addition to your paper copy, if you wish.
- A good dictionary (preferably hardbound, like Merriam-Webster’s Collegiate Dictionary)
- San Francisco Public Library Card (apply on-line here).

Males Students

- T-shirts or tank tops,
- A dress jacket/sports coat and tie for scene and project rehearsal
- Dark hard-sole dress shoes for scene and project rehearsal (in addition to jazz shoes)

Female Students

- T-shirts, tank tops
- A knee to mid-calf rehearsal skirt for scene and project work
- Low-heel character shoes, such as Capezio #450, 650, or 828 for scene and project rehearsal
- A black or white Renaissance corset for scene and project work.

Non-binary or Gender Non-conforming Students should provide rehearsal clothing that fulfills the binary gender of characters they are most comfortable portraying.
Textbooks/Classroom Materials

You will be asked to purchase textbooks and additional classroom materials as required by individual teachers. A listing of required textbooks and class materials will be emailed to you in advance or announced by your teacher, as needed. New and used textbooks may be obtained via web-vendors, or through local booksellers.

As part of A.C.T.’s commitment to becoming an inclusive and anti-racist organization, students are encouraged to consider Marcus Books (3900 Martin Luther King Jr. Way, Oakland, CA) for their textbook needs. As the nation’s oldest Black-owned independent bookstore, Marcus Books carries a range of materials that can be shipped directly to you, or you can arrange to pick-up in store.

Another local bookstore available to you is Green Apple Books, (506 Clement St., San Francisco, CA). Websites for these local bookstores as well as other online vendors:


Reading List

During registration week, students in each year are given a diagnostic test based on the selected listing of plays that they received earlier in the summer. The short test will consist of a series of objective questions, short answer items, and an essay. This test is used to encourage students to read broadly and give critical thought to key readings in dramatic literature. The test is not used to determine a student’s advancement in the program.

Beyond the summer reading list, students in the MFA Program should have a general knowledge of somewhere in the vicinity of 200 plays by the time they have finished their studies at A.C.T. In Appendix H, p. 69, you will find a list of representative plays from the world repertory—plays that show up onstage or are referred to with consistent frequency. These are plays that a conscientious practitioner of theater might be expected to know.

This list is in no way meant to be a canon, nor is it complete and sufficient. It reflects personal choices and unacknowledged prejudices. This list is meant simply as a starting place from which you should continue building your own list. The plays you add should reflect your own personal tastes, passions, interests, and commitments. The main thing is to read widely and to read well.

APPENDIX H, P. 69, ALSO CONTAINS A RECOMMENDED READING LIST OF BOOKS ON ACTING, DIRECTING, AND DRAMATIC THEORY THAT WILL SUPPLEMENT YOUR THREE YEARS OF TRAINING.

THE MELISSA Y. SMITH THEATER LIBRARY, SYLVIA COE TOLK COLLECTION

The Melissa Y. Smith Theater Library, Sylvia Coe Tolk Collection is located in the Geary Theater complex. Students may access this building through the stage door entrance.

Regular Library Hours are*:

- Mon, Wed, Fri: 10a - 4p
- Tue, Thurs: 12p - 5p

Students may also request holds on books for pick up by emailing requests to Joseph Tally, Head Librarian jtally@act-sf.org.

Books are to be returned on time. Unreturned books will result in fines and a loss of privileges. If you have overdue books at the time of graduation or you owe money for fines, you may not receive the hard copy of your diploma until you are in good standing with the library. In addition, a hold will be placed on your transcripts until you are in good standing.
The Library licenses several online databases which provide access to thousands of plays and books in full text, as well as hundreds of hours of streaming video of both classic and contemporary plays. The databases are protected and require login by patrons. The Library will provide the usernames/passwords necessary to qualified patrons.

*Additional evening and weekend hours may also become available during other conservatory program sessions. Students may also request special visits to browse by emailing Head Librarian in advance to set appointment.

**ACADEMIC FREEDOM**

Students should know that their teachers and A.C.T. have adopted and support the following statement on Academic Freedom:

(A) Faculty have the freedom to examine all pertinent data, to question all assumptions, and to be guided by all relevant evidence. Teachers are entitled to freedom in the classroom in discussing their subjects, but teachers should be careful not to introduce into their teaching controversial matter that is not related to their subjects.

(B) Faculty are entitled to freedom in research and in the publication of the results, subject to the adequate performance of their other academic duties.

(C) Faculty are citizens, members of a learned profession, and officers of an educational institution. When they speak or write as citizens, they should be free from institutional censorship or discipline, but their special positions in the community impose special obligations. As persons of learning and educational officers, they should remember that the public might judge their profession and their institution by their expression. Hence, they should exercise appropriate restraint, should show respect for the opinions of others, and should make every effort to indicate that they are not institutional spokespersons.

**STANDARDS FOR APPROPRIATE STUDENT BEHAVIOR**

All students in A.C.T. programs are expected to conduct themselves in a manner conducive to an environment of positive learning.

**Respect, courtesy, and care are mandatory** in the halls, in studio (including online classrooms), and in rehearsal and performance. See Appendix C: ONLINE LEARNING—STUDENT GUIDELINES AND ETIQUETTE, p. 55.

- Because actor training is experiential, sequential, and cumulative in nature, attendance at all sessions is essential.
- Being on time and prepared to work for all classes is mandatory.
- Stay in the room or on camera, unless the teacher, director, or stage manager excuses you. Breaks are scheduled between classes and during rehearsal.
- All must work to maintain an atmosphere of focus, attention, and discipline. Learning occurs through observing as well as doing. All attention must be focused on the work at hand:
  - Again, be on time.
  - Avoid personal activities that interfere with concentration and energy.
  - Eat beforehand, not in the studio or in the theater.
  - **Turn off all non-essential electronic devices in the studio or online room.** Texting, answering cell phones, or surfing smart phones and iPads, etc. during class or rehearsal is rude and can be demoralizing to your associates; do these activities during breaks outside the studio or online space. To facilitate this policy, production stage managers may collect all cell phones, smart phones, iPads, and other personal electronic devices at the start of rehearsals and return them during breaks, after which they will again be collected.
  - Do not read newspapers, magazines, or books during rehearsal or class.
- Safety is imperative and everyone’s responsibility: Do not cause physical harm to anyone in the course of your work: not another participant, not staff, not yourself.
  - In order to ensure the safety of all, students must alert teachers and directors of any physical limitations they have or medications they are taking that may impact their work.
• Special procedures must be followed in the use of all firearms, weapons, fire, or dangerous substances. Please consult your teacher, director, or stage manager for information regarding these policies.
• Actor training will stretch your boundaries. However, you are the author of your own training: you may say “stop” whenever you feel you cannot pursue a particular line further. At the same time, challenging yourself and saying “yes” to your creative work whenever possible leads to growth. Saying “no” should not be used as an “excuse.”
  ▪ Respect and care for the treatment of your physical environment. Classrooms, rehearsal studios, theater spaces (backstage, onstage, dressing rooms, the house, and the stage management booth), as well as props, set pieces, furniture, and costumes must be treated appropriately.

Faculty members and conservatory administrators handle each student disciplinary problem on a case-by-case basis.

ALSO SEE APPENDIX B: STUDIO USE RULES, P. 54.

TUTORIALS

Students and teachers are encouraged to keep in open communication with one another about their progress together in the course of training. A request for a tutorial may be initiated by the student or a teacher. Requests should be made in advance. Scheduling is at the discretion of the teacher. Once a tutorial is scheduled, it is important that the student and teacher respect each other’s time commitments. If you are unable to meet a tutorial, please contact the teacher at least several hours in advance, if possible.

STUDENT ADVISING

Each year, students are assigned faculty advisors, who meet with them at least twice a semester—or as needed in to assist them with questions concerning their work or the professional life of a theater artist. Appointments to see your advisors should be made in advance. General meetings with faculty should be made by appointment on an individual basis.

Conservatory administrators typically have an open door policy, however as staff continue to work remotely, it is recommended that you make an appointment to be seen. If an emergency arises, however, do not hesitate to contact staff, who will reach out to you as soon as possible.

SCHEDULING

Classes are generally scheduled from 9:00 a.m. to 6:00 p.m., Monday through Friday, with evening classes as required. After the class day ends, you can expect to be called for afternoon or evening rehearsals. Rehearsals may also be held during the day on Saturdays or Sundays. Your outside commitments must be made in such a way as to accommodate these rehearsals. (see policy on “Outside Employment While Training”, page 15). Class and rehearsal schedules are published by end of day each Tuesday, prior to the upcoming week. Students are sent electronic copies of schedules, and hard copies will be posted on-site where appropriate. On weeks for which a holiday falls on a Monday, the following week’s schedule will be published on the Wednesday of that week.

CLASS and REHEARSAL TIMES

Always check the current schedule for your class and rehearsal times. Classes generally commence on the hour or half-hour. From time to time, exceptions will be made, which will be noted in the weekly schedule.

STUDIO SPACE FOR REHEARSAL AND OUT-OF-CLASS WORK

A.C.T. studios are for A.C.T related purposes. Conservatory classes, mainstage rehearsals, and other company activities have priority in the use of studio space. Conservatory management will work with facilities to ensure there are studios reserved for private rehearsal purposes when not needed for other classes or rehearsals. Conservatory manager will communicate private
rehearsal reservation procedures for studios as they become available. When reserving studio space for private rehearsal, there is a half hour limit per person, 1 hour limit for scene work rehearsal.

Students/faculty may be “bumped” if they sign out for more than the allotted time.

When using the studios, please note that normal building operating hours apply. Please follow the "Studio Use Rules" posted in every studio (See APPENDIX B, p. 54). Always check the schedule to see if a room is in use before opening doors.

For more information on studio reservations, contact the conservatory manager.

When using the studios, please note that normal building operating hours apply. Please follow the "Studio Use Rules" posted in every studio (See APPENDIX B, p. 54).

STUDENT LOUNGE

The 9th floor lobby area at 30 Grant is designated as a student lounge available to students across programs between classes. Computers, printer/copier, kitchenette, and other amenities will be prioritized for student use in this lounge. Please take care of your space. Restore the lounge to the condition you found it in. Other lounge areas and quiet spaces may also be available to students, but the 9th floor lobby is especially prioritized for student use.

COMPUTERS AND PRINTERS

Designated student computers and printers will be located in the Student Lounge on the 9th Floor at 30 Grant. Other computers and printers may also be available across the campus (30 Grant, Geary Complex, Strand Theater) but will be prioritized for staff use.

VISITORS

Classes, including online, are not generally open to observation by friends, family, or the public. A.C.T. faculty and administration are welcome and often visit classes; and, from time to time, A.C.T. board members and guests of A.C.T. may observe classes. Visiting classes is always at the discretion of the teacher. If teacher approves, the conservatory manager must be notified so that appropriate protocols may be followed.

A.C.T. REVIEWS POLICY

From time to time the press reviews MFA Program shows. You may choose to read or not to read the reviews. If you want to read them, we recommend that you not do so until after closing. This decision, however, is up to you.

If you choose to read them, bear in mind that other members of the cast may not have. For this reason, we encourage you not to discuss them until after closing. In any case, you are not allowed to discuss current reviews on A.C.T. premises or at MFA performance venues.

This policy is posted at the American Conservatory Theater (the Geary) and other professional A.C.T. production venues.

VISITING A.C.T. PROFESSIONAL REHEARSALS

NOTE: A.C.T.’s theaters are expected to remain dark until January 2022. When in-person rehearsals resume and Covid-19 restrictions allow, we anticipate opening up the 2-chair policy for mainstage rehearsals again. There may also be opportunities to observe online rehearsals for virtual A.C.T. programming prior to January 2022.

Observing professional rehearsals at A.C.T. is an extension of your training. We strongly urge you to take advantage of this unique opportunity when it becomes available again. Please contact the director of the conservatory for current procedures during Covid-19 restrictions.
Studio Rehearsals

Two chairs will be reserved daily for rehearsal observation, with these guidelines, subject to change under COVID-19:

1. DO NOT ENTER OR EXIT REHEARSALS UNLESS A BREAK IS CALLED! It is extremely disruptive to arrive or leave in the middle of a rehearsal. Entry and exit into rehearsals must occur at designated break times only.
2. Rehearsals can be rendered closed by the director or stage manager at any time, without prior notice.
3. In the event of more than two interested attendees, students have priority.
4. Procedure: Breaks occur every 60–90 minutes within the times posted in the rehearsal schedule. Interested participants should write their names on the sign-up sheet posted on the rehearsal room door. You must wait quietly outside the rehearsal room for a member of the stage management staff to usher you in during break time. No one is admitted once rehearsal resumes. There may be additional procedures and protocols put into place during Covid-19.

Technical Rehearsals

Ten chairs are available at the Geary or The Strand for Tech Rehearsals. Please follow the guidelines below to ensure a satisfactory experience for all. Please check in with the SM team upon arrival. They will direct you to the designated sections.

For the Geary Theater, enter and exit via the Stage Door on Mason St. only. The lobby exits will most likely be locked and may be alarmed as well. If a Stage Door person is at the desk, make sure to show your A.C.T. ID before proceeding further. The best way to get to the lobby, Mezzanine, and Balcony is to proceed down the stairs past the Stage Door desk and turn right at the bottom. Follow the hall to the end where it makes a left and go through the door into Fred’s Lower Lobby. Go up the stairs to the lobby and on up to the Mezzanine and Balcony from there. If there is an event in Fred’s, you may be asked to use an alternate route—or to be especially discreet.

For The Strand Theater, enter through the lobby and walk to the mezzanine section. Open and close doors to and from the auditorium slowly and quietly. Once you are seated, please do not move around until there is a suitable break. Please hold the seat when you rise and slowly lift it to its up position. The seats spring back quickly and are very noisy if you just stand up.

Refrain from conversation while in the auditorium. Even though it might seem very noisy and chaotic in the Orchestra section, work is being done and added noise is distracting.

If the director, assistant director, or any other member of the production team or staff of the theater is roving about the theater and needs you to move elsewhere, please do so.

The director or stage manager may elect to close any rehearsal for any reason, and those already in attendance may be asked to leave.

SATISFACTORY ACADEMIC PROGRESS (SAP) POLICIES

The Curriculum

The entire curriculum is compulsory, with no elective subjects. In order to complete a year’s work, students must complete the course of study in a satisfactory manner, which includes demonstrating appropriate behavior. The three years of the program must be completed consecutively, except by special permission of the director of the MFA program. The director of the MFA program in consultation with the heads of faculty makes final decisions about advancement during evaluations at the end of each term.
Attendance Policy

Attendance is mandatory. Chronic absence or lateness is not tolerated. You are expected to attend all scheduled classes, rehearsals, performances, individual tutorials (as scheduled by instructors), project evaluations, and final evaluations. Teachers and production stage managers record absences and tardiness daily.

For most courses, the following policy is followed:

- Two (2) absences in any one subject will result in an official email warning from the director of academic affairs.
- Three (3) absences in any one subject will result in a meeting with the director of academic affairs, who will issue a final written warning.
- Four (4) absences in any one subject will result in a meeting with the director of academic affairs and the director of the MFA program to determine what action is warranted, up to and including academic probation.
- Two (2) tardies to any one class are equivalent to one absence and accrue accordingly.

For specialty classes, all rehearsals/performances, all workshops, the January Sky Festival, Gala and other fundraising events, the more stringent following policy is followed:

- One (1) absence or tardy will result in an email warning
- Two (2) absences or tardies will result in a final written warning and a conference with the director of academic affairs
- Three (3) absences or tardies will result in a conference with the director of academic affairs and director of the MFA program who will determine what action is warranted, up to and including academic probation.

**NOTE:** A lateness of 10 min or more, counts as an absence, unless the student has contacted the teacher/admin with an extenuating circumstance. Students who are late 10 minutes or more may not be allowed to attend class that day, at the discretion of the teacher.

Students who accrue the equivalent of six (6) total unexcused absences in a semester receive an email warning. Students who accrue the equivalent of seven (7) total unexcused absences in a semester, receive a final written warning and must meet with the director of academic affairs to discuss their attendance. Students who accrue the equivalent of eight (8) total absences in a semester may face disciplinary action up to and including probation.

Absences due to illness are not excused and accrue accordingly, unless excused by faculty or administrators. Medical, dental visits and other professional therapy appointments are excused, with a note from those offices. Requests to be absent from any part of the curriculum, including absence for religious observance, must be submitted in writing at least two (2) weeks in advance to the director of academic affairs, who will notify the student as to whether the request has been approved or denied. Failure to request in advance may result in an unexcused absence.

Regarding rehearsals and performances: Any approved conflicts will be shared with the stage manager, director of the affected production, and the conservatory production manager before the first day of rehearsal. Should a request to be absent from a rehearsal occur on short notice, requests must be submitted as soon as possible by TXT or email to the stage manager and director of the affected production. The stage manager will notify the student, the director of academic affairs, and the conservatory production manager as to whether the request has been approved or denied. Failure to request such an absence may result in an unexcused absence.

Reporting tardy arrivals to rehearsals or performance:

Should a situation arise where a tardy arrival to a rehearsal or performance is foreseen, circumstances of the delay and estimated arrival time must be communicated to the stage manager. This may include unavoidable public transit delays, meetings that run long, etc. While being on time is key to professional conduct, communicating unavoidable circumstances of misspending another’s time is an important secondary measure.

In the event illness or a personal emergency prevents you from attending classes, you MUST notify the director of academic affairs jsjarrar@act-sf.org as soon as possible, within 24 hours.
If a student is in violation of the attendance policy, the director of academic affairs, the director of the MFA Program, and the director of the conservatory make final determination regarding academic probation. (See “Academic Warning Policy” and “Appeals Process” below, page 14.)

Appeals regarding academic probation may be made, in writing, to the Academic Appeals Committee and delivered to the director of academic affairs, following the procedures outlined in the Academic Appeals Process below.

Open Classes and Final Presentations
Courses may culminate in an Open Class or Final Presentation open to A.C.T. faculty, administration, and staff. Open Classes and Final Presentations are typically held the last day of a course and provide a glimpse into the process and work students have been doing throughout the semester. In addition, Final Presentations provide students with a performance opportunity that presents the outcome of their work for the semester. A Final Presentation may be equivalent to a final examination and participation is required. Failure to participate in an Open Class or Final Presentation without reasonable cause may result in failure for the course.

Written Evaluations and Grading
While grades are a measure of a student’s progress, the conservatory values the larger issues of what constitutes a student’s growth and development in her or his course of study. To this end, ongoing assessment and dialogue between all faculty and students is an integral and critical component of student evaluation.

Heads of faculty and other associate/adjunct faculty evaluate each student’s progress in written form twice a year—at the end of each semester—in accordance with the goals and objectives of the course and in relationship to the four cornerstones of A.C.T. readiness outlined above. In addition, students receive a formal oral evaluation from the Heads of Faculty and core associates at the end of each semester.

Quantitative Measure
Evaluations assess progress with specific content of any class as well as instrumental expressivity, collaboration, transformation, and professionalism, and include teacher recommendations for improvement (see A.C.T. Readiness: The Four Cornerstones, p. 5). Indications of unsatisfactory academic progress could include unsatisfactory course assignments, tardies and absences; lack of commitment; poor understanding of the training process; inappropriate behavior (see “Standards for Appropriate Student Behavior,” page 8); unprofessionalism in class, rehearsals, and performance; failure to perform daily conservatory activities; unsatisfactory rehearsal and performance reviews; incomplete or unsatisfactory work-study assignments.

Faculty members submit mid-term evaluations of students who are making unsatisfactory progress: i.e. those students who are consistently unable to demonstrate the basic skill taught in class and may be inconsistent in their ability to be punctual, present, or prepared to work. Students who do not make satisfactory progress by the end of a term, receive a grade of “F” (fail).

A.C.T. does not provide the options of incomplete grades or repeated courses, unless approved by the director of the MFA program because of extenuating circumstances, such as injury or illness. The maximum time frame for completion of the program may not exceed 100% of the published length of the program, which is three years.

Qualitative Measure
Grading is strictly Pass/Fail, using the following guidelines:

Pass The student demonstrates satisfactory command of the skills taught in class and continually strives to make progress. The student is professional, punctual, present, and prepared to work. A grade of “pass” is equivalent to a “C” average or better.
Fail

The student is consistently unable to demonstrate the basic skills taught in class and may be inconsistent in his/her ability to be professional, punctual, present, or prepared to work. A grade of “fail” is considered to be less than a “C” average.

Students must earn a pass in all major subject groups: acting, voice & text/dialects, movement, humanities, and rehearsal & performance. Each major subject group is comprised of various subgroups. In order for a student to make satisfactory progress in a major subject group, the average grade of the subgroups under the respective major group must be a grade of pass.

Regardless of grades, the director of the MFA program, in consultation with the heads of faculty, makes final decisions about advancement of each student at the end of each semester. A.C.T. recognizes that each student is unique and must develop at their own rate. If, however, a student’s personal rate of development does not meet the demands of the program, A.C.T. considers it detrimental to have a student continue in the program. In such cases, the student may be asked to withdraw. This is in no way a reflection of the student’s talent, but is recognition of the limitations imposed by the rigors of the conservatory’s three-year program.

Copies of final written evaluations, with grades, are mailed to students approximately five weeks after the final day of each semester. Students may also make an appointment to read their evaluations in the presence of a conservatory administrator.

Change of Grade Procedure

All grades are considered final when assigned by a teacher at the end of the semester.

A teacher may file a change of grade when they have determined that a computational or procedural (misinformation, omission of work) error occurred in the assignment of the original grade.

A grade assigned by a teacher may be questioned and clarified through consultation with the teacher of the course. Further appeal must be addressed in writing to the director of the MFA program. Grounds for such appeal are that the student has evidence or testimony that work was evaluated by criteria that do not directly reflect the student’s performance of the course requirements. In such cases, the director of the MFA program will meet with the teacher and the student to seek clarification and resolution. The director of the MFA program’s decision in matters of change of grade decisions is final. Concerns regarding grades must be addressed within one semester following the semester in which the grade was originally assigned.

Academic Warning/Dismissal Policy and Appeal Process

Warning and Dismissal

At the end of each semester, the director of the MFA program, in consultation with the heads of faculty (except in the cases of attendance violations), will determine whether a student 1) is making satisfactory academic progress in the course of study, 2) receives a warning that sets forth the conditions for making satisfactory progress, or 3) should be dismissed from the program, with right of appeal (noted below).

Students who receive a warning remain eligible for FSA funds and have one semester to regain satisfactory academic status. Students who do not meet the conditions of a warning are dismissed, with the right of appeal.

At the end of the period of warning, the director of the MFA program, in consultation with the heads of faculty, will determine whether a student 1) has met the conditions for achieving satisfactory academic progress, 2) should continue without FSA funds, or 3) should be dismissed from the program, with right of appeal (noted below).

In the event a student receives a warning or is dismissed from the program, the director of the MFA program will notify the student in writing (by email to the student’s address on record with the conservatory) of the decision within three business days of the determination. The director will also notify the director of academic affairs and the financial aid director.
At the discretion of the director of the MFA program, students who are under a warning may or may not be cast in projects.

**Appeal Process**

Students may appeal a determination of academic warning or academic dismissal, in writing, as outlined below. Appeals may be based on extraordinary personal circumstances. Examples of extraordinary personal circumstances include, but are not limited to: extended illness, death of a family member, or natural disaster.

The student must address their letter of appeal to the Academic Appeals Committee and deliver it to the director of academic affairs, along with any supporting documentation, within five business days of notification of dismissal or probation. The Academic Appeals Committee will evaluate the appeal, and the student will be notified of their decision no later than 30 business days after the submitted request, or such later date as the director of academic affairs may determine in his discretion in order to convene a full committee. Decisions of the Academic Appeals Committee are final. When an appeal is successful, the student is reinstated and returned to warning status.

A student may continue attending academic programs pending the determination of the Academic Appeals Committee.

The director of academic affairs administers the Academic Appeals Committee, but does not participate in deliberation on the matter and does not cast a vote on the decision. The Academic Appeals Committee is comprised of five A.C.T. staff members: the director of human resources, the director of financial aid, conservatory production manager, and two MFA faculty members.

**RE-ENTRANCE FOLLOWING WITHDRAWAL**

Students who withdraw from the program must re-audition. Re-admission can occur only at the beginning of the school year. (See Withdrawal and Refund Policy, p. 40.)

**STUDENT PERFORMANCE EXPERIENCES AT A.C.T.**

Students perform in various performance projects during their three years in the MFA Program, including course projects, conservatory productions, musical cabarets, the Will-on-Wheels Shakespeare school tour, Sky Festival works, performances generated through the Education & Community Programs Department, and in A.C.T. professional opportunities.

In addition, as part of being a student at a leading regional theater, MFA Program students are assigned to participate in A.C.T. promotional events created through the Development and Marketing Departments, including performing in Season Galas each spring and at other events designed to raise the profile of the MFA Program and help generate support for students and programming. These opportunities are an important part of the Conservatory’s collaboration within A.C.T.

**WORKING OUTSIDE OF A.C.T.**

**Outside Auditioning and Performing**

During the course of the year, students may audition for summer, post-graduate work, or other work that does not conflict with the curriculum. All other auditioning and performing in productions—including film and television—outside of A.C.T. during the school year is prohibited. Students who are unclear about whether or not a project for which they want to audition is in conflict with this policy must submit a written request to the director of academic affairs. **Anyone auditioning for or performing in an outside project during the school year without permission will be placed on immediate warning. Removal from warning is at the discretion of the director of the MFA program.**

**Outside Employment While Training**

Holding a job may never be an excuse for missing class or rehearsals: any job you work must be flexible enough to allow for evening and weekend rehearsals and schedules that change week-to-week. The conservatory operates a job referral service through the
conservatory associate, and students are hired as needed as servers, bartenders, etc. for A.C.T. events. Additionally, Federal Work-Study is available for those who qualify through the financial aid application process. You will be asked to fill out a job skill form during registration to help conservatory management match you up with requests.

CITIZEN ARTIST OPPORTUNITIES IN THE EDUCATION DEPARTMENT

A.C.T.’s Citizen Artist training aids students’ understanding of the artist’s role in society as one that has the power to engage the wider community. Citizen Artists are actors dedicated to craft and committed to social change through the practice of their art. Through a variety of programs, A.C.T. is able to train socially aware, transformative theater artists with the tools to use their art to create change. A.C.T.’s Education & Community Programs Department provides theater-based arts education and engagement opportunities for more than 20,000 school students and community members each year through three programs: Student Matinee performances, with related pre- and post-show workshops; the Will on Wheels tour, with second-year MFA Program students presenting Shakespeare productions at Bay Area schools and community centers; and the ACTsmart Intensive Residency Program, which provides in-depth instruction in writing and performance to socioeconomically disadvantaged youth in San Francisco continuation high schools and community-based organizations. The Education & Community Programs Department provides MFA Program students with opportunities to acquire teaching artist training and apprenticeships in several of these programs; some of these experiences are a formal and required part of the MFA Program curriculum, while others are voluntary and arranged on an individual basis. Through their participation, students may elect to earn a Citizen Artist concentration as part of their MFA degree. Further information is provided at a meeting with the Education & Community Programs Department at the start of the year, which will also address modification during Covid-19 protocols.

II. NONACADEMIC POLICIES AND INFORMATION

STUDENT REPRESENTATIVES

At the beginning of each semester, students from each year elect one (1) representative and one (1) alternate to communicate student concerns to the conservatory administration and faculty and to respond to issues raised by the administration and faculty. Students are encouraged to bring their concerns and suggestions to their elected representatives, who will present them at a faculty meeting at midterm. Representatives may also request to address the faculty when circumstances seem warranted. A.C.T. values your input, and you should feel free to raise issues of concern, in good faith, without fear of retaliation.

For concerns and suggestions that require a timely response, students should speak directly with (or ask their Student Rep to speak with) the director of the MFA program. Students can also surface issues they would like to see addressed by the director of the MFA Program and the heads of faculty with the conservatory manager or the director of academic affairs. Issues raised will be discussed and answered at the next scheduled faculty meeting, and that response will be communicated to the individual student or student representative immediately following the faculty meeting. If the concern is urgent or requires an immediate answer, the conservatory manager or director of academic affairs will consult directly with the director of the MFA program and respond to the student or student representative once resolution has been determined.

COMMITMENT TO DIVERSITY

In an effort to enrich the collective creative experience, A.C.T. seeks to bring to its faculty, staff, and student body qualified persons from diverse backgrounds. In accordance with this policy A.C.T. does not discriminate in admissions, financial aid, educational programs, or employment against a disabled person who is otherwise qualified, or against any individual on account of gender, race, color, religion, sexual orientation, age, or national or ethnic origin.
"CREATING SPACE FOR GENDER DIVERSE THEATER" and "A GUIDE TO PRONOUNS IN THE THEATRE"

Please see Appendix D, p. 56-58, “Creating Space for Gender Diverse Theatre” and “A Guide to Pronouns in the Theatre.” These guides are meant to help us as we engage with one another in an effort to create a more inclusive space to fully experience our artistry. Many of the principles in the guides can help us overall as we strive to make a more inclusive environment for historically marginalized individuals, including addressing racism, sexism, homophobia, transphobia, ableism, and other forms oppression.

EQUITY, DIVERSITY, AND INCLUSION COUNCIL (EDI)

The EDI Council is an advocacy and advisory liaison that educates and engages the A.C.T. MFA Program community by advancing Equity, Diversity and Inclusion within our program. Our initiatives prioritize the needs of students and MFA community members whose voices, cultures and identities have been silenced, ignored and underrepresented in the American theater. By doing so, we continually raise the standards of excellence in our program and work to provide a safe, energizing and affirming educational experience for every student. (See Appendix E, p. 59.)

NONACADEMIC STUDENT CONDUCT CODE and DISCIPLINARY PROCEDURES

All students of A.C.T.’s conservatory are expected to observe commonly accepted standards of behavior, which include the "Standards for Appropriate Student Behavior" (page 8). As these standards are the fundamental basis of individual and group conduct at A.C.T., each student is responsible for understanding and following them while being a member of the conservatory.

The conservatory may initiate disciplinary proceedings against any student if the conservatory believes that the student’s conduct violates these standards of behavior. These proceedings are internal to A.C.T.’s conservatory and are not to be construed as an extension of any external judicial system. Any student found to have violated the Nonacademic Student Conduct Code will be subject to the full range of sanctions set forth in Section C below.

A.C.T.’s Unlawful Harassment Policy (included in this handbook) covers complaints involving sexual and other unlawful harassment in employment and academic relationships under Title VII.

The director of the conservatory has designated authority to the director of academic affairs to serve as Coordinator of Student Discipline and to implement processes for the administration of nonacademic discipline on campus.

A.C.T. reserves the right to dismiss from the program, after written or oral notice thereof, any student whose behavior, actions, or language prevents the conservatory’s classes or rehearsals from proceeding in a creative and productive fashion, and who interferes with the training of other students. The determination of the effect of student conduct under this provision shall be in the sole discretion of A.C.T. after consultation with the faculty or staff member who observed the conduct. A determination under this provision shall not be eligible for appeal under the student conduct sections of this handbook. A.C.T. may, in its discretion, adjust the tuition of a student dismissed under this provision.

Section A: Definitions

1. As used in the Procedures, the term “campus” means any and all facilities in which A.C.T. conducts operations.
2. As used in the Procedures, the term “student” means any person matriculating in A.C.T.’s Studio A.C.T., Summer Training Congress, San Francisco Semester, and Master of Fine Arts Program.
3. As used in the Procedures, the term “behavior” includes conduct and expression, or omission thereof.
4. As used in the Procedures, the term “community” means A.C.T. Trustees, academic and nonacademic personnel, students, and other persons while such persons are on campus property or at a campus function.
5. As used in these Procedures, the term “Program Director” means the appropriate program head (i.e., Director of the MFA Program, Summer Training Congress Director, Director of Studio A.C.T., Young Conservatory Director).
6. As used in these Procedures the term “complainant” means the member of the conservatory community who initiates a complaint against another member of the conservatory community.
As used in these Procedures, the term “respondent” means the member of the conservatory against whom a complaint has been initiated.

As used in the Procedures, the term “working day” means any day during the year other than a Saturday, Sunday, or holiday of A.C.T.

As used in these Procedures, the online classrooms A.C.T. provides are considered A.C.T. property; any behavior prohibited on A.C.T. property is likewise prohibited in these virtual classrooms.

Section B: Offenses

Except for conduct which results in a student dismissal under the introductory provisions of the “Nonacademic Student Conduct Code and Disciplinary Procedures” above, the following behavior may be the basis for a complaint against a student. Although A.C.T.’s conservatory has listed the types of behaviors that are most common in educational settings, A.C.T.’s conservatory is not limited to the behaviors included in this Section B and may initiate disciplinary proceedings for behaviors that are not included herein.

1. Furnishing false information to A.C.T. with the intent to deceive.
2. Forgery, alteration, or misuse of A.C.T. documents, records, or identification card.
3. Physical or mental abuse of another person in or on A.C.T. property or at A.C.T. functions.
4. Verbal or sexual harassment of another person in the A.C.T. community (See “Unlawful Harassment”, page 23).
5. Sexual assault, rape, including acquaintance rape and date rape (See "Unlawful Harassment").
6. Malicious destruction damages or misuse of A.C.T. property (including library materials) or of private property on campus.
7. Theft.
8. Possession, use, or furnishing of illegal drugs (including marijuana, see p. 30) on A.C.T. property or at A.C.T. functions.
9. Possession or use of alcohol by a minor (under 21 years of age) or the furnishing of alcohol to a minor.
10. Disorderly conduct, such as disruption of the administrative process, classes, performances, or A.C.T. functions.
11. Unauthorized possession or use of explosives, dangerous chemicals, or weapons on A.C.T. property or at any A.C.T. function—including but not limited to (a) any firearm, (b) any dangerous knife, (c) tear gas weapons or harmful self-defense chemicals without permit.
12. Engaging in lewd, indecent, or obscene behavior on A.C.T. property or at A.C.T. functions.
13. Soliciting or assisting another to do any act which would subject a student to expulsion, suspension, or probation pursuant to this section.
14. Plagiarism or other infringements of academic honesty.
15. Failure to appear before an A.C.T. official when directed to so do.
16. Failure to repay debts or return A.C.T. property.
17. Unauthorized entry or use of A.C.T. property, including unauthorized use or duplication of A.C.T. keys.
18. Any other action that is harmful to A.C.T. and its personnel or students.

Section C: Sanctions and Progressive Discipline

The following sanctions may be imposed exclusively or in combination by the program director.

1. Warning. Written reprimand for violations of specified conservatory policies or regulations, including notice to the student that continued or repeated violations of specified conservatory policies or regulations may be cause for further disciplinary action, including suspension or expulsion.
2. Probation. A period of time specified for observing and evaluating a student’s conduct, with or without special conditions. Further violations while on probation may result in more severe disciplinary action, including suspension or expulsion. Probation will be imposed for a specific period of time, and the student is considered removed from probation following reevaluation and the period of time expires.
3. Suspension. Termination of student status for a specified period of time. Suspension includes the assumption that the respondent must meet specific conditions, outlined in writing at the time of the suspension, in order to return to student status. Violations of the terms of suspension may be cause for further disciplinary action in the form of expulsion.
4. **Expulsion.** Termination of student status. Expulsion from A.C.T.’s conservatory includes the assumption that the student will not be readmitted.

5. **Other Disciplinary Sanctions.** Violations of the terms of other disciplinary sanctions may be cause for further disciplinary action in the form of suspension or expulsion of student status.
   a. **Denial of Access.** Exclusion of a student from specified areas of campus. A student who willfully and knowingly enters areas of campus to which access has been denied may be guilty of a misdemeanor pursuant to California Penal Code Section 626.2. In the case of suspension, such entry may be grounds for further disciplinary action in the form of expulsion.
   b. **Restitution.** Reimbursement for damage to or misappropriation of property belonging to A.C.T. or any other person on the campus. Such reimbursement may take the form of monetary payment, appropriate service to repair, or other compensation for damages.
   c. **Counseling.** In cases involving drug or alcohol abuse or other proscribed behavior, the student may be referred to an appropriate counselor for assessment and treatment.

**Section D: Interim Suspension**

1. The program director may immediately impose an interim suspension where there is reasonable cause to believe that it is required to protect personal safety or property and to ensure the maintenance of order. **Violation of any condition of interim suspension shall be grounds for expulsion.**

2. A student placed on interim suspension shall be given prompt notice of the charges and the opportunity for a hearing within three (3) working days following the imposition of the suspension. The hearing shall be held pursuant to the provisions of Section D of these procedures.

3. During the period of the interim suspension, the student shall not, without prior written permission of the program director, enter any A.C.T. facilities so designated other than to attend the hearing.

4. If requested in writing by the student within two (2) working days following the imposition of the suspension, a hearing will be held to determine whether continued suspension pending a disciplinary hearing is required to protect personal safety or property and to ensure the maintenance of order. This hearing may also serve as a disciplinary hearing in accordance with the procedures outlined under Section E below, provided proper notification has been given.

**Section E: Procedures**

1. All violations of the Nonacademic Student Conduct Code should be immediately reported to the coordinator of student discipline. The coordinator of student discipline shall investigate each complaint filed and determine whether or not charges should be brought. A formal complaint is not necessary for the coordinator of student discipline to determine that charges should be initiated.

2. The coordinator of student discipline will refer violations of A.C.T.’s Student Conduct Code to the program director with recommendations for further investigation and possible sanctions.

3. When a student charges another student with a violation of the Nonacademic Code of Student Conduct, the program director will function as complainant. The student initiating the charge agrees to accept the determinations of the program director and Appeals Hearing Committee in the disposition of any and all sanctions.

4. The program director and the coordinator of student discipline shall hold a conference with the respondent to obtain their response to the alleged misconduct and to determine whether the allegations of misconduct have merit and if they may be disposed of informally by mutual consent of the student charged and the program director. The respondent may have another person from the A.C.T. community present as observer or consultant. This person may not be an attorney or a paralegal. A student who refuses to cooperate is in further violation of the Student Conduct Code.

5. The program director, in consultation with the coordinator of student discipline, will impose whatever sanction(s) he or she deems appropriate. When appropriate, the program director may consult the heads of faculty regarding proper sanctions.

6. The respondent shall receive written notification within three (3) working days of imposition of sanctions with copies to the appropriate conservatory offices (Financial Aid Director, Director of Academic Affairs, Human Resources Director, Director of the Conservatory, the appropriate program director, and Executive Director (or other designated senior administrator). One copy of the letter shall be delivered by certified mail to the respondent’s current address (as it
appears on file in the office of the director of academic affairs); a second copy shall be delivered to the student’s A.C.T. mailbox. Students are responsible for updating address changes; A.C.T.’s conservatory is not responsible for mail that is delivered to non-current addresses. The notification letter shall include the following:

a. A statement of the specific subdivisions of the student code that the respondent violated.
b. A factual description of the behavior upon which the charges are based.
c. Sanction(s) imposed.
d. Notification that the respondent has the right of appeal as outlined under Section F below.
e. Notification that the respondent may waive their right to an appeal by accepting the sanction imposed.
f. Notification that the appeals committee is not bound by the sanction(s) imposed and may impose a more or less severe sanction than that handed down by the conservatory administration.

7. In the case of suspension or expulsion, an appeal is for reinstatement and is not a postponement of the action.
8. In the case of probation, the student shall have the right to continue going to classes and participating in A.C.T. activities except where specific limitations are provided in the letter of notification.

Section F: Appeal Process

The student shall have the opportunity to appeal a disciplinary action under the following procedure:

1. The student may appeal, in writing, to the office of A.C.T.’s Executive Director (or other designated senior administrator), stating the reasons for the appeal. If the student desires to furnish witnesses, oral testimony, or other documentation, the letter should contain such notice, identifying the witnesses and describing the testimony or documentation.
2. The appeal must be received in the office of the Executive Director (or other designated senior administrator) within five (5) working days after the date on which the letter of disciplinary action was issued.
3. The Executive Director (or other designated senior administrator) will notify the coordinator of student discipline, who will convene an initial meeting of the appeals committee within three (3) working days after receipt of the appeal. The appeals committee will schedule the appeal hearing to take place between seven (7) and ten (10) working days of the committee’s initial meeting.
4. The coordinator of student discipline, in consultation with A.C.T.’s Executive Director (or other designated senior administrator), shall confer with the committee, provide assistance, and make records available.
5. The coordinator of student discipline shall provide the student with a written Notice of Appeal Hearing, which shall include the following:
   a. The date, time, and place of the hearing.
   b. Notification that the respondent may be accompanied at the appeal hearing by another person from the A.C.T. community to be present only as an observer or consultant. Such person shall not examine witnesses or address the appeals committee. The person may not be an attorney or a paralegal.
   c. A copy of these procedures or notification of where the respondent may obtain a copy of these procedures without charge is available from the director of academic affairs. If consent to remain on campus has been withdrawn from the student at the time the notice of hearing is sent, a copy of these procedures shall be enclosed with the notice.
   d. The notice of appeal hearing shall be mailed to the respondent no later than one (1) working day after the date of the hearing has been determined. If all parties agree, the hearing may take place as soon as possible.
   e. Notification that the charges and sanctions imposed prior to a hearing may be amended at any time. If the amendment would require the respondent to prepare a defense that is different from that required by the prior Notice of Appeal Hearing, a hearing that has been scheduled shall, upon request, be postponed for a reasonable time. If the charges or sanctions are amended after a hearing has commenced, the hearing chair may postpone the hearing for up to five (5) working days.

Section G: Membership/Selection of Disciplinary Appeal Hearing Committee

1. The disciplinary appeal hearing committee is composed of five (5) members of the A.C.T. community: two (2) faculty members and two (2) alternates selected by the faculty; one (1) administrator and two (2) alternates from the A.C.T. staff appointed by the Executive Director (or other designated senior administrator); and two (2) students and two (2)
alternates in the third year of the MFA Program, selected by that class. Appointments and selections shall occur at the commencement of each semester. The students will not be considered representatives of either their class or the student body.

2. One member from each constituency (students, faculty, and staff) must be present when cases are heard unless all parties agree otherwise, and only one member from each constituency is allowed when cases are heard and decided.

3. A.C.T.'s Executive Director (or other designated senior administrator) will appoint a nonstudent from the A.C.T. community to serve as chair. The chair will (a) preside at all committee meetings and (b) rule on all questions of order and procedure. Challenges to the chair’s ruling on all questions of order and procedure will be upheld by a majority vote of the committee members present and voting.

4. The terms of service for each member will be one semester and shall begin at the time of appointment. In the event a member is unable to complete a full term or serve for a specific hearing for any reason, the coordinator of student discipline will appoint one of the appropriate alternates to serve at the impending hearing for the remaining part of the term, in which latter case they shall select a replacement alternate for that constituency.

5. All decisions will be determined by a majority vote of those present and voting. The decision of the appeals committee in matters of warning, probation and expulsion is final.

6. Members of the appeal hearing committee:
   a. Shall disqualify themselves in those cases where their judgment might be biased.
   b. Shall ensure that discussion is restricted to the issue defined in the written notice of the charges of the alleged misconduct.
   c. May cross-examine any witness produced by the respondent, the complainant, or by A.C.T.
   d. Shall receive verbal and documentary evidence of the kind on which reasonable persons are accustomed to rely in serious matters and may exclude irrelevant or unduly repetitious evidence.
   e. Shall base their findings upon clear and convincing evidence presented during the hearing.
   f. Shall submit a letter of resignation to the hearing chair if they are unable to fulfill their duties due to health or personal reasons.

Section H: Coordinators of Student Discipline and Appeal Hearings

The director of academic affairs serves as the coordinator of student discipline. The coordinator of appeal hearings shall:

1. In consultation with the hearing chair, make physical and scheduling arrangements for the hearing held under these procedures.

2. Assist the hearing chair in coordinating the appearance of witnesses for A.C.T. and all evidence relevant to the charges. Names of such witnesses shall be made available to the respondent and complainant at least three (3) working days prior to the hearing.

Section I: The Hearing

1. All hearings held under these procedures shall be conducted according to the following:

   a. Hearings shall be closed to all persons other than the hearing chair, the respondent, the complainant, the members of the appeals committee, and the adviser or consultant for the respondent.
   b. A.C.T. and the respondent shall have the opportunity of presenting witnesses, subject to the right of cross-examination as well as questioning by the hearing chair. The names of all witnesses shall be provided to the hearing chair at least three (3) working days prior to the hearing. If the respondent elects to testify, he or she shall be subject to cross-examination and questioning by the hearing chair. The respondent shall not be required to give self-incriminating evidence. The respondent’s failure to testify on these grounds shall not be used to draw an inference of guilt. The complainant, respondent, and their adviser shall not be present during hearing deliberations.
   c. Witnesses:
      1. May exercise the privilege against self-incrimination.
2. Shall restrict testimony to that relevant to the charges specified in the written notice and about which they have personal knowledge.
3. Shall be present at the hearing only while testifying and responding to cross-examination.
4. Shall not be present during deliberations.

d. The hearing need not be conducted according to technical rules relating to evidence and witnesses. Any relevant evidence shall be admitted if it is the sort of evidence on which responsible persons are accustomed to rely in the conduct of serious affairs. The appeals committee shall consider no evidence other than that received at the hearing.

e. The hearing chair shall make all rulings on matters relating to the conduct of the hearing, including matters regarding admission of evidence. Any evidence deemed relevant by the hearing chair shall be admitted. Unduly repetitious evidence shall be excluded.

f. The respondent shall not be found to have violated the student code solely because he or she fails to appear at the hearing. If the student charged does not appear, the hearing shall proceed without him or her and a decision shall be rendered on the evidence presented.

g. Arguments by the respondent or the complainant concerning legal (as distinguished from factual) applicability, or the validity of any provision with which the respondent is charged, or of these procedures shall not be addressed to the hearing chair, but to the Executive Director (or other designated senior administrator) in writing within three (3) working days following the conclusion of the hearing. The Executive Director (or other designated senior administrator) shall seek advice on the matter from A.C.T.’s legal counsel. Such advice shall be considered before a final decision is made.

h. The hearing chair is responsible for maintaining order and may establish such rules as are necessary or appropriate to conducting a fair hearing. The hearing chair shall not permit any person to be subjected to abusive treatment. The hearing chair may eject or exclude anyone who refuses to act in an orderly manner.

2. Where more than one student is charged with behavior arising out of a single occurrence or out of connected multiple occurrences, if the coordinator of student discipline and the respondents consent, a single hearing may be held for all of the respondents so charged. The coordinator of student discipline shall make determination regarding consolidation. All such determinations shall, however, be subject to revision by the hearing chair. In the event of such revision by the hearing chair, all cases affected shall be rescheduled for hearing. The separation of one or more cases from a group of the cases previously set for a consolidated hearing shall not be considered to affect the remaining cases in the group.

Students may request that their case be consolidated with others or separated from others.

3. At any time during the hearing process, the respondent may elect to waive the hearing and accept a sanction by the program director. The waiver and acceptance of the recommended sanction shall be in writing.

Section J: Hearing Determination

1. After the presentation of evidence at the hearing, the hearing chair shall conduct the deliberation of the hearing committee. The committee shall make findings of fact, draw conclusions about whether the facts demonstrate a violation of the student code with which the respondent is charged, and impose appropriate sanctions or not. The hearing committee’s determination shall be made on the basis of whether it is more likely than not that the respondent violated the student code (i.e., by a preponderance of the evidence).

2. After having made its determination, the hearing chair shall submit a written report to the Executive Director (or other designated senior administrator) which includes a determination as to whether the respondent charged violated the student code along with imposition of sanctions, if any. The hearing chair’s report shall be submitted to the Executive Director (or other designated senior administrator) within three (3) working days of the conclusion of the hearing. The Executive Director (or other designated senior administrator) will notify the respondent of the outcome of the hearing in writing within three (3) working days of receipt of the report.

Section K: Other Provisions

1. Technical departures from any of the Nonacademic Student Conduct Code and Disciplinary Procedures and errors in their application shall not be grounds to withhold disciplinary action unless, in the opinion of the Executive Director (or other
designated senior administrator), the departures or errors were such as to have prevented a fair and just determination of the issues.

2. The report of the hearing body or the hearing chair on evidence, proceedings, findings, and recommendations is confidential and shall not be made public by A.C.T. or by any participant in a hearing, including the respondent, unless required by law. In the event these matters should become public, however, A.C.T. may authorize such public statements as are appropriate and legal.

3. All the time limits imposed or recommended within these procedures may be changed for good cause or reason as determined by the Executive Director (or other designated senior administrator).

4. No audio and or video recording or court reporting of a hearing is permitted by any of the parties involved.

Section I: Disciplinary Records

1. Disciplinary actions taken against a student are not noted on the student’s academic record. In cases of suspension from A.C.T.’s conservatory, the director of academic affairs shall indicate on the student’s official academic record (from which transcripts are made) “Readmission Subject to Approval of the Program Director.” In cases of expulsion from A.C.T.’s conservatory, the director of academic affairs shall indicate on the student’s official academic record (from which transcripts are made) “Expelled for Nonacademic Reasons.”

2. Official disciplinary records are maintained for at least five (5) years in the office of the director of academic affairs. The disciplinary appeal hearing, the outcome, and all records relating to the case are confidential and not open to review except to A.C.T. officials who have a “legitimate need to know” and in other areas where required by law.

UNLAWFUL HARASSMENT & DISCRIMINATION

A.C.T. is committed to providing a work environment free of unlawful harassment and discrimination, abridgment, or harassment on account of race, religious creed, color, national origin, ancestry, physical disability, mental disability, medical condition, genetic information, marital status, sex, gender, gender identity, gender expression, age, sexual orientation, or military and veteran status or any other classification protected by applicable local, state or federal employment discrimination laws. This also includes a perception that a person has any of those characteristics, or is associated with a person who has or is perceived as having any of those characteristics. All such discrimination is unlawful. A.C.T.’s anti-harassment policy applies to all persons involved in the operation of the Company, including employees, clients, vendors and contractors, and prohibits unlawful harassment or discrimination by any employee of A.C.T., including supervisors and co-workers. Prohibited unlawful sexual harassment includes, but is not limited to, the following behavior:

- Verbal conduct such as epithets, derogatory jokes or comments, slurs or unwanted sexual advances, invitations, or comments.
- Visual conduct such as derogatory or sexually-oriented posters, photography, cartoons, drawings, or gestures.
- Physical conduct such as assault, unwanted touching, blocking normal movement, or interfering with work.
- Threats and demands to submit to sexual requests as a condition of continued employment, or to avoid some other loss, and offers of employment benefits in return for sexual favors.
- Retaliation for having reported or threatened to report harassment.
- Use of any A.C.T. equipment, software, or other media in an act of harassment.

Disciplinary actions, up to and including expulsion, will be strictly enforced. If you are harassed or discriminated against in any way, please notify human resources (Amanda Roccuzzo, 1-415-439-2465), the director of academic affairs (Jack Sharrar, 1-415-439-2412), the conservatory manager (Charlotte Brockman, 1-415-439-2405), or your faculty advisor immediately (see “Informal and Formal Complaint Procedures”, page 28). Note: Faculty are required to report charges of sexual harassment brought to them. The situation will be investigated and kept in strict confidence. A.C.T. is committed to providing a safe, comfortable environment for all students, faculty, and staff. Every effort will be made to resolve any complaints immediately. In the case of sex offenses, incident reports must be filed and the police notified as outlined in “Reporting Crime Incidents” (see page 50)—see also the “Sexual Assault Policy” below.
In addition, the conservatory defines sexual harassment as follows, in accordance with Section 212.5 of the Education Code of the State of California. Sexual harassment means unwelcome sexual advances, requests for sexual favors, and other verbal, visual, or physical conduct of a sexual nature made by someone from or in the work or educational setting under any of the following conditions:

- Submission to the conduct is explicitly or implicitly made a term or a condition of an individual’s employment, academic status, or progress.
- Submission to, or rejection of, the conduct by the individual is used as the basis of employment or academic decisions affecting the individual.
- The conduct has the purpose or effect of having a negative impact upon the individual’s work or academic performance, or creating an intimidating or hostile and offensive work or educational environment.
- Submission to, or rejection of, the conduct by the individual is used as the basis for any decision affecting the individual regarding benefits, services, honors, programs, or activities available at or through the educational institution.

WORKPLACE/SCHOOL BULLYING

Workplace/school bullying may be defined as “repeated inappropriate behavior, either direct or indirect, whether verbal, physical or otherwise, conducted by one or more persons against another or others, at the place of work and/or in the course of employment”, including during school.

All employees and students deserve to be treated with dignity and respect. The purpose of this policy is to communicate to all employees and students, including supervisors, managers and executives that A.C.T. will not in any instance tolerate bullying behavior. Employees and students found in violation of this policy will be disciplined, up to and including dismissal/termination.

Bullying may be intentional or unintentional. However, it must be noted that where an allegation of bullying is made, the intention of the alleged bully is irrelevant, and will not be given consideration when meting out discipline. As in sexual harassment, it is the effect of the behavior upon the individual which is important. A.C.T. considers the following types of behavior examples of bullying:

- **Verbal Bullying**: slandering, ridiculing or maligning a person or his/her family; persistent name calling which is hurtful, insulting or humiliating; using a person as butt of jokes; abusive and offensive remarks.
- **Physical Bullying**: pushing; shoving; kicking; poking; tripping; assault, or threat of physical assault; damage to a person’s work area or property
- **Gesture Bullying**: non-verbal threatening gestures, glances which can convey threatening messages
- **Exclusion**: socially or physically excluding or disregarding a person in work-related activities

In addition, the following examples may constitute or contribute to evidence of bullying in the workplace or school:

- Persistent singling out of one person
- Shouting, raising voice at an individual in public and/or in private
- Using verbal or obscene gestures
- Not allowing the person to speak or express him/herself (i.e., ignoring or interrupting).
- Personal insults and use of offensive nicknames
- Public humiliation in any form
- Constant criticism on matters unrelated or minimally related to the person’s job performance or description
- Ignoring/interrupting an individual at meetings
- Public reprimands
- Repeatedly accusing someone of errors which cannot be documented
- Deliberately interfering with mail and other communications
- Spreading rumors and gossip regarding individuals
- Encouraging others to disregard a supervisor’s instructions
• Manipulating the ability of someone to do their work (e.g. overloading, underloading, withholding information, setting meaningless tasks, setting deadlines that cannot be met, giving deliberately ambiguous instructions)

A.C.T. encourages all employees and students to report workplace/school bullying. Any reports of workplace/school bullying will be treated seriously and investigated promptly, confidentially and impartially. Managers and supervisors must ensure that employees or witnesses who make complaints are not victimized.

ANTI-HAZING POLICY

Hazing is any action taken or situation created, intentionally, to produce mental or physical discomfort, embarrassment, harassment, or ridicule. Such activities may include but are not limited to the following: use of alcohol, paddling in any form, creation of excessive fatigue, physical and psychological shocks, quests, treasure hunts, scavenger hunts, road trips or any other such activities; the wearing of public apparel which is conspicuous and not normally in good taste, engaging in public stunts and buffoonery, morally degrading or humiliating games and activities, and any other activities which are not consistent with academic achievement, policy and regulations of A.C.T., or applicable state and national law. The use of hazing by A.C.T. students or employees is prohibited whether on or off A.C.T. premises. Violations are subject to the “Nonacademic Student Conduct Code and Disciplinary Procedures.” Alleged violations should be reported immediately to human resources or the conservatory administration.

TITLE IX COMPLIANCE

A.C.T.’s Title IX coordinator is Amanda Roccuzzo, Interim Human Resources Director (aroccuzzo@act-sf.org); 1-415-439-2465. The Deputy Coordinator is Peter J. Kuo, Director of the Conservatory (pkuo@act-sf.org); 439-2368.

Pursuant to Title IX of the Education Amendments of 1972 and the U.S. Department of Education’s implementing regulations at 34 C.F.R. Part 106, A.C.T.’s Title IX Coordinator has primary responsibility for coordinating the school’s efforts to comply with and carry out its responsibilities under Title IX, which prohibits sex discrimination in all the operations of A.C.T., as well as retaliation for the purpose of interfering with any right or privilege secured by Title IX.

Sexual misconduct against students, including sexual harassment, sexual assault, rape, and sexual exploitation, can be a form of sex discrimination under Title IX. The Title IX coordinator oversees A.C.T.’s response to reports and complaints that involve possible sex discrimination to monitor outcomes, identify and address any patterns, and assess effects on the campus climate, so A.C.T. can address issues that affect the wider school community.

A student should contact the Title IX Coordinator or Deputy Title IX Coordinator(s) in order to:

• seek information or training about students’ rights and courses of action available to resolve reports or complaints that involve potential sex discrimination, including sexual misconduct,
• file a complaint or make a report of sex discrimination, including sexual misconduct,
• notify A.C.T. of an incident or policy or procedure that may raise potential Title IX concerns,
• get information about available resources (including confidential resources) and support services relating to sex discrimination, including sexual misconduct, and
• ask questions about A.C.T.’s policies and procedures related to sex discrimination, including sexual misconduct.

Responsible Employees/Mandated Reporting

According to Title IX, a "responsible employee" is an employee:

• Who has the authority to take action to redress sexual harassment/violence, or
• Who has been given the duty of reporting incidents of sexual harassment/violence or any other misconduct by students to the Title IX Coordinator or other appropriate school designee, or
• That a student/employee could reasonably believe has either the authority or the duty listed above.
It is considered official notice to the institution if a responsible employee "knew, or in the exercise of reasonable care should have known" about the harassment. This includes incidents that are reported directly, are witnessed, or are reported by a third party (parent, other student), posted on fliers around campus, published in a local newspaper, etc. - all of these should be reported to the Title IX Coordinator(s).

For Title IX compliance, all A.C.T. employees who are designated as Heads of Faculty, core faculty, and program directors/supervisors are considered "responsible employees." Also considered responsible employees are production stage managers, human resources staff, and academic advisors.

The role of a responsible employee is to report allegations of sexual harassment/violence that takes place on campus or in off-campus locations related to A.C.T. activities or controlled by A.C.T. to the Title IX Coordinator(s) to maximize the institution’s ability to investigate and potentially address and eliminate sexual harassment/violence. The responsible employee should NOT attempt to determine if the harassment/violence actually did occur, or if a hostile environment is being created.

What is Reportable to Title IX:

- Sexual Harassment
- Sexual Assault: Penetration or Contact without Consent
- Dating and Domestic Violence
- Stalking
- Invasions of Sexual Privacy viewing and/or taking or sharing photos/videos of intimate body parts without affirmative consent
- Sex/Gender Related Harassment including harassment related to sexual orientation and/or gender identity and presentation
- Sex/Gender Discrimination includes all of the above and broadly includes family leave, pregnancy, lactation, pay inequity, etc.

The information that should be reported includes all the relevant information that the individual has shared and that may be useful in the investigation. This includes names of the alleged perpetrator, the student/employee who experienced the alleged harassment/violence, any other student/employee involved, and the date, time, and location of the alleged incident.

Responsible employees should explain to the student/employee that they are not a confidential resource before a student/employee reveals something that they may want to keep confidential. If a person begins talking about the incident(s) with no warning, interrupt immediately (but nicely) and inform them that the conversation cannot be considered confidential. Assure them that you want to be supportive, but if they do not want the incident(s) to potentially be reported then they should make an appointment with a confidential resource. In emergency situations, where a person’s health or safety is in immediate danger, call 911.

A report to the Title IX Coordinator does not necessarily lead to a full investigation. Any action is typically determined base on the complainant's choices. However, the Coordinator will make a safety assessment to determine if there is a safety risk to the community. If it is likely that there is continued risk, the Title IX Coordinator may have to proceed without the complainant’s consent.

**SEXUAL ASSAULT POLICY and VIOLENCE AGAINST WOMEN ACT (VAWA)**

"Perhaps most important, we need to keep saying to anyone out there who has ever been assaulted: you are not alone. We have your back. I've got your back."—Former President Barack Obama, January 22, 2014

A.C.T. recognizes that a sexual offense is a serious crime. Sexual assaults include rape, sexual battery, and corruption of a minor, gross sexual imposition, voyeurism, and public indecency. Sexual offenses, whether committed by a stranger, friend,
or steady dating partner, are criminal offenses subject to prosecution under the law. Furthermore, these acts are punishable under the Conservatory’s “Nonacademic Student Conduct Code and Disciplinary Procedures.”

Consent

“At A.C.T., only “yes” means “yes.” Any sexual encounter requires affirmative consent. “Affirmative consent” means affirmative, conscious, and voluntary agreement to engage in sexual activity. It is the responsibility of each person involved in the sexual activity to ensure that he or she has the affirmative consent of the other or others to engage in the sexual activity. Lack of protest or resistance does not mean consent, nor does silence mean consent. Affirmative consent must be ongoing throughout a sexual activity and can be revoked at any time. The existence of a dating relationship between the persons involved, or the fact of past sexual relations between them, should never by itself be assumed to be an indicator of consent. Nor will the person(s) accused of a sexual offense be excused on the grounds of recklessness, being under the influence of alcohol or drugs, or that the accused did not take reasonable steps, in the circumstances known to the accused at the time, to ascertain whether the complainant affirmatively consented. Furthermore, it shall not be a valid excuse that the accused believed that the complainant affirmatively consented to the sexual activity if the accused knew or reasonably should have known that the complainant was unable to consent to the sexual activity under any of the following circumstances: (A) The complainant was asleep or unconscious. (B) The complainant was incapacitated due to the influence of drugs, alcohol, or medication, so that the complainant could not understand the fact, nature, or extent of the sexual activity. (C) The complainant was unable to communicate due to a mental or physical condition.

Policy

The sexual assault policy applies to A.C.T. faculty, staff, and students involved in any employment or academic relationship (or both) at A.C.T. This policy is enforced by internal disciplinary procedures with sanctions up to and including termination for employees or expulsion for students.

Sexual offenses should be reported as soon as possible after the offense occurs. During regular conservatory business hours (M–F, 9 a.m.–6 p.m.), students should report sex offenses to the director of academic affairs or director of human resources. During evenings, nights, or weekends, sexual offenses should be reported to an A.C.T. official if available or the security guard on duty.

Victims are encouraged to notify local law enforcement authorities. At the victim’s request, A.C.T. officials will assist the victim with the report to local law enforcement authorities. It is important to understand that reporting the incident does not obligate the victim to press charges. Victims are encouraged to not dispose of evidence that may be necessary to prove criminal sexual assault.

Under the Violence Against Women Act (VAWA), schools are required to report incidents of domestic violence, dating violence, and stalking, according to the following definitions:

1. “Domestic violence” includes asserted violent misdemeanor and felony offenses committed by the victim’s current or former spouse, current or former cohabitant, person similarly situated under domestic or family violence law, or anyone else protected under domestic or family violence law.

2. “Dating violence” means violence by a person who has been in a romantic or intimate relationship with the victim. Whether there was such relationship will be gauged by its length, type, and frequency of interaction.

3. “Stalking” means a course of conduct directed at a specific person that would cause a reasonable person to fear for her, his, or others' safety, or to suffer substantial emotional distress.

Bystander Intervention

To prevent gender-based violence, it is important that people are approached as potential witnesses or bystanders to behaviors related to sexual or dating violence. If you witness these behaviors, there are certain ways you can step up to prevent a risky situation from getting worse.
In order to intervene, first someone has to:

1. Notice the incident: Bystanders first must notice the incident taking place. It's important to become attune to what situations may be risky; i.e., if you’re at a party, and you see someone stumbling as they're being led into a different room, this is a risky situation.

2. Interpret the incident as emergency: By "emergency," we mean a situation wherein there is risk of sexual or domestic violence occurring in the near future.

3. Assume responsibility for intervening: It has been found that often, people believe that someone else will help in a situation where there are many people around. However, it is important to realize that others may also be thinking the same thing. If you’re unsure if you should do something, ask a friend what they think—it might be the case that they’ve been thinking the same thing.

4. Have the bystander intervention skills to help: There are a number of different techniques that someone can use to intervene in a risky situation, some of which we’ve listed below.

**Bystander Intervention Techniques (the 4Ds)**

Please remember that your safety is of the utmost importance. When a situation that threatens physical harm to yourself or another student, ask someone for help or contact an A.C.T. administrator or staff person.

1. Direct: Step in and address the situation directly. This might look like saying, "That's not cool. Please stop." or "Hey, leave them alone." This technique tends to work better when the person that you’re trying to stop is someone that knows and trusts you. It does not work well when drugs or alcohol are being used because someone's ability to have a conversation with you about what is going on may be impaired, and they are more likely to become defensive.

2. Distract: Distract either person in the situation to intervene. This might look like saying, "Hey, don’t you have rehearsal tomorrow?" or "Who wants to go get pizza?" This technique is especially useful when drugs or alcohol are being used because people under the influence are more easily distracted then those that are sober.

3. Delegate: Find others who can help you to intervene in the situation. This might look like asking a friend to distract one person in the situation while you distract the other ("splitting" or "defensive split"), asking someone to go sit with them and talk, or going and starting a dance party right in the middle of their conversation. If you didn't know either person in the situation, you could also ask around to see if someone else does and check in with them. See if they can go talk to their friend, text their friend to check in, or intervene.

4. Delay: For many reasons, you may not be able to do something right in the moment. For example, if you’re feeling unsafe or if you’re unsure whether or not someone in the situation is feeling unsafe, you may just want to check in with the person. In this case, you can combine a distraction technique by asking the person to use the bathroom with you or go get a drink with you to separate them from the person that they are talking with. Then, this might look like asking them, "Are you okay?" or "How can I help you get out of this situation?" This could also look like texting the person, either in the situation or after you see them leave and asking, "Are you okay?" or "Do you need help?"

**Bystander intervention resources**


Men Can Stop Rape: [http://www.mencanstoprape.org/Theories-that-Shape-Our-Work/bystander-intervention.html](http://www.mencanstoprape.org/Theories-that-Shape-Our-Work/bystander-intervention.html)

**Informal Complaint Procedure**

a) The complainant has up to 180 days after the alleged incident(s) to make a complaint.

b) The complainant may meet informally with the director of academic affairs or the director of human resources, or

c) The complainant may choose to discuss the complaint with the person accused, with the option of having the director of academic affairs or the director of human resources present, or
d) At the request of the complainant, the director of academic affairs or the director of human resources may choose to discuss the complaint with the accused, or
e) The complainant may file a formal complaint.

Formal Complaint Procedure

a) A complainant’s formal complaint of unlawful sexual harassment/assault must be submitted in writing to the director of human resources within 190 days of the alleged incident(s). A notice that a complaint has been received will be given to the appropriate program director. A copy of the complaint will be given to the accused. Personal information about the victim and alleged perpetrator will remain confidential, insofar as it does not interfere with A.C.T.’s right to investigate allegations of misconduct and take corrective action where necessary.
b) Following the filing of the formal complaint, the director of human resources will conduct a formal investigation. The director of human resources shall disclose any real or apparent conflict of interest or biases related to the parties to the Executive Director (or other designated senior administrator). If the director of human resources is unable to fulfill the duties of investigator, the Executive Director (or other designated senior administrator) will appoint a new investigator.
c) To the extent possible, the proceedings will be conducted in such a way as to protect the confidentiality of all parties while affording the accused a full opportunity to respond to the allegations.
d) Within 60 working days of the filing of a formal complaint, the investigator will issue findings and a recommendation to the appropriate program director. The recommendation may include disciplinary or dismissal action.
e) The appropriate program director will inform the parties promptly.
f) In the event that the investigation’s findings do not support the complainant’s accusations and no sanctions are recommended, the investigator will retain files but they will not enter any student or personnel records—nor will any reference to the investigation appear in any other permanent record.
g) Should violation of A.C.T.’s sexual assault policy be found and sanctions imposed, a record of such sanctions or disciplinary action taken as a result of such findings shall be made part of the accused’s permanent files.
h) If the decision is unacceptable to the accused or the complainant, each may appeal.

An appeal to the decisions resulting from a formal complaint of sexual harassment or assault shall be conducted in accordance with the “Nonacademic Student Conduct Code and Disciplinary Procedures” that are hereby incorporated as part of the Sexual Assault Policy by reference. Both the complainant and the accused shall be notified of the outcome of any campus disciplinary proceedings pursuant to an alleged incidence of sexual assault.

Just as the rights of those who experience sexual harassment or assault must be protected, A.C.T. protects the rights of those accused of sexual harassment or assault, and all parties to the investigation will be treated with discretion and respect, in accordance with A.C.T.’s policy on privacy and confidentiality.

An individual who participates as a complainant or witness in an investigation of sexual assault, domestic violence, dating violence, or stalking will not be subject to disciplinary sanctions for a violation of the institution’s student conduct policy at or near the time of the incident, unless the institution determines that the violation was egregious, including, but not limited to, an action that places the health or safety of any other person at risk or involves plagiarism, cheating, or academic dishonesty.

Students who are victims of sexual assault are strongly encouraged to seek counseling from a mental health professional either through the director of human resources or other community resources, such as San Francisco Rape Treatment Center (1-415-821-3222) or SF Women Against Rape (1-415-647-7273). The director of human resources (1-415-439-2484) maintains lists of additional counseling services in the community for victims of sexual offenses and will provide such information upon request.

- National Sexual Assault Hotline: 1-800-656-4673 / #1

A.C.T. shall endeavor to make alternate academic arrangements for victims of sexual offenses if the need for alternate academic arrangements is precipitated by the sexual offense. Such requests should be directed to the director of academic
affairs, who takes them to the program director in order to determine whether the alternate academic arrangements are reasonably available.

In accordance with the campus security policy, A.C.T. shall make timely reports to the A.C.T. community of sexual offenses on campus that are considered a potential threat to students and employees. Such reports shall be intended to increase awareness among the A.C.T. community in an effort to prevent similar occurrences of such crimes.

The conservatory organizes workshops for students and faculty and provides materials to students to promote awareness of rape, acquaintance rape, domestic violence, dating violence, stalking and other sexual offenses.

**Not Alone and A.C.T.’s Sexual Assault/VAWA Presentation**

Information for students, schools, and anyone interested in finding resources on how to respond to and prevent sexual assault on college and university campuses and in our schools. Click explore on the “Not Alone” link below to find a crisis service, learn more about your rights and how to file a complaint, and view a map of resolved school-level enforcement activities. Click on the “prezi” link for A.C.T.’s presentation on Sexual Assault/VAWA information.

**POLICY ON AMOROUS OR SEXUAL RELATIONSHIPS BETWEEN FACULTY, STAFF AND STUDENTS**

Amorous or sexual relationships between faculty or staff and a member of the A.C.T. community for whom they have teaching, evaluative, advocacy, counseling, advising or supervisory responsibilities are unacceptable, even if the parties involved view such a relationship as consensual.

A.C.T. will regard such behavior as unprofessional, unacceptable and potentially subject to reprimand or disciplinary procedures. A.C.T. expects faculty and staff to refrain from such relationships with students.

Any supervisor who is aware of a faculty or staff member who has such a relationship shall take action to remove that individual from his/her position of responsibility or otherwise resolve the problem, beginning with informal steps to resolution, to prevent and correct problems stemming from amorous or sexual relationships. If informal steps for resolution are unsuccessful, the matter will be pursued via the formal corrective action or complaint process listed in the sexual harassment complaint procedures.

**HATE CRIMES**

“Hate violence” as defined in the statute, means “any act of physical intimidation or physical harassment, physical force or physical violence, or the threat of physical violence, that is directed against any person or group of persons because of the ethnicity, race, national origin, religion, sex, gender, sexual orientation, disability, or political/religious beliefs of that person or group.” Incidents of hate violence can be reported to Amanda Roccuzzo, Interim Human Resources Director (aroccuzzo@act-sf.org); or Jack Sharrar, director of academic affairs (jsharrar@act-sf.org). A.C.T. does not condone hate violence and is charged with ensuring that the rights guaranteed by state law and the U.S. Constitution are protected for all people regardless of their ethnicity, race, national origin, religion, sex, sexual orientation, gender, disability, or political/religious beliefs.

**SUBSTANCE ABUSE/DRUG-FREE POLICY**

A.C.T. is concerned about the use of alcohol, illegal drugs or controlled substances as it affects the coursework and the workplace. Use of these substances whether on or off the job can adversely affect a student’s and employee’s work performance, efficiency, safety and health and therefore seriously impair the student’s value to A.C.T. In addition, the use or possession of these substances in coursework or on the job constitutes a potential danger to the welfare and safety of other students and employees and exposes A.C.T. to the risks of property loss or damage, or injury to other persons.
The following rules and standards of conduct apply to all students and employees either on Company property or during course/work hours.

The following are strictly prohibited by A.C.T.:

- Being intoxicated while on the job or in coursework.
- Driving a Company vehicle while under the influence of alcohol.
- Distribution, sale or purchase of an illegal or controlled substance while in school or on the job.
- Possession or use of an illegal or controlled substance, or being under the influence of an illegal or controlled substance while in school or on the job.

The only exceptions to this policy are Company-sponsored events where alcoholic beverages are provided or are available for purchase (see “A.C.T.’s Alcohol and Drug-Free Schools program below). However, in these situations, your consumption of alcohol should be reasonable under the circumstances, and you are expected to comply with all rules prohibiting unlawful sexual harassment and other forms of unlawful harassment.

Violation of the above rules and standards of conduct may be grounds for immediate disciplinary action, up to and including dismissal. A.C.T. also may bring the matter to the attention of appropriate law enforcement authorities.

The use or possession of unprescribed amphetamines or barbiturates, narcotics, cocaine, LSD, or other hallucinogenic agents is a violation of state and/or federal laws. Illegal or controlled substances may be defined by either federal or state laws. While recreational use of marijuana is legal in the State of California for persons over the age of 21, the Drug Free Schools and Communities Act and the Drug Free Workplace Act require that A.C.T., as a recipient of federal funding, establish policies that prohibit marijuana use, possession and distribution on campus and in the workplace. A.C.T. does not condone the unprescribed use or possession of any of the above agents, including marijuana. Substance abuse in any form—be it drugs or alcohol—will not be tolerated. The conservatory stands ready to provide information, counseling, and referral with complete confidentiality for students with questions or problems in this area. Students who do not respond to our counseling and continue to abuse drugs and/or alcohol are subject to disciplinary actions, up to and including expulsion (see the “Nonacademic Student Conduct Code” above, starting on page 17, for additional information).

A.C.T.’S ALCOHOL and DRUG-FREE SCHOOLS PROGRAM

Alcohol Policy

Possession or consumption of alcohol on campus is permitted on the following two conditions:

- in the privacy of one’s administrative or faculty office by those of legal drinking age
- at authorized A.C.T. events.

Otherwise, possession or consumption of alcohol is prohibited. Alcoholic beverages may not be sold at student-sponsored events on a retail basis on A.C.T. property or served at student-sponsored events held on campus where any of the participants are under the age of 21. Students participating in unauthorized student activity at which alcohol is consumed will be subject to disciplinary procedures. (See also “Nonacademic Student Conduct Code and Disciplinary Procedures” above.)

The following guidelines must be adhered to at all A.C.T. functions serving alcohol:

1. Whenever alcohol is proposed as part of any event or activity, conservatory manager must be consulted and will serve as coordinator. The Executive Director (or other designated senior administrator) must approve the use of alcohol at events where students are expected to attend. In all cases, a member of the staff or faculty must agree to be present throughout the entire event to supervise the activity and ensure adherence to this policy. The Executive Director (or
other designated senior administrator) must also approve the use of alcohol when a faculty or staff member is sponsoring the event or activity.

2. Alcoholic beverages served at approved official functions must be purchased and brought onto campus by authorized personnel only.

3. Only a staff or faculty member (or individual hired for this purpose) may be designated to serve alcohol. Bartenders must be over the age of 21. Alcohol must be attended at all times.

4. No alcohol shall be served to individuals who are under 21 years of age. Identification with proof of age is required, and alcohol will be denied to individuals that cannot provide such identification.

5. At any event other than a small gathering, a sign must be prominently posted stating that no one under the age of 21 may be served alcohol and that “drinking distilled spirits, beer, coolers, wine, and other alcoholic beverages during pregnancy can cause birth defects” (which may be shortened to “beer, wine, and other alcoholic beverages during pregnancy can cause birth defects” when beer and wine is served). At a small gathering, a verbal announcement must be made regarding the above.

6. Alcohol shall only be served along with an appropriate amount of non-alcoholic beverages. Alcohol must also be accompanied by an appropriate amount of food.

7. No alcohol shall be served to persons who are intoxicated. Security guards may be called to remove intoxicated individuals who are causing a disturbance from the premises.

8. For events lasting more than three (3) hours, the distribution of alcohol shall cease at least one half-hour before the scheduled end of the event.

9. The serving of alcoholic beverages cannot be included in any advertisement for the event.

10. The supervisors of the event where alcohol is being served must arrange for adequate security where appropriate.

11. All alcohol containers must be cleaned up and removed from the public areas at the close of the event.

Drug Prevention Program

A.C.T., in conjunction with the directive of the U.S. Department of Education as set forth in 34 CFR, part 86 to maintain and run drug-free schools and campuses, has established the following drug prevention program:

I. A.C.T. Student Conduct Code: Drug and Alcohol Policy

A. Drugs: Unlawful possession, use, or distribution of illicit (as defined by either state or federal law) drugs by students or employees on the property of A.C.T. or at any A.C.T. activities is prohibited.

B. Alcohol: See Alcohol Policy.

II. Disciplinary Sanctions for Violations of A.C.T. Student Conduct Code: Drug and Alcohol Policy

A. Illegal use of drugs and alcohol at A.C.T. is prohibited. Disciplinary sanctions for violation of the Drug and Alcohol Policy include written warning, censure, loss of privileges, and exclusion from areas and activities, restitution, interim suspension, exclusion from certain campus or building areas, suspension, and/or dismissal.

III. Health Risks Associated with Use of Illicit Drugs or Alcohol Abuse

A. Drugs: See Appendix G, p. 67-68.

B. Alcohol: Alcohol consumption causes a number of marked changes in behavior. Even small amounts significantly impair the judgment and coordination required to drive a car safely, increasing the likelihood that the driver will be involved in an accident. Low to moderate consumption of alcohol also increases the incidence of a variety of aggressive acts, including spouse and child abuse. Moderate to high consumption of alcohol causes marked impairments in higher mental functions, severely altering a person’s ability to learn and remember information. Very high doses cause respiratory depression and death. If combined with other depressants of the central nervous system, much lower doses of alcohol will produce the effects just described.

Repeated use of alcohol can lead to dependence. Sudden cessation of alcohol intake is likely to produce withdrawal symptoms, including severe anxiety, tremors, hallucinations, and convulsions. Alcohol withdrawal
can be life threatening. Long-term consumption of large quantities of alcohol, particularly when combined with poor nutrition, can also lead to permanent damage to vital organs such as the brain and liver.

Mothers who drink alcohol during pregnancy may give birth to infants with fetal alcohol syndrome. These infants have irreversible physical abnormalities and mental retardation. In addition, research indicates that children of alcoholic parents are at greater risk than other youngsters of becoming alcoholics.

IV. Available Drug or Alcohol Counseling: Treatment/Rehabilitation Programs, Drugs and Alcohol Education.

A.C.T.’s Director of Academic Affairs and Director of Human Resources can provide information and services for substance abuse and recovery issues.

Information and Crisis Intervention

- National Council on Alcoholism Education: Bay Area, 1-415-296-9900
- Drug & Alcohol Abuse Information Center: 1-800-784-6776
- Alcohol Helpline, 1-800-252-6465 (24-hour phone)
- Alcoholics Anonymous, 1-415-674-1821 (free self-help support meetings; call for meeting locations)
- Cocaine Anonymous, 1-510-268-0600
- Haight Ashbury Free Clinic, Alcohol Treatment Services, 1-415-487-5634 (support groups and counseling; donations greatly appreciated)
- IRIS Center, 1-415-864-2608 (women’s counseling and recovery services; sliding-scale fees and MediCal)
- Narcotics Anonymous, 1-415-621-8600 (free self-help support meetings for addicts and their families)
- California Poison Control, 1-800-222-1222
- San Francisco General Hospital: Psychiatric Emergency Services, 1-415-206-8125
- San Francisco General Hospital: Substance Abuse Services, 1-415-206-3191
- Walden House, 1-415-762-3700 (residential treatment facility for drug addicts; detox center; outpatient program)
- Women’s Alcoholism Center, 1-415-282-8970
- Lee Woodward Counseling Center: 1-415-776-1001 (outpatient and residential programs for women and their children; sliding scale fee)
- National Sexual Assault Hotline: 1-800-656-4673 / #1
- San Francisco Women Against Rape Crisis Line: 1-415-647-7273
- Eating Disorder Awareness and Prevention Helpline: 1-800-931-2237 (M-F, 9AM-5PM)
- San Francisco Suicide Prevention: 1-415-984-1900
- San Francisco Suicide Prevention 24 Hour Crisis Line: 1-415-781-0500

V. Federal and State Legal Sanctions for the Unlawful Possession or Distribution of Illicit Drugs and Alcohol.

B. State:

1) The Uniform Controlled Substances Act is found in California Health & Safety Code, Section 11000, et seq. Sanctions for illegal possession of controlled substances are found at Health & Safety Code, Section 113500, et seq.

2) Controlled substances are listed in schedules contained in Health & Safety Code, Sections 11054, 11055, 11056, 11057, and 11058. They include opiates; opium derivatives, hallucinogenic substances, methamphetamine, phencyclidine, and certain mushrooms are considered controlled substances.

3) As set forth in the Health & Safety Code, section 11350, et seq., if convicted under the Uniform Controlled Substance Act, one may be sentenced to terms in state prison from two to five years plus substantial fines. The exact prison term and fine depend upon the number of past convictions and circumstances of each arrest and conviction.
SMOKING POLICY

A.C.T. is a non-smoking building. Smoking is permitted only outside the building, at the curb, or if no curb, at least 15 ft. from exits, entrances, operable windows and vents (San Francisco Smoke-Free Ordinance, (SFHC), Article 19F). Since you will be spending three years developing your voice as both a speaking and singing instrument, it makes sense, if you smoke, to change your habits now before smoking becomes a major issue in your training. Many of your teachers will strongly encourage you to stop smoking. This policy applies to tobacco products, “e-cigarettes” and “personal vaporizers.”

STUDENT A.C.T. EMAIL ACCOUNTS

Each MFA Program student will receive an A.C.T. email with an “.edu” ending. Students are responsible for accessing their A.C.T. emails every day to check calendars for scheduling and electronic communications.

MFA students will have access to their A.C.T. emails throughout their three years until the end of August after graduation. If an MFA Program student withdraws from the program, they may continue access to email for 6 weeks after their final day at school or confirmation of withdrawal, whichever comes later.

Use of Electronic Mail Policy:
• Email should be professional and courteous.
• Email must not contain any illegal, libelous or offensive statements.
• All statements meant to harass—sexually or otherwise—are prohibited.
• Email should be used primarily for school and business purposes, and rarely for personal use.
• All email is A.C.T. property.
• A.C.T. reserves the right to access emails sent to or from every computer.
• A.C.T. reserves the right to retrieve email stored on its servers that users have deleted from their email programs.
• Students who violate the email policy will be subject to disciplinary measures.

For email issues, please contact IT Network Administrator Joone Pajar at jpajar@act-sf.org, or 1-415-439-2430.

USE OF SOCIAL MEDIA

At A.C.T., we understand that social media can be a fun and rewarding way to share your life and opinions with family, friends and co-workers around the world. However, use of social media also presents certain risks and carries with it certain responsibilities. To assist you in making responsible decisions about your use of social media, we have established these guidelines for appropriate use of social media.

This policy applies to all employees who work for and students who attend school at A.C.T., at any facility or when “on the road” for the company.

Managers and supervisors should use the Social Media Management Guidelines below for additional guidance in administering the policy.

Guidelines
In the rapidly expanding world of electronic communication, social media can mean many things. Social media includes all means of communicating or posting information or content of any sort on the Internet, including to your own or someone else’s web log or blog, journal or diary, personal web site, social networking or affinity web site, web bulletin board or a chat room, whether or not associated or affiliated with A.C.T., as well as any other form of electronic communication.

The same principles and guidelines found in other A.C.T. policies apply to your activities online. Ultimately, you are solely responsible for what you post online. Before creating online content, consider some of the risks and rewards that are involved. Keep in mind that any of your conduct that adversely affects your job performance, the performance of fellow
associates or otherwise adversely affects patrons, donors, customers, suppliers, people who work on behalf of A.C.T. or A.C.T.’s legitimate business interests may result in disciplinary action up to and including termination.

Know and Follow the Rules
Carefully read these guidelines, the A.C.T. Statement of Ethics Policy, the A.C.T. Information Policy and the Discrimination & Harassment Prevention Policy, and ensure your postings are consistent with these policies. Inappropriate postings that may include discriminatory remarks, harassment, and threats of violence or similar inappropriate or unlawful conduct will not be tolerated and may subject you to disciplinary action up to and including termination.

Be Respectful
Always be fair and courteous to fellow associates, patrons, donors, customers, suppliers or people who work on behalf of A.C.T. Also, keep in mind that you are more likely to resolved work-related complaints by speaking directly with your co-workers or by utilizing our Open Door Policy than by posting complaints to a social media outlet. Nevertheless, if you decide to post complaints or criticism, avoid using statements, photographs, video or audio that reasonably could be viewed as malicious, obscene, threatening or intimidating, that disparage patrons, donors, customers, associates or suppliers, or that might constitute harassment or bullying. Examples of such conduct might include offensive posts meant to intentionally harm someone’s reputation or posts that could contribute to a hostile work environment on the basis of race, sex, disability, religion or any other status protected by law or company policy.

As you continue your journey as an artist at A.C.T., you may wish to share photographs, etc., of your work here on social media. Before sharing any production photos, videos, or other professional photographs, please check in with Associate Producer. Once confirmed you may share this material, please mark all materials as © American Conservatory Theater, and credit the photographer and if applicable any designers (i.e. costume, set, lights). When sharing photographs taken by yourself, please ensure you have the enthusiastic and explicit consent of any others in the photograph before posting.

Be Honest and Accurate
Make sure you are always honest and accurate when posting information or news, and if you make a mistake, correct it quickly. Be open about any previous posts you have altered. Remember that the Internet archives almost everything; therefore, even deleted postings can be searched. Never post any information or rumors that you know to be false about A.C.T., fellow associates, patrons, donors, customers, suppliers, and people working on behalf of A.C.T. or competitors.

Post Only Appropriate and Respectful Content
- Maintain the confidentiality of A.C.T.’s private or confidential information. Do not post internal reports, policies, procedures or other internal business-related confidential communications.
- Respect financial disclosure laws and the privacy of A.C.T.’s financial information.
- Do not create a link from your blog, website or other social networking site to a A.C.T. website without identifying yourself as a A.C.T. associate.
- Express only your personal opinions. Never represent yourself as a spokesperson for A.C.T. If A.C.T. is a subject of the content you are creating, be clear and open about the fact that you are an associate and make it clear that your views do not represent those of A.C.T., fellow associates, patrons, donors, customers, suppliers or people working on behalf of A.C.T. If you do publish a blog or post online related to the work you do or subjects associated with A.C.T., make it clear that you are not speaking on behalf of A.C.T. It is best to include a disclaimer such as “The postings on this site are my own and do not necessarily reflect the views of A.C.T.”

Retaliation is Prohibited
A.C.T. prohibits taking negative action against any employee for reporting a possible deviation from this policy or for cooperating in an investigation. Any associate who retaliates against another associate for reporting a possible deviation from this policy or for cooperating in an investigation will be subject to disciplinary action, up to and including termination.
Media Contacts
Students, faculty and staff should not speak to the media on A.C.T.’s behalf without contacting the Marketing Department. All media inquiries should be directed to Kevin Kopjak—1-415.296.0677, kevink@chorleszuhow.com.

For More Information
If you have questions or need further guidance, please contact Human Resources (Amanda Williams, 1-415-439-2484; awilliams@act-sf.org).

INTERNET/WEB/EMAIL SECURITY
A.C.T. installs anti-virus and spyware software on Company machines as necessary, however, the best software cannot protect against all illegal attacks on our system. Many viruses and other problems enter through attachments to otherwise innocuous seeming e-mails. Be particularly cautious of “scams” which prompt you to update bank account or other financial information. Do not open any email or attachments from an un-trusted or unknown source.

GENERAL GRIEVANCE and PROBLEM RESOLUTION
If you wish to resolve a problem, or if you have complaints concerning a class or program, you should first contact the teacher. You may also contact the director of academic affairs, the director of the MFA program, the director of the conservatory, the conservatory manager, or the human resources director for assistance in problem resolution. Requests for further action should be made in writing to the director of the MFA program who may choose to convene a special meeting of the heads of faculty to help resolve the complaint. Responses are made within 30 business days of receipt. Unresolved problems should be taken to the Executive Director, who may choose to convene a meeting of the Appeals Committee to help resolve the complaint.

An individual may contact the Bureau for Private Postsecondary Education (BPPE) for review of a complaint. The bureau may be contacted at P.O. Box 980818, West Sacramento, CA 95798-0818; (916) 574-8900, Fax: (916) 263-1897, http://www.bppe.ca.gov.

Red Flag Reporting: You may also report concerns safely, securely and anonymously 24/7 through Red Flag Reporting. Red Flag is a hotline for fraudulent activity/theft, misconduct, safety violations, and unethical behavior/employment practices (i.e. discrimination).

To file a report, use Client Code: ACT, and pick one of the following options—
Click: www.RedFlagReporting.com
Text: RFR to 234-231-9005
Call: 1-877-647-3335

You may also use the following (be sure to be detail oriented, provide our client code (ACT), and indicate if you wish to be anonymous or not):

Email: redflag@redflagreporting.com
Mail: RFR, P.O. Box 4230, Akron, Ohio 44321

III.GENERAL INFORMATION AND POLICIES

REGISTRATION, ORIENTATION, and the START OF CLASSES

Week of August 16: Registration and Orientation for all students, including rehearsals (schedule to follow by email in early August).
CONSERVATORY WORKING HOURS and BUILDING SECURITY

The conservatory staff working hours are 9:00 a.m. to 6:30 p.m. Monday through Friday. Due to the Covid-19 pandemic, not all staff may work on-site at all times. You may still reach most staff virtually during their regular working hours. Please check with individual staff members directly regarding their schedules.

Building hours may be restricted. Facilities management will communicate regarding building hours on a weekly basis.

Building regulations prohibit any loitering in the ground-floor lobby areas at 30 Grant. Please use the Student Lounge and balconies on the 7th, 8th, and 9th floors for lounging and visiting. If you encounter suspicious individuals who seem to be loitering in the building, please report them to facilities staff or ambassador. Also, please report all lost or stolen items to the office as soon as possible. (Also see “Campus Security Policies and Procedures,” page 50-51 and Annual Campus Crime and Security Report.)

LOCKERS

MFA lockers are located in the dressing rooms on the 8th floor at 30 Grant and are assigned at registration. You must provide your own combination lock. We ask that you file your combination with the conservatory staff as soon as possible after the start of classes. Lockers must be cleared by the Friday following commencement.

Lockers may also be available for use, with restrictions, at the Geary Complex and Strand Theater. Please see conservatory manager for more information on locker use at other campus locations.

A.C.T. takes all precautionary measures but cannot assume responsibility for the loss or damage of class work or personal property of students, faculty, or staff on A.C.T. property.

LOST & FOUND

If items are lost at any of A.C.T.’s facilities (30 Grant Studios, Geary Complex, Strand Theater), please email facilities@act-sf.org with description of item lost, date lost, and, if known, specific location lost.

Items found should be brought to the following locations at each facility:

- 30 Grant Studios: TBD; please contact facilities to report found items
- Geary Complex: Operations Office (just past the box office)
- Strand Theater: Box Office

PERSONAL & EMERGENCY CONTACT INFORMATION

Students are responsible for keeping the conservatory informed of current personal contact information and emergency contact information, including name changes, mailing addresses, telephone numbers, and email addresses, if applicable. Updated information should be sent to the director of academic affairs. A.C.T. is not responsible for lost, stolen, or delayed mail. In case of an emergency that places a student at risk, A.C.T. will contact the student’s emergency contact information and, at the discretion of A.C.T., the student’s family.

STUDENT IDENTIFICATION CARDS

Students should use current photo identification cards. These IDs are to be carried at all times and are necessary for access to the building, for A.C.T. library borrowing, and for discounts and complimentary tickets to other theaters. If you lose your ID, please see the conservatory associate. There is a $20 replacement fee for each ID card.
POLICY ON NUDITY IN CONSERVATORY PRODUCTIONS

Nudity, to any extent, during a performance may be permitted if it is essential to the logic and artistic integrity of the play, but it may not be gratuitous. Nudity in live video theater production is strictly prohibited. Student actors cannot be required to perform nude. A student actor may choose to discuss the question of nudity with their faculty advisor, the director of the MFA program, the conservatory director, the director of academic affairs or director of human resources, before making a decision about whether to appear nude or not. A student actor’s refusal to perform nude will not affect, negatively or positively, their final grade, or lead to other negative consequences. On the other hand, a student actor’s wish to appear nude, if supported by the logic of the play and the director’s interpretation, will also be respected. All issues of nudity in rehearsals and performances must be approved by the director of the MFA program, or in their absence, by the director of the conservatory. The director of the MFA program is the final arbiter of taste and adherence to conservatory policy.

Nudity in the Rehearsal Process (in accordance with Equity rules)

- No persons other than the director, production stage manager, and student actors required with the scene(s) containing nudity, will be allowed in the rehearsal room during rehearsal of said scene. This rule pertains to when actual nudity is being used and not when student actors are using rehearsal clothing to simulate nudity.
- No filming or photography of nudity is allowed.

Nudity in Student Devised Work

Where students are devising their own work, the entire group must discuss the logic and artistic merits of nudity with the supervisor/director of the activity. Should the development of devised work lead to nudity in the final script, the director of the devised work must gain the permission of the director of the MFA program before beginning rehearsal. A student actor’s refusal to perform nude should be respected by the group and will not affect their final evaluation/grade, or lead to other negative consequences. On the other hand, a student actor’s wish to appear nude must also be respected. The policy on “Nudity in Rehearsals”, above, shall apply to devised work.

PHOTO/VIDEO POLICY

The conservatory reserves the right to photograph, video, and audio record all conservatory productions, classes, and events. All videos and photos remain the property of A.C.T. and may be used as A.C.T. deems appropriate. Express permission of the performers and other artists involved is not required. No filming or photography of nudity is allowed.

No unauthorized photos, video, or audio recordings of any conservatory production, classes, or events may be made by anyone—including staff, directors, designers, production personnel, students, or faculty. Conservatory productions include all work done in studio, off-site, cabaret, classroom, or Showcase. Designers are allowed to personally photograph (not video) their sets, props, costumes, and lights during the photo dress rehearsal. No photos may be taken during a performance. Only the director of the MFA program or the conservatory manager may authorize the taking of photos, videotapes, audio recordings, or recording of virtual classes, rehearsal or performances, such as on Zoom. Students will be notified in advance when recordings or photography are planned. If students have concerns that a recording may be unauthorized, they should notify the conservatory manager.

TUITION & FEES for 2021-22

The tuition ($30,235.00) and fees ($50.00) for the Third Year of the Master of Fine Arts/Certificate Program is thirty thousand two hundred and eighty five dollars ($30,285.00), which is due and payable as follows:

A. $15,117.50  First semester tuition payable at registration, August 16, 2021.
B. $25.00  Library/Computer fee payable at registration, August 16, 2021.
C. $15,117.50  Second semester tuition payable no later than January 5, 2022.
D. Library/Computer fee payable at registration, January 5, 2022.
E. You will be cast in one (1) professional artistic opportunity in A.C.T.’s mainstage season, for which you will receive compensation. Additional specific details will be provided as programming is finalized.

Payment Plans
Tuition for fall semester is due and must be paid in full at registration. Tuition for winter/spring semester is due by noon on the third day of classes. Payment plans are available through the controller in the finance department for those who require such arrangements. A $40.00 fee is assessed for students who arrange a payment plan. Students requesting deferred payment must file a payment plan contract with the controller and pay a minimum of 25% of fall tuition at registration for fall semester; they must pay a minimum of 25% of winter/spring tuition by noon on the third day of classes. Outstanding tuition is due in three installments equal to or greater than 25% of the balance and may be paid at the start or middle of the month. A three-day grace period applies. Payments made after a grace period incur an additional $40.00 late fee. Students who have not paid tuition or made arrangements under the terms above will not be allowed to attend classes until they are in good standing. Failure to pay tuition or meet the terms of a payment contract will lead to termination of enrollment, unless extenuating circumstance are documented, filed, and approved by the director of the conservatory and the office of academic affairs.

STUDENT STATUS, LOAN DEFERMENTS, and ENROLLMENT PERIOD

Students enrolled in the MFA Program are considered full-time and, as such, may be eligible for deferment of student loans. Loan deferment forms should be submitted to the director of academic affairs, who will certify full-time enrollment for the academic year. Letters certifying enrollment may be obtained from the director of academic affairs.

ACADEMIC TRANSCRIPTS

Academic transcripts may be obtained by completing a Transcript Request form available in the conservatory office or online http://www.act-sfbay.org/content/dam/act/conservatory/pdf/trans_request_080112.pdf. Please fill out this form completely. Allow no less than three weeks from the time of our receipt of request to time of arrival. There are no rush orders. **Fee: First Copy - $5.00; each additional copy requested with this form - $4.00.** No transcript request will be processed without the accompanying fee. **Check or money order only.** The release of A.C.T. transcripts is contingent upon the fulfillment of all tuition/fee and library obligations.

FINANCIAL AID WARNING/PROBATION POLICY

All students receiving financial aid must maintain satisfactory academic progress as noted earlier in this handbook. Financial aid recipients who are placed on academic probation are allowed to continue their funding for one additional semester. At the end of this probationary term a student will either satisfactorily meet the terms of their probation (and continue to receive financial aid), or be dismissed from A.C.T. making the student ineligible for additional funding. Students who are allowed to extend their probation beyond one semester, at the discretion of the director of the MFA program, are NOT eligible to receive financial aid for that additional semester under probation. However, they can regain their financial aid eligibility once they are removed from probation.

For example, a student is placed on academic probation at the end of the fall semester. This student can continue to receive financial aid in the subsequent winter/spring semester. If the student is removed from academic probation at the end of the winter/spring semester they can continue to receive financial aid in the following fall semester. However, if the student does not make satisfactory academic progress at the end of the spring semester, they will be dismissed from A.C.T and will become ineligible for financial aid. Students who are allowed to extend their probation beyond the spring semester are NOT eligible for financial aid in any subsequent semesters until they are removed from probation.

When a student is dismissed, the director of academic affairs will notify the financial aid director by the end of the next class day and the appropriate financial aid review will take place. Any refunds that are due to the student or the financial aid programs will be calculated according to the latest regulation detailed in the conservatory bulletin and financial aid bulletin.
TAXPAYER RELIEF ACT OF 1997

As a requirement of the Taxpayer Relief Act of 1997, colleges and universities are now required to have all students complete a W-9S Form to collect your social security number and permanent address for reporting to the IRS. A.C.T. will have this form—along with information about the Hope Scholarship Credit and Lifetime Learning Credit—available for you during orientation.

FAMILY EDUCATIONAL RIGHTS and PRIVACY ACT OF 1974, AS AMENDED

Annually, A.C.T. informs students of the Family Educational Rights and Privacy Act of 1974, as amended. This act, with which the institution intends to comply fully, was designated to protect the privacy of education records, to establish the right of students to inspect and review their education records, and to provide guidelines for the correction of inaccurate or misleading data through informal and formal hearings. Students also have the right to file complaints with the Family Educational Rights and Privacy Act office (FERPA) concerning alleged failures by the institution to comply with the act.

Local policy explains in detail the procedures to be used by the institution for compliance with the provisions of the act. Copies of the policy can be found in the office of the director of academic affairs. The director of academic affairs also maintains a Directory of Records, which lists all education records maintained on students by this institution.

LEAVE OF ABSENCE

In the event an extended illness, injury or personal emergency results in a student missing all course work in two (2) consecutive weeks in any one year of the program, the student may be placed on a leave of absence, at the discretion of the director of the MFA program. The director of the MFA program, in consultation with the faculty, will determine the terms of the leave.

Students requesting a leave of absence must complete a Notification of Withdrawal Form obtainable from the director of academic affairs, and attach a letter explaining their request.

WITHDRAWAL and REFUND POLICY

Upon written cancellation received by A.C.T. before the date classes are to begin, the student will be refunded all deposits minus a processing fee of $275.

Students who wish to withdraw from the MFA Program after the start of classes, must complete an official withdrawal permission form, obtainable through the registrar’s office. Students who withdraw after the start of classes must also attach a letter to the director of the MFA program and the director of the conservatory detailing the reason(s) for withdrawal. Upon receipt of the form and letter, the conservatory director and one other administrator will meet with the student to conduct an exit interview. Upon completion of the exit interview, the conservatory director will notify the director of academic affairs, at which time the student’s withdrawal will be considered official—unless the student has received federal aid.

All students who withdraw who have received federal student aid are also required to have an exit interview with the director of financial aid before their withdrawal becomes official. Failure to meet for an exit interview will result in a hold being placed on the student’s academic transcripts until the financial aid exit interview has taken place.

Institutional Refund Policy

Students who do not receive Federal Student Financial Aid and withdraw completely from A.C.T.’s MFA Program before completing more than 60% of the semester, are entitled to a refund of tuition. The calculation of the amount of the refund will be based on a daily proration of the unearned tuition through the 60% period of the semester. No refund will be made after the 60% period of the semester.
Return to Title IV Refund Policy

The Financial Aid Office is required by regulation to calculate a REFUND of FEES and a Return to Title IV Funds amount for all students who withdraw, or are dismissed during a semester. The Return to Title IV Funds is the amount of unearned aid received at the beginning of the term that must be returned to the federal, state and institutional aid programs. Any aid received in excess of the earned amount is considered unearned. The earned portion is calculated on a daily basis using calendar days from the first day of instruction for that term. Students who receive federal (Title IV) and/or state financial aid will have the unearned portion of the tuition returned to the aid programs from which it was drawn. In most cases, this return of aid will reduce the student’s Federal Direct Loan obligation. A.C.T. will return Unearned Title IV to the appropriate Title IV programs in the following order: Unsubsidized Direct Stafford Loans, Subsidized Direct Stafford Loans, Perkins Loans, Federal Direct PLUS Loans, Federal Pell Grants, Federal Supplemental Educational Opportunity Grants (SEOG), TEACH Grant.

The withdrawal date will be the earlier of the date the student begins A.C.T.’s withdrawal process or the date the student otherwise provided official notification of his/her intent to withdraw OR the last documented date the student attended academically-related classes. No refund will be made after the 60% period of the semester.

Students who are dismissed will be refunded on the same basis as students who withdraw.

HOUSING INFORMATION

Note: This information may not be current due to the Covid-19 pandemic.

Although A.C.T. does not find housing for you, we can provide you with basic information and ideas to assist you in your search. This includes information on temporary housing, rental referral services, and websites. Additionally, the conservatory provides a housing bulletin board, linking you with potential roommates and available housing.

From time-to-time, current students look for roommates. We will pass these listings on to all of you through a group email as they occur. In truth, very little can be done until you arrive in town. We therefore suggest that you arrive in San Francisco no later than early August so that you have time to find the best housing arrangement for yourself. You may email Alejandra Maria Rivas, Conservatory and School & Community Programs Associate, at arivas@act-sf.org, who can speak with you about your search strategies.

STEP ONE: If you need temporary housing or would be interested in living in a residence club, see residence clubs below.

STEP TWO: Purchase a good city map of San Francisco. A MUNI map has the layout of the entire city and all the bus routes and schedules and is an invaluable item to have for reference. These are available in most bookstores and pharmacies at a minimal cost. MUNI and BART are the two major public transportation systems. Visit the websites for MUNI and BART, or call them for more information.

MUNI
1 (415) 673-6864
www.sfmuni.com

BART
1 (415) 989-2278
www.bart.gov

STEP THREE: Before you begin looking, decide how much you can afford to pay and specifically define your living requirements. Typically, share rentals begin at $900 per person per month, studios begin at $1,200, and one-bedrooms begin at $1,800. However, rent varies depending on the neighborhood. Be prepared to pay first and last month’s rent plus a security deposit. If you are interested in possibly sharing housing with another A.C.T. student, check for postings or place a posting on the conservatory housing bulletin board outside the conservatory office.

STEP FOUR: Begin your search. There is no singularly effective method in aiding your housing search. Maximize your approaches. Below are some suggestions.
1. Craigslist: it began here in the ‘90s and is still one of the best one-stop sites for neighborhood-by-neighborhood searches.
2. Walk the neighborhoods you would prefer to live in looking for “FOR RENT” signs.
3. Check bulletin boards in laundromats and coffee shops in the neighborhoods that interest you.
4. Keep transportation in mind! Consider neighborhoods near BART/MUNI lines or within walking distance from school.
5. Check ads in the San Francisco Chronicle. Also check the following free publications available throughout the Bay Area: Bay Guardian, SF Weekly, and Rental Guide.
6. Check the Conservatory’s Housing Bulletin Board.
7. Use a rental referral service. (Some suggestions provided below.)
8. Check listings on free websites. (Some suggestions provided below.)

Temporary Housing Options When You Arrive in San Francisco

Some SF Hostels and Hotels
If you don’t have friends or family to stay with when you arrive in San Francisco, you may wish to make reservations at one of the hostels or more economical hotels in the area. Hostels are inexpensive, but they have time limits on how long you can stay.

- San Francisco Fisherman’s Wharf Hostel
  Fort Mason, Building 240
  San Francisco, CA 94123
  Phone: 1 (415) 771-7277  http://www.sfhostels.com/fishermans-wharf/

- San Francisco Downtown Hostel
  312 Mason Street
  San Francisco, CA 94102
  Phone: 1 (415) 788-5604  www.sfhostels.org/downtown

- Hotel Union Square
  114 Powell Street, San Francisco CA 94102
  Tel. 1 (877) 521-3818  http://www.sanfrancisco.com/hotelunionsquare/

Some Rental Referral Services
Apartments and/or roommates:

- Metro Rent
  2021 Fillmore
  San Francisco, CA 94115
  1 (415) 563-7368  www.metrorent.com
  Apartment and Roommate service: $45 for 45 days

- Roomates.com  www.roomates.com
  Roommate service: $19.99 for 30 days

Some Housing Websites
You can log onto Yahoo San Francisco—Rentals and Roommates. This will provide you with an extensive list of housing related websites. Please keep in mind that apartments in San Francisco go quickly. There is no point in stressing over the right apartment unless you are in the city and ready to move. Two websites that have free listings are: www.craigslist.org and www.sfrenter.com.
Kenmore Residence Club

One possibility for housing is the Kenmore Residence Club, located at 1570 Sutter Street atop Cathedral Hill in the Pacific Heights district of San Francisco. A classic Victorian dating from the 1880s, The Kenmore has been updated with modern comforts and security. You should contact the Kenmore directly for information on costs and availability.

Rooms
Students can elect to live in double or single occupancy, fully furnished suites. All rooms include beds, desks, dressers, closets and micro-fridges. Towels and bed linens are also provided.

Meals
Full-choice American-style breakfasts and four-course dinners are served Monday through Saturday, with a continental breakfast and brunch offered on Sunday. If your evening plans conflict, you can elect for the Kenmore staff to save your dinner to be eaten when you return.

Building Amenities
- Free Wi-Fi in the building common areas (individual rooms can receive direct service for an additional fee)
- Maid service is offered Monday through Friday with fresh linens exchanged on a weekly basis and clean towels provided twice a week
- Coin-operated laundromat on-site

Transportation
Ideally situated for those without a car, The Kenmore is close to public transportation and is only a ten-minute MUNI bus ride away from A.C.T. or a twenty-five-minute walk.

Location
Whole Foods, Safeway, and Walgreens are all located within a few blocks along with many of the city’s best restaurants, stores, and entertainment venues, including: Sundance Kabuki Cinemas (home of The SF Film Festival), AMC Van Ness Theater, The Fillmore, Yoshi’s, The Great American Music Hall, The Regency Ballroom, The SF Jazz Center, and many others.

Columbus Residence Club

Another possibility for housing is the Columbus Residence Club, located at 112 Columbus Avenue in historic Jackson Square. A completely remodeled historic building, The Columbus has been updated with modern comforts and security. You should contact the Columbus directly for information on costs and availability.

Rooms
Students can elect to live in double or single occupancy, fully furnished suites. All rooms include beds, desks, lamps, dressers/closets and mini-fridges. Bed linens are provided.

Building Amenities
- Free Wi-Fi and DSL in the building common areas and bedrooms.
- Maid service is offered weekly.
- Coin-operated laundromat on-site.

Transportation
Ideally situated for those without a car, The Columbus is adjacent to multiple public transportation options and is only a fifteen-minute walk from A.C.T.
Location
Safeway grocery is located three blocks away along with many of the city’s best restaurants, stores, entertainment venues and tourist attractions, including: North Beach, Chinatown, the Ferry Building, Embarcadero and Fisherman’s Wharf.

Monroe Residence Club

Another possibility for housing is the Monroe Residence Club, located at 1807 Sacramento Street in the Pac Heights neighborhood of San Francisco. A classic San Francisco Victorian built in 1906, the friendly and affordable Monroe combines the best features of a hotel and an apartment. You should contact the Monroe directly for information on costs and availability.

Rooms
Students can elect to live in double or single occupancy, fully furnished suites. All rooms include beds, desks, lamps, dressers/closets and mini-fridges. Bed linens are provided.

Meals
Full-choice American-style breakfasts and four-course dinners are served Monday through Saturday, with a continental breakfast and brunch offered on Sunday. If your evening plans conflict, you can elect for the Monroe staff to save your dinner to be eaten when you return.

Building Amenities
- Free Wi-Fi in the building common areas.
- Maid service is offered weekly.
- Coin-operated laundromat on-site.

Transportation
Ideally situated for those without a car, The Monroe is adjacent to multiple public transportation options and is only a ten-minute walk from A.C.T.

Location
CVS, Whole Foods and Walgreens are just blocks away along with many of the city’s best restaurants, stores, entertainment venues and tourist attractions, including: North Beach, Chinatown and Nob Hill.

Disclaimer: A.C.T disclaims any responsibility for the referrals listed here or the condition of any of the rentals. We do not inspect or screen the listings. A.C.T. provides this information as a service to its students only and is not serving as a broker or agent in any way. It is your responsibility to inspect the premises and negotiate a lease agreement with your prospective landlord.

VOTER REGISTRATION and VOTING

Voter registration forms for the city and county of San Francisco will be available at registration, or in the conservatory office, or by calling 1 (415) 554-4398. Absentee ballot requests: 1 (415) 554-4399. To register to vote in San Mateo County call 1 (650) 312-5222. In Alameda County, call 1 (510) 272-6973. You may also register online at www.beavoter.com. Students should vote early in the day before class, or via absentee ballot. If this is not possible, please make arrangements through the director of academic affairs.

PARKING and BICYCLES

For those who ride bikes, there is limited parking at each facility. Please furnish your own lock.

- 30 Grant Studios: Please follow signage or contact facilities (facilities@act-sf.org) for clarification
- Geary Complex: Pump Room by the Stage Door Elevator
• Strand Theater: Strand Breezeway leading to alley access

Mason O’Farrell Garage NOTE: These rates are still being established for 2021-2022.
The Mason O’Farrell Garage is located next to the Geary Theater and has two entrances: one on Mason between Geary and O’Farrell and one on O’Farrell at Mason. The A.C.T. employee rate is $12 for 10 hours. If any A.C.T. employee parks over 10 hours, the rate is $17 for 12 hours. If you park over 12 hours, the full day rate of $35 will be charged. In order to verify your status as an A.C.T. company member, please present your A.C.T. ID badge or a paystub to the parking attendant and they will validate your ticket. Please contact Company Management if you are interested in a $260 per month unlimited parking pass at the Mason O’Farrell Garage.

Trinity Place Garage Note These rates are still being established for 2021-2022
The Trinity Place Parking Garage is located below the Trinity Place condominiums with two convenient entrances: 33 8th Street (between Market and Mission) and 1188 Mission Street (between 7th and 8th Streets). The Strand Theater lobby can be accessed through the front door of the building on Market Street. Please contact Company Management if you are interested in a $250 per month unlimited parking pass at the Trinity Place Parking Garage.

Ellis/O’Farrell Garage @ 123 O’Farrell—$29.50/24 hrs. (9 a.m.–6 p.m. over 7hrs. is $20) 1 (415) 986-4800
Sutter/Stockton Garage @ 330 Sutter—$26.00 max (7a.m–6 p.m.) 1 (415) 982-7275
Union Square Garage @ 333 Post—$31.00 max (6–24hrs.) 1 (415) 397-0631

COMPLIMENTARY TICKET POLICY for A.C.T. PRODUCTIONS

NOTE: A.C.T.’s theaters are expected to remain dark until January 2022. When in-person performances resume all students may attend performances per the below comp ticket policies. Students will also receive comp tickets for any virtual A.C.T. programming prior to January 2022.

Attending mainstage season performances is one of the benefits of your experience here at A.C.T. and they are also considered to be a part of the curriculum. To this end, time will be built into the schedule for each class to see each mainstage show together. One comp ticket (per policies below) will be utilized for this purpose. These tickets will be reserved on your behalf by the conservatory manager. Whenever possible, you will be scheduled to see the shows on opening nights. This is not a guarantee, however, as MFA class and rehearsal schedules must take precedent. When you are not able to attend the opening night performances, you will still receive an invite to attend the post-show reception to celebrate with the rest of the A.C.T. community.

All students are expected to attend all conservatory productions. Likewise, the conservatory manager will build this into your schedule as a group and book the tickets on your behalf.

You are expected to attend mainstage and conservatory productions at the time scheduled by the conservatory manager. Should you fail to attend these scheduled performances, you are responsible for seeing the show on your own time outside of your class or rehearsal schedule per the policies below.

We want to encourage all staff and students to see the shows as many times as possible. Remember, though, that there are a lot of us, and if we don’t sell tickets we don’t pay bills. Therefore, we have initiated the policies below. Failure to show up for reserved comps (whether booked by yourself or the conservatory manager) 3 times may result in you being put on a Walk-In Ticket Only status:

Mainstage Comps

All A.C.T. staff, faculty and MFA students will receive two (2) company comps per A.C.T. mainstage production so that you and a guest may see all the shows in a given season. Students attending Opening Nights will receive one (1) ticket for themselves only, and may use their second comp ticket on a different night. Once you have exhausted your allotment of
comps, they are gone! Company comps may be requested for performances up to and including the Sunday after opening. This policy covers all mainstage productions, including those not at the Geary Theater. You may only use 2 company comps per production. If you require more than 2 tickets, you are welcome to purchase additional tickets at the A.C.T. staff rate (50% off the full price). Please see “Half Price Tickets” below for more detail.

All staff members, MFA students, and crew members may purchase up to four (4) half-price tickets in advance for friends and family for any performance during the run, based on availability. Half-price tickets are only available for Orchestra, Mezzanine, Front Mezzanine (Strand Theater), and Balcony seats. The half-price discount cannot be applied to House Seats or Premiere Orchestra. You are welcome to purchase House Seats at full price. Please see the “House Seats” section for more detail.

To purchase half-price tickets, please email actstafftickets@act-sf.org. They will contact you directly to set-up payment.

Walk-in Tickets

The walk-in ticket policy is intended to enable you to see our shows as many times as you wish with up to one guest per performance. Be prepared to show your A.C.T. ID, business card, or some way to identify that you are a part of A.C.T. at the Box Office anytime between half hour and curtain. You will be seated, just before curtain, in available seats. As always, the Ticket Services staff reserves the right to limit the total number of walk-ins for specific performances or shows.

Walk-in tickets are for A.C.T. staff, students, and crew members only. They cannot be requested for friends, family, or other guests. Any guests must be accompanied by the A.C.T. staff member, student, or crew member who will also be watching the performance. Walk-ins are not available for the last week of each show or extension weeks.

Half Price Tickets

A.C.T. staff, faculty, and MFA students may purchase up to four (4) half-price tickets in advance for friends or family for any performance during the run, based on availability. This company half price discount does not apply to house seats or premiere orchestra seating. Half price tickets should be reserved via the company ticket website (www.act-sf.org/companytickets).

House Seats

MFA students may purchase house seats at full price, based on availability, by contacting companymanager@act-sf.org. (1-415) 439-2418. No complimentary tickets or discounts apply to house seats.

“Papering”

On occasion, there may be performances for which additional audience is desired. In this event, the company will either be notified directly or through notices published in Update as to the procedure for reserving or obtaining seats.

Disclaimers
1. A.C.T. faculty, staff and MFA Program students are asked not to approach administrative staff or box office management for complimentary tickets beyond those allotted by this policy.
2. As we sometimes produce shows in conjunction with outside partners, please recognize that those arrangements may include special ticketing policies, which may limit, alter or even suspend this “standard” comp policy.
3. Certain projects may require that we put in special policies of our own, in order to maximize revenue.
4. Ticket policies are subject to change at the discretion of management.
GOOD-HEALTH CERTIFICATION and SPECIAL NEEDS

The MFA Program is strenuous and requires a great deal of stamina. It is therefore mandatory that you send a doctor’s letter with your first-year agreement/contract confirming your good health, including a TB test. Typically, this is a form that your doctor will provide. The conservatory does not provide a specific form for this purpose. Students should update their health information as necessary. Please inform us of any health concerns or restrictions we should know about you in case of emergency (e.g., allergic/diabetic reactions; back or knee problems). All medical information is strictly confidential.

As instructed in the letter of admission and Professional Training Programs Bulletin, students with special needs must notify the director of academic affairs of their precise nature immediately after acceptance to the program. If a student has developed special needs since acceptance, he or she must notify the director of academic affairs in writing with the return of their agreement/contract. Upon notification, A.C.T., in compliance with the Americans with Disabilities Act, will then consider what reasonable accommodations may be available to meet those special needs.

EMPLOYEE ASSISTANCE PROGRAM (EAP)

A.C.T.’s Employee Assistance Program (EAP) is administered through Concern and is for all full-time staff, part-time staff, MFA Program students, and fellows. Concern EAP is available 24/7 by phone and online and is completely confidential.

Contact Info

Concern EAP
(800) 344-4222
employees.concern-eap.com
Company Code: American Conservatory Theater

Benefits Offered

- In-Person, Telephone & Video Counseling (up to 5 visits, per problem, per year)
- Parent & Childcare Resources (unlimited support)
- Adult Care Resources (unlimited support)
- Financial Coaching (up to two 30 minute telephone consultations, per issue, per year)
- Legal Consultation (one 30 minute office or telephone consultation, per issue, per year)
- Luma, an online personalized assessment that will customize a dashboard with resources specifically for what you need
- Online articles and videos
- Services are available for employee, spouses, dependents (up to age 26), and domestic partners
- See flyer attached or visit their website for additional information

All questions about use of EAP should be directed to Human Resources: Amanda Williams, Human Resources Director, 1-415-439-2484, awilliams@act-sf.org; or Amanda Roccuzzo, Human Resources Generalist, 1-415-439-2465, aroccuzzo@act-sf.org.
INJURY and ILLNESS PREVENTION PLAN/EMERGENCY ACTION PLAN

Copies of A.C.T.’s *Injury and Illness Prevention Plan*, which contains the “Emergency Action Plan,” are available upon request from the conservatory office. Students will be instructed in the “Emergency Action Plan” during orientation. In the event that you sustain a physical injury in the course of your work, report the injury to your teacher immediately and follow their instructions.

EMERGENCY RESPONSE, EVACUATION PROCEDURES, TIMELY WARNINGS

A.C.T. takes the safety and well-being of its employees, students, and patrons very seriously. A.C.T. executive management and Emergency Response Team (ERT) members are responsible for assessing and reporting emergencies to the campus community.

The Safety Committee is a group of key stakeholders at A.C.T. that meet on a bi-weekly basis to discuss safety, security, and emergency preparedness topics. Current members include A.C.T.’s General Manager, Human Resources staff, Director of Production, Facilities Manager, Front of House Manager, and School and Community Programs Operations Manager.

Designated floor monitors at 30 Grant and staff at the Geary Theater and other A.C.T. performance venues are trained in emergency evacuation and reporting procedures.

**Timely Warnings / Emergency Text Notification**

In the event that a situation arises, either on or off campus, that, in the judgment of the Facilities Manager, or other A.C.T. administrator, constitutes an ongoing or continuing threat, a campus wide “timely warning” will be issued. The warning will be issued to students, faculty and staff through the company email system, student emails, our voice mail system, and whatever other means and methods are deemed appropriate in the situation, including, postings on bulletin boards throughout A.C.T. facilities.

Depending on the particular circumstances of the crime or event (e.g. a city wide power outage, violent protest, natural disaster, etc.), especially in all situations that could pose an immediate threat to the community and individuals, 911 will be called.

Anyone with information warranting a timely warning should report the circumstances to the nearest A.C.T. administrator, faculty, or staff person, by phone (415) 439-2405 or (415) 439-2370, or in person.

A.C.T. has instituted an **emergency text notification** process in order to reach all staff, faculty, students and fellows in the event of a catastrophic emergency. The provider is grouptexting.com. The facilities department oversees and maintains the process, which is part of the HR on-boarding system for new hires. It is an OPT IN system. Currently about 80% of the company at large has signed up. Only the executive director, the artistic director, the general manager, and the operations manager are also authorized to send emergency texts via the web interface. The executive director, general manager, and operations manager are also authorized to send emergency texts from three designated mobile phone numbers.

The system is strictly for catastrophic emergencies and is NOT used for general communication to the entire company. The system is specifically intended to alert the company about extraordinary and/or dangerous circumstances.

Evacuation Routes / Emergency Exits 30 Grant Avenue

It is A.C.T.’s policy to evacuate when an alarm goes off FOR ANY REASON. Do not assume that any alarm is a “false alarm.” Begin to evacuate unless otherwise directed.

SOUTH STAIRWELL: From floors 7, 8 and 9, the exit by the elevator leads down to the street and exits into the 30 Grant lobby.
NORTH STAIRWELL: From the 9th Floor, exit to the patio, cross the roof, and use second door on the right side to proceed down the stairway. From the 7th and 8th Floors, use the stairwell to proceed down to the mezzanine level, but DO NOT exit the door marked “M”. Instead, turn 180 degrees and continue toward the rear of that space, turn right and continue down the stairs. YOU WILL EXIT INTO THE LOBBY OF 77 GEARY.

NORTH EXIT ALTERNATE: At the mezzanine level, if you exit the door marked “M”, you will need to proceed all the way across two elevators lobbies and down a series of hallways until you rejoin the route that leads to the 30 Grant Lobby. This is much longer.

Once clear of the building, congregate at our “muster” location, VALENTINO’S, at the northwest corner of Grant and Geary.

Fire / Smoke and General Emergency

- Do not use elevators. Use the stairs.
- Do not open a door without first feeling it for heat.
- If you encounter smoke, stay low; look for an alternate exit.
- If you need assistance with stairs, let someone know and wait by an exit.
- Exit the building as quietly and calmly as possible. Close doors behind you.
- Do not bring bags, backpacks, bikes, laptops or other equipment with you. Nothing more than your wallet, keys, phone.
- Floor monitors wearing orange vests will direct the evacuation.
- Floor monitors will close off rooms, check bathrooms for stragglers and ensure the clearing of each floor.
- Once out of the building go to VALENTINO’S, northwest corner of Grant and Geary Streets.
- DO NOT re-enter the building or leave our gathering point at Valentino’s until directed.

Earthquake (in addition to the above)

- Drop and cover under a desk if possible, or in a doorway.
- Move away from windows and toward solid walls.
- Be aware that ceiling panels or lights may fall.
- Do NOT exit the building until directed. If directed, exit the building using the stairs, not elevators
- Be aware that aftershocks may occur.
- Floor Monitors will prop emergency exit doors open to ensure return access in the event of stairway blockage.
  - This differs from what you would do in a FIRE, though. Please see above.

The emergency response and evacuation system is tested annually at the 30 Grant campus. For full emergency policy and procedures, go to: Emergency Response Plan.

INSURANCE, ACCIDENT REPORTS AND FIRST AID SUPPLIES

All students are required to provide proof of individual health insurance at Registration. You may obtain any plan that best suits your needs. Some of you may still be covered under your parents’ policies. A.C.T.’s accident insurance covers only classroom related incidents, not any type of personal medical issues. And in the case of a classroom accident, A.C.T. has a primary excess policy, which means that all claims must first be submitted to personal insurance, with our policy as secondary only. The following website may be useful to you in obtaining personal health insurance coverage: www.ehealthinsurance.com. Other sites include: (Kaiser) kpif.kp.org/ or (Blue Cross Health Insurance - Anthem-Health.com) www.anthem-health.com/Apply-Now. For Covered California and San Francisco Benefits, see. http://healthcarereformsf.org/
In the event of an on-the-job injury or accident, you or the student(s) involved must obtain an accident report from the conservatory office and fill it out. Always file an accident report while the details are fresh. Accident reports should be filed with the conservatory associate or director of academic affairs.

Steps to Follow in the Event of a Student Injury

While not every injury is serious enough to warrant these steps, please use your best professional judgment in determining your actions:

- Do not move the student
- Notify the conservatory office immediately. If you cannot leave, send a student.

*If the injury is serious, we will call the paramedics. The student may insist that they are all right; remember that it is not up to the student to make this decision; legally (and ethically) we need to do what is best for the student and insure that they are cared for until cleared by a doctor.*

The facilities office on floor 7 maintains a small supply of aspirin, Band-Aids, ace bandages, ice packs, etc. If you need any of these items, please come to facilities.

The 8th and 9th floors are also equipped with First-Aid kits. The 8th floor kit is over by the water cooler, right next to the Studio inboxes and lost and found area. The one on the 9th floor sits by the sink area just before you enter the restroom.

CAMPUS SECURITY POLICIES and PROCEDURES

A.C.T. is committed to providing a safe, comfortable environment for its students, faculty, and staff. Recognizing its location in an urban area, A.C.T. has developed the following campus security procedures to help ensure all members of its community are aware of the potential for crime and prepared to report it effectively:

Student Right to Know: Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act Compliance

A.C.T. prepares the following information and the Campus Crime and Security Report to comply with the Jeanne Clery Disclosure of Campus Security and Crime Statistics Act. Portions of the report are prepared in cooperation with police agencies surrounding our main campus and noncampus sites, A.C.T. facilities department, and the conservatory office. Local police agencies provide automated statistics for the property and a radius around the property noted. Copies of the report are sent to all of A.C.T. via email, and may be obtained from the office of the director of academic affairs or the office of human resources by phoning 1 (415) 439-2412, or online by clicking HERE. The applicable text of this report is also included in the Employee Handbook and A.C.T.’s Injury and Illness Prevention Plan, which are distributed to each constituency and available upon request. Crime statistics for the past 90 days for all neighborhoods in San Francisco may be accessed by viewing the SFPD website at SF Crime Mapping.

Reporting On-campus Crime Incidents

A.C.T. encourages timely reporting of on-campus crime incidents to the A.C.T. community to ensure that employees and students can exercise caution and avoid potential danger. Crime incidents should be reported to Louisa Balch, General Manager (1-415-439-2496); Eric Brizee, Facilities & Operations Manager (1-415-439-2370); Charlotte Brockman, Conservatory Manager (1-415-439-2405); Jack Sharrar, Director of Academic Affairs (1-415-439-2412), or any of the other designated Campus Security Authorities (CSAs): Megan Murray, Audience Services Manager (1-415) 439-2392; Jack Horton, Production Manager (1-415) 439-2481; Jessie Amoroso, Costume Director (1-415) 439-2373; Facilities: Jeffrey Warren, Assistant Facilities Manager (1-415) 439-2386; Leo Benavente, Facilities Crew Member (1-415) 439-2417.
Campus Guards (Community Ambassadors)

A.C.T. employs a community ambassador who is located in the 8th-floor lobby area of 30 Grant. The ambassador is on duty between the hours of 6:00 p.m. and 10:00 p.m. and at any other time when there are scheduled activities outside normal office hours, such as on weekends or for rehearsals. The ambassador employed by A.C.T. can be reached by dialing x2478 from a phone on the premises. From outside, dial 1 (415) 439-2478. The building landlord employs an ambassador in the 77 Geary lobby from 8:00 a.m.-5:00 p.m. and in the 30 Grant lobby from 5:00 p.m.-7:00 am, seven days a week.

A.C.T. ambassadors are charged with monitoring appropriate behavior by students, teachers, and staff in the course of their activities on A.C.T. premises, and with reporting to A.C.T. administration behavior that is in violation of the codes of conduct in A.C.T. handbooks. In the event of an urgent situation, A.C.T. ambassadors have the authority to act to protect other staff and students according to their best judgment at the time. This may include requesting ID, asking an individual to leave the premises, or other measures they may deem appropriate. Neither A.C.T. nor building ambassadors have the authority to make arrests; however, they may choose to contact the police if an incident occurs that presents a clear and present danger, or if a student, teacher, or staff person requests that they contact police. A.C.T. ambassador personnel have no special relationship with authorities other than acting in an intermediary capacity.

Crime Awareness Training

Students, faculty, and staff are encouraged to take responsibility for the security of their persons and property (and the persons and properties of others) at the time they commence their relationship with A.C.T. Please use common sense. Don’t leave personal items unattended. Be alert when entering and exiting the building at night. All students and employees are required to attend orientation meetings where the director of facilities discusses security measures in detail. As they are developed, additional crime prevention procedures are discussed with students and employees at student and company meetings.

Safety Tips for Central Market Facilities

With the increased use of the Costume Shop theater space and the addition of the Strand to the A.C.T. facilities list, a few basic, common sense safety tips for those who will be frequenting the area:

- When possible, use the Noah’s Ark principle and travel in pairs. This is particularly true if you are in the area after dark. Applies equally to everyone, regardless of age, sex, or gender identity!
- Even though the facilities are very convenient for BART and Muni access, there is safety in numbers in getting to the stations and also in waiting for the trains and buses. Stick together!
- Be vigilant of your valuables! Keep purses zipped and close to your body, wallets in front pockets. You might also keep your most valuable items (ID, phone etc.) in a separate pocket (preferably a secure, zipped, inside pocket of a coat or jacket).
- Consider carrying some loose cash in your jacket/coat pocket. This could be given to any potential muggers/thieves in lieu of handing over your whole purse or wallet. And it can be tossed away from your person if need be, giving you a chance to clear the area.
- Don’t use your cell phone while walking! Common sense, folks. That call/text/email can almost always wait until you are inside. Not only is it a temptation to others, it is a distraction for you. Keep your eyes and ears on high alert—knowing that someone is aware and watching is often enough to discourage the bad guys.
- Same rules apply to iPods and other devices! Music is great, but save it for the right time!
- There is an ambassador at the Costume Shop during performance times; otherwise, entry is by keypad.
  - Be sure to “cover” the keypad when you enter the code, so strangers cannot see what you are punching. Just like a PIN at the ATM!
  - Beware of strangers who might try to slip into the building with you. Safer to wait for a clear space than to risk having someone push in behind you when entering.
Emergency Contact Information

Students are required to keep their contact/emergency information current. Please inform the director of academic affairs of any changes when they occur. This contact information may not be disclosed, except to law enforcement personnel and authorized A.C.T. personnel.

Injury

In the event a student sustains an injury, the conservatory administration will, at the student’s request, contact their emergency contact on file. If a student sustains an injury requiring 911 protocols, the conservatory administration will contact the student’s emergency contact.

Missing Person

In the event that a student is not present for an entire class day (including rehearsals) and has not notified the conservatory administration (principally the director of academic affairs or conservatory manager) that they absent due to illness or personal emergency, the administration will attempt to contact the student through their contact information on file. If the administration is unable to make contact with the student, the administration will inquire of the student’s whereabouts through their emergency contact. If a student is not located within 24 hours after making emergency contact, the student will be considered a missing person and the administration will contact the proper law enforcement authorities.

Megan’s Law

Federal law and the State of California law requires sex offenders to register with the police in the jurisdiction in which they reside. They must specifically register with A.C.T. human resources if they are employees, (including contractors) of A.C.T., attend classes, or frequent any area associated with A.C.T.

The general public can view all sex offender registration information (not just campus affiliates) at the Megan’s Law website at www.meganslaw.ca.gov/

Background Checks

As a condition of our liability insurance coverage, A.C.T. is required to conduct background checks on staff employed to work with minors. These checks are generally made at the time of offer; however, subsequent employment is contingent upon successful passage of such background checks. The investigative consumer report may consist of contacting all listed prior employers to verify your employment history. It may also include, but not be limited to, criminal history reports and driving history records. Under the provisions of the Fair Credit Reporting Act (15 USC at 1681-1681u) as amended, before we can seek such reports, we must have your written permission to obtain the information. As part of the request for authorization, you will receive a Summary of Your Rights Under the FCRA.

Responsibility for maintenance of information, incident reports, and copies of police notifications of crimes for the conservatory lies with the director of academic affairs, who maintains a master file. The facilities department is responsible for maintenance of information for non-conservatory incidents and ensuring copies of all reports are forwarded to the master file kept with the director of academic affairs.
APPENDIX A: CORE LEARNING VALUES FOR TAKING CLASS AND REHEARSING AT A.C.T.

**PREPARE**
Do your homework. Homework is done outside of class and rehearsal.

**PARTICIPATE**
Be fully active and generous with yourself in class and rehearsal. Take risks. Be receptive to feedback.

**CREATE**
Respect the intention of your director, teacher and the ensemble as you experiment, explore, and play.

**COLLABORATE**
Support the work of your peers. How you participate in the group creates the environment for learning and rehearsing.

**PERSEVERE**
Do the work more than once, over and over every day. Never give up. Discipline brings freedom.

**PLAY**
Find joy in your work and the work of others. As long as you’re prepared, it’s okay not to know.

**Nuts & Bolts**
Be on time and ready to work.
Remain in the room unless on the break.
No side-talking or cross talking.
1. At the end of each class or rehearsal:
   - Clear furniture to the walls, leaving the room ready for the next people who will use it, and cleared so that the custodians can vacuum or mop.
   - See photos on the walls for proper setup.
   - Remove all props.

2. **No food or beverages** (only water is allowed).

3. **Respect the Pianos**: Pianos are to be played by experienced musicians only in connection with class use, or with permission of conservatory teachers/staff. Do not place objects on pianos or use them as furniture.

4. Do not pull the vertical blinds all the way to the side to expose a full window; they are too fragile to open all the way. You may, however, adjust them to allow in light.

5. **Toss your trash**! Don’t leave it for someone else to spill or pick up after you.

6. Don’t lean furniture or chairs against the mirrors.

7. Report damaged furniture or any problems (e.g. light bulbs need replacing) with the condition of the studio promptly to the Facilities Office, x2417, or to the conservatory production manager, x 2405. You may also email facilities@act-sf.org with a cc to the conservatory production manager.

8. Lost and Found is located on the 8th floor across from the bathrooms. Valuable items should be brought down to the conservatory office.
• GENERAL
  o Assume the full scheduled class time will be used from week to week and regular and timely attendance remains as important as when we are meeting in person.
  o Recognize that when we are working together on Zoom, we are in class, not on social media. Our typical in-class protocols, courtesies, work ethics, professionalism, and expected level of commitment and attention apply.

• BEFORE CLASS CHECKLIST
  o If you are allowed and have access, try taking a 10-minute walk, 30 – 45 minutes before your first class of the day begins, to wake up your body. Get in the headspace to work.
  o Warm up your voice, have a conversation with someone or do vocal exercises.
  o As best as possible, arrange a private space, free from distractions, for the duration of class. Please no pets or other guests.
  o If you have the ability, put a Do Not Disturb function on your device so that no notifications pop up on your screen during class time.
  o Prepare in advance. Gather what you need to have with you prior to the start of class – i.e. relevant materials, notepads, a comfortable and effective workstation, water…
  o Cell phones off and stowed away, just as when meeting in-person.

• DURING CLASS
  o Refrain from “side-talking” – i.e. do not text or otherwise privately e-chat with others during class. Instructors may privately communicate to individuals during class when necessary, as they would in person.
  o Refrain from any multi-tasking unrelated to the given present task of class.
  o Refrain from slipping off screen without notice. We’ll take breaks as a group, just like in-person.
  o Please refrain from eating during class, just like in-person.
  o Be aware of your physical behavior, recognizing that extraneous movements are magnified by the screen.
  o Thumbs up means “yes.”
  o In group discussions, when useful, we will use raising hands when we have something to say. Whomever is leading the given discussion tracks who is next in the chat feature. Once you see your name listed you may lower your hand. We might also find it is sometimes useful that while one person is leading a discussion, another person serves as monitor to track the stack of hands in the chat feature.
  o The nature of the online format asks for an even deeper level of self-discipline from each of us. We will make it a part of your work to notice how we rewire our personal processes to work most effectively in this new context, just as we have been doing in-person through games and exercises. In this way we can learn from and support one another as we forge ahead.
APPENDIX D (following pages):
“CREATING SPACE FOR GENDER DIVERSE THEATER”
and “A GUIDE TO PRONOUNS IN THE THEATRE”
CREATING SPACE FOR GENDER DIVERSE THEATRE

TRANSGENDER AND NON-BINARY ARTISTS ARE HERE AND WE'RE READY TO WORK! STEPS HAVE BEEN MADE TO MAKE THEATRICAL SPACES MORE WELCOME, BUT MORE WORK IS NEEDED TO CREATE A TRULY INCLUSIVE ENVIRONMENT AND CULTURE. IT MAY FEEL LIKE A BIG TASK, BUT WE'RE HERE TO START YOU OUT WITH 7 ACHIEVABLE ACTIONS YOU CAN TAKE RIGHT NOW TO SUPPORT YOUR TRANSGENDER AND NON-BINARY CowORKERS.

1 MAKE SPACE FOR MISTAKES.
We're all going to make mistakes, slip up, say the wrong thing. It's inevitable. Give yourself the kindness to allow for that so you can move forward with a focus on growth, rather than making excuses. Allow others to do the same as you invite them to join you in fostering gender diversity.

2 NORMALIZE IDENTIFYING PRONOUNS UNIVERSALLY.
Introduce yourself including your pronouns. Ask for pronouns during introduction circles. Add a space for pronouns on contact sheets, audition forms, and applications. Add them to your business cards, name tags, and email signatures.

3 BE AWARE OF YOUR LANGUAGE
Be conscious of using the word "identified" when discussing gender. This can perpetuate the notion that trans women aren't "real" women. Instead of saying "seeking female identified playwrights" try "seeking play submissions from women".

You don't need to say "preferred pronouns" just "pronouns" will suffice. Just like someone's name, it isn't "preferred"—it just is.

When discussing pronouns, replace phrases like "she series" with "she, her, hers" to be more accessible.

Transgender & trans are adjectives, not nouns or verbs. Don't use the phrase "a transgender" or "transgendered woman"—try instead "transgender people" or "a trans woman".

4 SUPPORT TRANS ARTISTS
Read works by transgender writers. See work by, featuring, directed, or otherwise created with trans artists.

Pay attention to how many trans people are included in your productions & seasons as a whole—whether onstage, backstage, or in the audience.

5 RETHINK CASTING BREAKDOWNS
When reading plays—any play—notice if you assume all the characters are cisgender. Ask yourself what happens if any of the characters are trans.

"Hmm... Rosalind seems very comfortable dressed as Ganymede. Could As You Like It be about a gender fluid person?" (Yes.)

6 CREATE GENDER-INCLUSIVE SPACES
Convert your theatre restrooms into gender-neutral spaces. Don't assume that the best way to divide dressing rooms is Men's & Women's.

Prepare your staff to talk to patrons who may be unfamiliar with why gender neutral spaces are necessary.

7 HIRE CONSULTANTS & INCLUSIVITY TRAINERS
Bring in (and pay) trans and non-binary people during your season planning and script evaluation process to discuss possible gaps or issues within your season.

"I love this play, but it should be addressed that the man in a dress is supposed to be a joke."
**STAGESOURCE.ORG**
**GENDER EXPLOSION**

**A GUIDE TO PRONOUNS IN THE THEATRE**

Using someone's correct pronouns is a part of effective communication, professionalism, and most of all, respect. Below we tackle some questions and misconceptions about pronouns.

---

**BRINGING UP GENDER IDENTITY AT WORK SEEMS UNNECESSARY AND UNPROFESSIONAL?**

Using correct pronouns is just like using someone’s correct name. You wouldn’t walk around calling Sam by the name Alexander... that’d just be weird. And rude. And you probably wouldn’t question Sam’s intentions if he corrected you for referring to him as “her” because you’ve only spoken to him over email.

Pronouns have always been used in your workplace, this isn’t something new or an invasion of gender politics into the rehearsal room. It’s just that the majority of people have the privilege of their pronouns being correctly assumed at first glance. But just like for the Sam’s, Alex’s, and Jamie’s out there, introducing pronouns is helpful and respectful to your trans coworkers. Plus it’ll save time and strain in the long run.

---

**HOW DO I START INTRODUCING PRONOUNS IN MY PROCESS?**

<table>
<thead>
<tr>
<th>Start saying your pronouns when you introduce yourself:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hi, I’m Sam. He, him, his. I’m the assistant director.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Add them to your business cards and email signature next to your name:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sam Adams</td>
</tr>
<tr>
<td>Assistant Director, Hamlet</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Add them during introductions:</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Say your name, pronouns we should use in this space, role, and favorite ice cream flavor”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>On contact forms, add a section to fill them in:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pronouns to use in this space:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Subsequently, add pronouns to your contact sheets:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asst. Director.....Sam <a href="mailto:Adams...........he......617-555-7611......sam@gmail.com">Adams...........he......617-555-7611......sam@gmail.com</a></td>
</tr>
</tbody>
</table>

---

**WHAT HAPPENS IF I MAKE A MISTAKE?**

- **DON’T** derail the conversation with your apology
- **DON’T** make excuses
- **DON’T** overcorrect and make it a big deal

**X** "Could you stand next to him—oh my god! I’m so sorry! Her! I know you’re a girl. Obviously! I never do that. My cousin is trans so I get it. I’m just so tired right now..."

- **DO** correct yourself quickly
- **DO** correct others quickly
- **DO** work to not make the same mistake again

**✓** "Could you stand next to him—sorry, her. And then hold her hand?"
APPENDIX E: EQUITY, DIVERSITY, AND INCLUSION COUNCIL

Who we are:
The EDI Council is an advocacy and advisory liaison that educates and engages the A.C.T. MFA community by advancing Equity, Diversity and Inclusion within our program. Our initiatives prioritize the needs of students and MFA community members whose voices, cultures and identities have been silenced, ignored and underrepresented in the American theater. By doing so, we continually raise the standards of excellence in our program and work to provide a safe, energizing and affirming educational experience for every student.

How we operate:
The council works to anticipate and respond to the needs of our MFA community through the following process:

- Cultivate strong relationships among the student body to build awareness of our community’s needs
- Educate ourselves and the community on those needs
- Create strategies to implement effective changes
- Work with institutional leadership, faculty and staff to accomplish our goals
- Follow up on the success of our initiatives
- Work proactively to prevent harmful incidents from occurring
- Respond compassionately and attentively to the grievances of the student body
- Build a strong community with a focus on joy, gratitude and respect

Our Values:
The members of the EDI council seek to demonstrate our values in the way we work, both interpersonally and organizationally. These include:

- EQUITY: We approach all discussions and initiatives with an emphasis on Equity. Equity is not the same as Equality, which presumes that distributing the same resources to every person will make things equal. We acknowledge that there are students at A.C.T. with less privilege and/or resources than others. With this in mind, we offer counsel on what resources are needed within our curriculum, our institutional culture, and our financial aid system to meet the needs of those students.

- DIVERSITY: We cultivate Diversity by championing the intersectional identities of the individuals who make up our artistic community. These identities include but are not limited to race, ethnicity, cultural background, biological sex, gender identity, sexual orientation, socio-economic status, age, physical and mental ability and religion. Rather than ticking boxes or trying to fill a quota, we work to strengthen the Diversity of our community by respecting each student’s lived experience.

- INCLUSION: In the EDI Council and the wider A.C.T. Community, we practice Inclusion in the spirit of embrace, in order to meet one another truthfully through conscious dialogue and affirmation. We believe that in order to achieve a truly equitable and diverse Institution we must include those who have been historically and systemically marginalized in decision. We are dedicated to continually fostering a safe space where open dialogue can occur, in which everyone is seen, respected and valued.
Introduction to Copyright Compliance

It is the policy of American Conservatory Theater (A.C.T.) that all members of the institution must comply with U.S. Copyright Law. To provide for a high-quality education for students of A.C.T., faculty and staff often find it useful to make available to their students copyrighted material. Faculty frequently find that an effective means to make such information available is to copy and distribute it to students. The Copyright Act of 1976, 17 U.S.C. § 1 et seq. provides for duplication of copyrighted materials by the copyright owner, with the permission of the copyright owner or when the copying is considered a “fair use” of the material.

To encourage legitimate copying by the A.C.T. faculty, staff and students within the scope of the Copyright Act and in furtherance of their educational, research, creative, and scholarly pursuits, A.C.T. is publishing these general policy guidelines. The goal of this document is to provide faculty, staff and students with a general understanding of copyright law and the applicability of the fair use doctrine in teaching and research. Appropriate application of fair use in education is dependent on a fundamental knowledge of copyright law and educators can only make informed, good faith fair use judgments when they understand the concepts and principles behind the statutes.

Copyright Basics

A copyright is the set of exclusive legal rights authors or creators have over their works for a limited period of time. These rights include copying the works (including parts of the works), making derivative works, distributing the works and performing the works. To qualify for copyright protection, the work must be original, creative to a minimal degree and in a fixed or tangible form of expression.

Copyrighted works are protected regardless of the medium in which they are created or reproduced. Copyrighted works include, but are not limited to, printed articles from publications, TV and radio programs, videotapes, music performances, photographs, training materials, manuals, documentation, software programs, databases and web pages. In general, the laws that apply to printed materials are also applicable to visual and electronic media and works transformed into digital format.

Copyright does not protect and anyone may use:

- works in the public domain - (works belonging to the public as a whole including U.S. Government documents and works with an expired copyright or no existing protection
- facts and ideas
- works that lack originality
- freeware

The “First Sale Doctrine” allows the purchaser of a work to do with it as they please. The work can be resold, given away, donated or thrown out. However, it cannot be copied in violation of copyright law.

Fair Use Doctrine

Copyright law begins with the premise that the copyright owner has exclusive rights to many uses of a protected work. The Copyright Act sets forth several exceptions to those rights. The best-known exception is fair use. The fair use provision under the copyright law provides that the fair use of a copyrighted work, including reproduction, is not an infringement of the
copyright. Fair use applies to all copyrighted works regardless of the media in which they are fixed. The statute lists six exemplars of fair use: criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, and research.

A.C.T. faculty, staff and students may make copies of copyrighted materials within the Fair Use Doctrine. Otherwise, the appropriate permissions from the copyright holder are required before making copies. Fair use assertions depend upon an examination of the facts surrounding each case and the factors identified in the applicable copyright statutory provisions along with the court cases interpreting the statutes. The fair use standard requires consideration and balancing by A.C.T. faculty, staff, and students of the following factors to determine whether duplication or use by a party other than the copyright owner constitutes fair use:

- **The purpose and character of the use**, including whether such use is of a commercial nature or is for non-profit educational purposes. In general, uses for educational purposes at nonprofit institutions weigh in favor of fair use. If the use is commercial, fair use is less likely to be found. Copies used in education, but sold at a monetary profit would not be fair use.

- **The nature of the copyrighted work**. The nature of works may range from pure facts to highly creative works. Some works are closer to the core of copyright protection than others. Examples: fiction (more protection) and factual works (less protection); motion pictures (more protection) and news broadcasts (less protection); creative works (more protection) and compilations (less protection); in print (more protection) and out of print (less protection); unpublished (more protection) and published (less protection).

- **The amount and substantiality of the portion used in relation to the copyrighted work as a whole**. No exact measures of allowable quantity exist in the law. Amount is both quantitatively and qualitatively measured. Quantity is evaluated relative to the length of the entire original and the amount needed to serve the educational objective. Where only a small portion of the work is to be copied and the work would not be used if purchase or licensing of a sufficient number of authorized copies were required, the intended use is more likely to be considered fair. Copying excerpts that encompass most of the body of a work would weigh against fair use.

- **The effect of the use upon the potential market for or value of the copyright**. Educational uses that have little or no impact on the market value for the original work weigh in favor of fair use. Copying should not harm the commercial value of the work. As a general rule, there should be no copying of a copyrighted work to substitute for its purchase by the user. Factors to consider: Is the use educational? Is the work going to be used for more than one class and/or more than one semester? Is there a means to obtain permission from the copyright holder? Is the original out of print? Is the cost of the license or royalty prohibitive?

**Software Copying**

- software owners are permitted to make a back-up archival copy of software in the event the original disk fails to function.
- back-up copies are not to be used in a second computer at the same time the original is in use.
- back-up copies are to be destroyed if the original software is sold or otherwise transferred to a third party

**Use of Copyright Protected Material - Options**

**Obtain Permission from Copyright Holder**

- It is always safest to obtain written permission from the copyright holder. The earlier the request is sent the better. Ideally, the request should be in writing and clearly describe the scope of permission.
- Information regarding ownership and licensing of registered works can be found at the following websites:

  www.authorsregistry.org; www.copyright.com (Copyright Clearance Center); www.loc.gov/copyright/search;
If the work you want is registered with these organizations, permission can typically be obtained within 36 hours.

- Preparation, copying and licensing of course pack materials in hardcopy and electronic format can be facilitated through the use of services such as XanEdu at www.xanedu.com. These services are generally available through the director of academic affairs or by going directly online. The lead-time for preparation of course pack materials through XanEdu can range from 4-6 weeks.

**Rely on Fair Use Exception When Permission is Not Obtained**

- This requires that faculty, staff and students consider and balance the guidelines and factors set forth above in determining whether duplication or use by a party other than the copyright owner constitutes fair use.
- If faculty and/or staff act in good faith in applying the general guidelines set forth above regarding fair use, the A.C.T. indemnification policy will likely offer protection in the event of an infringement allegation.

Individuals who violate copyright policy are subject to sanctions outlined in the *Employee Handbook* or under the “Nonacademic Conduct Code and Disciplinary Procedures” in the *Student Handbook*.

If there are any questions or comments regarding the provisions of this policy, please contact the director of academic affairs or director of human resources.

**Introduction to Peer-To-Peer File Sharing Policy**

The primary purpose of this policy is to inform, educate and set expectations for the members of the A.C.T. community of their individual and corporate responsibilities towards the use of Peer-to-Peer applications using the A.C.T. network.

This policy addresses the issues, impacts and concerns with file sharing aspects of Peer-to-Peer networking applications using A.C.T.’s network.

While the definition itself is controversial, generally a peer-to-peer (often referred to as P2P) computer network refers to any network that does not have fixed clients and servers, but a number of peer nodes that function as both clients and servers to the other nodes on the network. This model of network arrangement is contrasted with the client-server model. Any node is able to initiate or complete any supported transaction. Peer nodes may differ in local configuration, processing speed, network bandwidth, and storage quantity. Put simply, peer-to-peer computing is the sharing of computer resources and services by direct exchange between systems. Many researchers are looking into the practical uses of this technology.

This policy intends to make it clear that P2P architecture, itself, is not in question. What is a concern, however, is one of the most prevalent uses of this technology, P2P File Sharing applications used for the distribution of copyrighted content. BitTorrent, Limewire, Morpheus, KaZaA, Aimster, Madster, AudioGalaxy and Gnutella, are examples of the kinds of P2P File Sharing software which can be used inappropriately to share copyrighted content. Note, that some of these applications are not pure peer-to-peer architectures, further reinforcing that the issues with File Sharing applications have more to do with risk of abuses, than in the technology itself. Along with copyright infringement, other concerns of P2P File Sharing applications include network resource utilization, security, and inappropriate content.

For the purposes of this policy, a Peer-to-peer file sharing application is any application that transforms a personal computer into a server that distributes data simultaneously to other computers.

**Issues**

**Copyright Infringement**

Downloading or distributing copyrighted material, e.g. documents, music, movies, videos, text, etc., without permission from the rightful owner violates the United States Copyright Act and school policy. While it is true that a number of artists have
allowed their creative works to be freely copied, those artists remain very much the exception. It is best to assume that all works are copyright-protected except those that explicitly state otherwise.

Those who obtain or distribute copyrighted material should be aware that if found liable for copyright infringement, the penalties can be severe, depending upon the amount and the willfulness of the infringing activity. In a civil lawsuit, one found liable for copyright infringement can be ordered to pay damages of as much as $30,000 per copyrighted work infringed. This penalty can be increased to $150,000 per infringed work in cases of particularly flagrant infringement. In the most serious and widespread cases of copyright infringement, criminal prosecution is possible.

Additionally, students, faculty and staff who may be in violation of copyright law place not only themselves at risk—they may be exposing American Conservatory Theater to liability as an institution, for contributory or vicarious infringement, e.g., using the A.C.T. network resources to obtain the material and/or to store the material on A.C.T. computers and/or servers.

Impact to A.C.T.’s Network

Peer-to-peer file sharing applications typically allow a user to set up their computer so that other people can access specific files on their computer. This process, in effect, converts the user’s computer into a server. While this might seem like a nice service to offer, there are some serious drawbacks.

A user’s computer acting as a server can place an enormous burden on A.C.T.’s network. If the computer/server is popular and does excessive, high-volume transfers of files, this single computer/server can severely impact the performance of A.C.T.’s network. Imagine the impact if there are several computers/servers functioning in the same manner. For example, music files (MP3) are usually very large files, between 2 and 10 MB in size, and movie files (DivX) can be enormous, averaging 600 MB in size. Some Peer-to-Peer applications let you choose NOT to be a server, but others, such as Gnutella, don’t. If users simply install the software and don’t take the time to read the documentation, they may not realize that their computer is acting like a server. Make sure you understand what the software does.

Security

Another serious problem with setting up your computer as a server is that faculty/staff and students could be reducing the security of their system, allowing a cracker (computer criminal) to more easily compromise their entire computer and gain access to private and/or A.C.T. data. Furthermore, any compromised computer on the A.C.T. network increases the potential risk to all other devices and systems within that same security context of that network. Peer-to-peer file sharing applications differ in how much security they provide. Be cautious.

Uninstalling Peer-to-Peer Applications

If you have installed a peer-to-peer file sharing application on your computer that connects to the A.C.T. network and you have considered the issues presented in this policy and now would like to remove the application, you can usually achieve this in a Microsoft Windows environment by clicking on START, SETTINGS, and CONTROL PANEL and then select ADD/REMOVE PROGRAMS. If you are using an Apple computer, drag the application to the trash, and empty the trash on your computer. If you need any help with this, please contact IT: Joone Pajar: 1-415.439.2430

Policy

It is the policy of A.C.T. that the A.C.T. network connections may not be used to violate copyright laws. The unauthorized reproduction of copyrighted materials is a serious violation of A.C.T.’s Internet Acceptable Use Policy, as well as the U.S. Copyright Laws, as discussed above.

Individuals who violate copyright policy are subject to sanctions outlined in the Employee Handbook or under the “Nonacademic Conduct Code and Disciplinary Procedures” in the Student Handbook.

If there are any questions or comments regarding the provisions of this policy, please contact the director of I.T. (Thom Morgan, x2433).
## Controlled Substances - Uses & Effects

<table>
<thead>
<tr>
<th>Drugs/CIA Schedule</th>
<th>Trade or Other Names</th>
<th>Medical Uses</th>
<th>Dependence</th>
<th>Physical/Physiological</th>
<th>Tolerance</th>
<th>Duration (Hours)</th>
<th>Usual Methods of Administration</th>
<th>Possible Effects</th>
<th>Effects of Overdose</th>
<th>Withdrawal Syndrome</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Narcotics</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opium</td>
<td>I, II, III, V</td>
<td>Analgesic</td>
<td>High</td>
<td>Very High</td>
<td>Yes</td>
<td>3-5</td>
<td>Oral, smoked</td>
<td>Nausea, vomiting</td>
<td>Hypnosis, respiratory depression, convulsions, death</td>
<td>Shivering, fever, sweating, nausea, vomiting, fainting, delirium, death</td>
</tr>
<tr>
<td>Morphine</td>
<td>I, II, III</td>
<td>Analgesic</td>
<td>High</td>
<td>Very High</td>
<td>Yes</td>
<td>3-4</td>
<td>Oral, intravenously</td>
<td>Nausea, vomiting</td>
<td>Hypnosis, respiratory depression, convulsions, death</td>
<td>Shivering, fever, sweating, nausea, vomiting, fainting, delirium, death</td>
</tr>
<tr>
<td>Codeine</td>
<td>I, II, III, V</td>
<td>Analgesic</td>
<td>Moderate</td>
<td>Very High</td>
<td>Yes</td>
<td>3-4</td>
<td>Oral, intravenously</td>
<td>Nausea, vomiting</td>
<td>Hypnosis, respiratory depression, convulsions, death</td>
<td>Shivering, fever, sweating, nausea, vomiting, fainting, delirium, death</td>
</tr>
<tr>
<td>Heroin</td>
<td>I</td>
<td>Analgesic</td>
<td>High</td>
<td>High</td>
<td>Yes</td>
<td>3-4</td>
<td>Oral, smoked, intravenously</td>
<td>Nausea, vomiting</td>
<td>Hypnosis, respiratory depression, convulsions, death</td>
<td>Shivering, fever, sweating, nausea, vomiting, fainting, delirium, death</td>
</tr>
<tr>
<td>Hydromorphone</td>
<td>II</td>
<td>Analgesic</td>
<td>High</td>
<td>High</td>
<td>Yes</td>
<td>3-4</td>
<td>Oral, intravenously</td>
<td>Nausea, vomiting</td>
<td>Hypnosis, respiratory depression, convulsions, death</td>
<td>Shivering, fever, sweating, nausea, vomiting, fainting, delirium, death</td>
</tr>
<tr>
<td>Methadone</td>
<td>II, III, IV</td>
<td>Analgesic</td>
<td>High</td>
<td>High</td>
<td>Yes</td>
<td>2-4</td>
<td>Oral, intravenously</td>
<td>Nausea, vomiting</td>
<td>Hypnosis, respiratory depression, convulsions, death</td>
<td>Shivering, fever, sweating, nausea, vomiting, fainting, delirium, death</td>
</tr>
<tr>
<td><strong>Depressants</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chloral Hydrate</td>
<td>IV</td>
<td>Sedative</td>
<td>Moderate</td>
<td>Moderate</td>
<td>Yes</td>
<td>1-3</td>
<td>Oral</td>
<td>Gag reflex</td>
<td>Increased respiration, hypoxia, respiratory failure, cardiac arrest</td>
<td>Anxiety, agitation, hallucinations, delirium, amnesia, vertigo, collapse, death</td>
</tr>
<tr>
<td>Barbiturates</td>
<td>II, IV</td>
<td>Sedative</td>
<td>High-Med</td>
<td>Medium</td>
<td>Yes</td>
<td>3-16</td>
<td>Oral</td>
<td>Gag reflex</td>
<td>Increased respiration, hypoxia, respiratory failure, cardiac arrest</td>
<td>Anxiety, agitation, hallucinations, delirium, amnesia, vertigo, collapse, death</td>
</tr>
<tr>
<td>Benzodiazepines</td>
<td>IV</td>
<td>Sedative</td>
<td>Low</td>
<td>Low</td>
<td>Yes</td>
<td>4-6</td>
<td>Oral</td>
<td>Gag reflex</td>
<td>Increased respiration, hypoxia, respiratory failure, cardiac arrest</td>
<td>Anxiety, agitation, hallucinations, delirium, amnesia, vertigo, collapse, death</td>
</tr>
<tr>
<td>Methaqualone</td>
<td>I</td>
<td>Sedative</td>
<td>High</td>
<td>High</td>
<td>Yes</td>
<td>4-8</td>
<td>Oral</td>
<td>Gag reflex</td>
<td>Increased respiration, hypoxia, respiratory failure, cardiac arrest</td>
<td>Anxiety, agitation, hallucinations, delirium, amnesia, vertigo, collapse, death</td>
</tr>
<tr>
<td>GHB</td>
<td>II</td>
<td>Sedative</td>
<td>High</td>
<td>High</td>
<td>Yes</td>
<td>4-8</td>
<td>Oral</td>
<td>Gag reflex</td>
<td>Increased respiration, hypoxia, respiratory failure, cardiac arrest</td>
<td>Anxiety, agitation, hallucinations, delirium, amnesia, vertigo, collapse, death</td>
</tr>
<tr>
<td>Diazepam</td>
<td>III</td>
<td>Sedative</td>
<td>Moderate</td>
<td>Moderate</td>
<td>Yes</td>
<td>3-8</td>
<td>Oral</td>
<td>Gag reflex</td>
<td>Increased respiration, hypoxia, respiratory failure, cardiac arrest</td>
<td>Anxiety, agitation, hallucinations, delirium, amnesia, vertigo, collapse, death</td>
</tr>
<tr>
<td>Midazolam</td>
<td>III</td>
<td>Sedative</td>
<td>Moderate</td>
<td>Moderate</td>
<td>Yes</td>
<td>3-8</td>
<td>Oral</td>
<td>Gag reflex</td>
<td>Increased respiration, hypoxia, respiratory failure, cardiac arrest</td>
<td>Anxiety, agitation, hallucinations, delirium, amnesia, vertigo, collapse, death</td>
</tr>
<tr>
<td><strong>Stimulants</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cocaine</td>
<td>II</td>
<td>Local anesthetic</td>
<td>Positive</td>
<td>High</td>
<td>Yes</td>
<td>1-2</td>
<td>Oral, nasopharyngeal intubation</td>
<td>Increased respiration, hypoxia, respiratory failure, cardiac arrest</td>
<td>Anxiety, agitation, hallucinations, delirium, amnesia, vertigo, collapse, death</td>
<td></td>
</tr>
<tr>
<td>Amphetamine</td>
<td>I</td>
<td>Local anesthetic</td>
<td>Positive</td>
<td>High</td>
<td>Yes</td>
<td>2-4</td>
<td>Oral</td>
<td>Gag reflex</td>
<td>Increased respiration, hypoxia, respiratory failure, cardiac arrest</td>
<td>Anxiety, agitation, hallucinations, delirium, amnesia, vertigo, collapse, death</td>
</tr>
<tr>
<td>Phencyclidine</td>
<td>II</td>
<td>Local anesthetic</td>
<td>Positive</td>
<td>High</td>
<td>Yes</td>
<td>2-4</td>
<td>Oral</td>
<td>Gag reflex</td>
<td>Increased respiration, hypoxia, respiratory failure, cardiac arrest</td>
<td>Anxiety, agitation, hallucinations, delirium, amnesia, vertigo, collapse, death</td>
</tr>
<tr>
<td>Methamphetamine</td>
<td>II</td>
<td>Local anesthetic</td>
<td>Positive</td>
<td>Moderate</td>
<td>Yes</td>
<td>2-4</td>
<td>Oral</td>
<td>Gag reflex</td>
<td>Increased respiration, hypoxia, respiratory failure, cardiac arrest</td>
<td>Anxiety, agitation, hallucinations, delirium, amnesia, vertigo, collapse, death</td>
</tr>
<tr>
<td>Other Stimulants</td>
<td>III, IV</td>
<td>Local anesthetic</td>
<td>Positive</td>
<td>Moderate</td>
<td>Yes</td>
<td>2-4</td>
<td>Oral</td>
<td>Gag reflex</td>
<td>Increased respiration, hypoxia, respiratory failure, cardiac arrest</td>
<td>Anxiety, agitation, hallucinations, delirium, amnesia, vertigo, collapse, death</td>
</tr>
<tr>
<td><strong>Hallucinogens</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LSD</td>
<td>I</td>
<td>Hallucinogen</td>
<td>Positive</td>
<td>High</td>
<td>Yes</td>
<td>8-12</td>
<td>Oral</td>
<td>Hallucinations, poor coordination, disorientation, depersonalization</td>
<td>Lung paralysis, poor ventilation, respiratory failure, death</td>
<td>Withdrawing phenomena, seizures</td>
</tr>
<tr>
<td>PCP</td>
<td>I</td>
<td>Hallucinogen</td>
<td>Positive</td>
<td>Moderate</td>
<td>Yes</td>
<td>8-12</td>
<td>Oral</td>
<td>Hallucinations, poor coordination, disorientation, depersonalization</td>
<td>Lung paralysis, poor ventilation, respiratory failure, death</td>
<td>Withdrawing phenomena, seizures</td>
</tr>
<tr>
<td><strong>Miscellaneous</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marijuana</td>
<td>I</td>
<td>Hallucinogen</td>
<td>Unknown</td>
<td>Unknown</td>
<td>Yes</td>
<td>2-4</td>
<td>Oral</td>
<td>Hallucinations, poor coordination, disorientation, depersonalization</td>
<td>Lung paralysis, poor ventilation, respiratory failure, death</td>
<td>Withdrawing phenomena, seizures</td>
</tr>
<tr>
<td>Hashish</td>
<td>I</td>
<td>Hallucinogen</td>
<td>Unknown</td>
<td>Unknown</td>
<td>Yes</td>
<td>2-4</td>
<td>Oral</td>
<td>Hallucinations, poor coordination, disorientation, depersonalization</td>
<td>Lung paralysis, poor ventilation, respiratory failure, death</td>
<td>Withdrawing phenomena, seizures</td>
</tr>
<tr>
<td>Hashish Oil</td>
<td>I</td>
<td>Hallucinogen</td>
<td>Unknown</td>
<td>Unknown</td>
<td>Yes</td>
<td>2-4</td>
<td>Oral</td>
<td>Hallucinations, poor coordination, disorientation, depersonalization</td>
<td>Lung paralysis, poor ventilation, respiratory failure, death</td>
<td>Withdrawing phenomena, seizures</td>
</tr>
</tbody>
</table>

1. Designated a narcotic under the CIA.
2. Not designated a narcotic under the CIA.
### Federal Trafficking Penalties

<table>
<thead>
<tr>
<th>CSA</th>
<th>PENALTY</th>
<th>DRUG</th>
<th>QUANTITY</th>
<th>PENALTY</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>2nd Offense</td>
<td>Methamphetamine, Amphetamine</td>
<td>10-99 gm or more</td>
<td>Not less than 10 years, Not more than 40 years</td>
</tr>
<tr>
<td></td>
<td>1st Offense</td>
<td>100-999 gm mixture</td>
<td>100 gm or more</td>
<td>Not less than 10 years, Not more than 40 years</td>
</tr>
<tr>
<td></td>
<td>and</td>
<td>Heroin</td>
<td>1 kg or more</td>
<td>Not less than 10 years, Not more than 40 years</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cocaine</td>
<td>5 kg or more</td>
<td>Not less than 10 years, Not more than 40 years</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cocaïne base</td>
<td>20 gm or more</td>
<td>Not less than 10 years, Not more than 40 years</td>
</tr>
<tr>
<td></td>
<td></td>
<td>PCP</td>
<td>100 gm or more</td>
<td>Not less than 10 years, Not more than 40 years</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LSD</td>
<td>10 gm or more</td>
<td>Not less than 10 years, Not more than 40 years</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fentanyl</td>
<td>10-99 gm mixture</td>
<td>Not less than 10 years, Not more than 40 years</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fentanyl analog</td>
<td>100 gm or more</td>
<td>Not less than 10 years, Not more than 40 years</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Drug</th>
<th>QUANTITY</th>
<th>First Offense</th>
<th>Second Offense</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other</td>
<td>Any</td>
<td>Not more than 20 years, Not more than 3 years</td>
<td>Not more than 20 years, Not more than 3 years</td>
</tr>
<tr>
<td>Other</td>
<td>Any</td>
<td>Fine not more than $250,000, $1 million not individual</td>
<td>Fine not more than $250,000, $1 million not individual</td>
</tr>
<tr>
<td>Other</td>
<td>Any</td>
<td>Not more than 5 years, Fine not more than $2 million individual, $10 million not individual</td>
<td>Not more than 5 years, Fine not more than $2 million individual, $10 million not individual</td>
</tr>
<tr>
<td>Other</td>
<td>Any</td>
<td>Not more than 5 years, Fine not more than $250,000, $1 million not individual</td>
<td>Not more than 5 years, Fine not more than $250,000, $1 million not individual</td>
</tr>
<tr>
<td>Other</td>
<td>Any</td>
<td>Not more than 5 years, Fine not more than $250,000, $1 million not individual</td>
<td>Not more than 5 years, Fine not more than $250,000, $1 million not individual</td>
</tr>
</tbody>
</table>

### Miscellaneous

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Description</th>
<th>1st Offense</th>
<th>2nd Offense</th>
</tr>
</thead>
<tbody>
<tr>
<td>1,000 kg or more of 1,000 or more plants</td>
<td>Marihuana mixture containing detectable quantity</td>
<td>Not less than 10 years, Not more than 20 years, Not more than 40 years</td>
<td>Not less than 10 years, Not more than 20 years, Not more than 40 years</td>
</tr>
<tr>
<td>100 kg to 1,000 kg or 100-999 plants</td>
<td>Marihuana mixture containing detectable quantity</td>
<td>Not less than 10 years, Not more than 20 years, Not more than 40 years</td>
<td>Not less than 10 years, Not more than 20 years, Not more than 40 years</td>
</tr>
<tr>
<td>50 to 100 kg</td>
<td>Marihuana</td>
<td>Not more than 5 years, Not more than 3 years</td>
<td>Not more than 5 years, Not more than 3 years</td>
</tr>
<tr>
<td>10 to 100 kg</td>
<td>Hashish</td>
<td>Not more than 5 years, Not more than 3 years</td>
<td>Not more than 5 years, Not more than 3 years</td>
</tr>
<tr>
<td>1 to 100 kg</td>
<td>Hashish</td>
<td>Not more than 5 years, Not more than 3 years</td>
<td>Not more than 5 years, Not more than 3 years</td>
</tr>
<tr>
<td>50-99 plants</td>
<td>Marijuana</td>
<td>Not more than 10 years, Not more than 10 years</td>
<td>Not more than 10 years, Not more than 10 years</td>
</tr>
<tr>
<td>Less than 50 kg</td>
<td>Marijuana</td>
<td>Not more than 10 years, Not more than 10 years</td>
<td>Not more than 10 years, Not more than 10 years</td>
</tr>
</tbody>
</table>

*Includes Hashish and Hashish Oil. (Marihuana is a Schedule 1 Controlled Substance.)*
In addition to the required summer reading lists, students in the MFA program should have a general knowledge of somewhere in the vicinity of 200 plays by the time they have finished their studies at A.C.T. Below you will find a list of representative plays from the world repertory: plays that show up on the stage or are referred to as of historical importance with consistent frequency; plays that a conscientious student of theater might be expected to know.

The list is in no way meant to be a “canon,” nor is it complete and sufficient. It reflects personal choices and unacknowledged prejudices.

At least a third of a student’s list should be of plays that reflect one’s own personal tastes, passions, interests and commitments. The list is meant simply as a starting place. The main thing is to encourage you to read widely and to read well.

**Classical Greece and Rome**
Aeschylus: Oresteia, Prometheus Bound
Sophocles: Oedipus Rex, Antigone, Electra
Euripides: Hippolytus, Medea, The Bacchae
Aristophanes: Lysistrata, The Birds
Plautus: The Menaechmus Twins, Amphitryon
Terence: The Brothers
Seneca: Medea, Thyestes

**Medieval**
Everyman, The Second Shepherds Play, Mankind, Pierre Pathelin, The Play of St. George
Horswitha: Dulcinatus

**Renaissance**
Machiavelli, The Mandrake (Mandragola)
Tasso, Aminta

**Tudor, Elizabethan, Jacobean**
Dekker: The Shoemaker’s Holiday
Kyd: The Spanish Tragedy
Tourneur: The Revenger’s Tragedy
Middleton (and Rowley): The Changeling, A Chaste Maid in Cheapside
Marlowe:Doctor Faustus, Edward II
Shakespeare: Hamlet, King Lear, Twelfth Night, As You Like It, Richard II, 1 Henry IV, Richard III, Much Ado About Nothing, All’s Well That Ends Well, The Tempest, A Midsummer Night’s Dream, Romeo and Juliet, The Merchant of Venice, A Winter’s Tale
Jonson: The Alchemist
Webster: The Duchess of Malfi, The White Devil
Ford: ‘Tis Pity She’s A Whore
Beaumont and Fletcher: A Maid’s Tragedy

**Spanish Golden Age**
Tirso de Molina: The Trickster of Seville

**Spanish Golden Age, cont’d.**
Lope de Vega: Fuente Ovejuna
Calderon de la Barca: Life is a Dream

**Chinese, Japanese, and Indian Classical Drama**
Chikamatsu Monzaemon: Fair Ladies at a Game of Poem Cards; The Battles of Coxinga
Seami: Nakamitsu
Tang Xianzu: The Peony Pavilion
Kalidas: Shakuntala

**French Neoclassicism**
Corneille: The Cid
Racine: Phèdre
Moliere: The Misanthrope, The Miser, Tartuffe

**English Restoration and Eighteenth-Century**
Etherege: The Man of Mode
Wycherley: The Country Wife
Behn: The Rover
Congreve: The Way of the World
Dryden: All for Love
Otway: Venice Preserv’d
Southerne: Oronoko
Farquhar: The Beaux’ Stratagem
Lillo: The London Merchant
Gay: The Beggar’s Opera
Goldsmith: She Stoops to Conquer
Sheridan: The School for Scandal, The Rivals
O’Keeffe: Wild Oats

**European Eighteenth Century**
Marivaux: The Triumph of Love, The Game of Love and Chance
**English Restoration and Eighteenth-Century, cont’d.**
Goldoni: A Servant of Two Masters
Gozzi: The Green Bird, The King Stag
Lessing: Nathan the Wise
Goethe: Faust Part I, Iphigenia at Taurus
Schiller: The Robbers, Maria Stuart

**Early, Mid Nineteenth Century**
Kleist: The Prince of Homburg
Scribe: A Glass of Water
Musset: Lorenzaccio
Beaumarchais: The Marriage of Figaro
Hugo: Hernani
Dumas: Kean
Buchner: Woyzeck, Danton’s Death
Gogol: The Inspector General
Ostrovsky, Diary of A Scoundrel
Dumas fils: The Lady of the Camelias
Alken: Uncle Tom’s Cabin
Boucicault: The Octoroon, The Colleen Bawn
Lewis: The Bells

**Late 19th and Early 20th Century**
Ansky: The Dybbuk
Pinero: The Second Mrs. Tanqueray
Granville-Barker: Voysey Inheritance
Wilde: The Importance of Being Earnest
Feydeau: A Flea in Her Ear
Tolstoi: The Power of Darkness
Rostand: Cyrano de Bergerac
Zola: Therese Raquin
Hauptman: The Weavers
Ibsen: Peer Gynt, A Doll’s House, Ghosts, Hedda Gabler, The Wild Duck
Strindberg: The Father, Miss Julie, Ghost Sonata, A Dream Play
Chekhov: The Seagull, Uncle Vanya, Three Sisters, The Cherry Orchard
Schnizler: La Ronde
Shaw: Major Barbara, Man and Superman, Heartbreak House
Wedekind: Spring’s Awakening, Lulu
Gorki: The Lower Depths, Summerfolk
Jarry: Ubu Roi
Maeterlinck: Pelléas and Melisande
Synge: Riders to the Sea, Playboy of the Western World

**Mid-20th Century**
O’Casey: Juno and the Paycock
O’Neill: The Emperor Jones, Desire Under the Elms, Long Day’s Journey Into Night
Odets: Awake and Sing, Waiting for Lefty
Rice: The Adding Machine, Street Scene
Pirandello: Six Characters in Search of an Author, Henry IV
Brecht: Baal, Threepenny Opera, Mother Courage, Caucasian Chalk Circle, Galileo
Kaiser: From Morn to Midnight
Treadwell: Machinal
Eliot: Murder in the Cathedral
Lorca: Blood Wedding, Yerma, The House of Bernardo Alba
Mayakovsky: The Bedbug
Coward: Private Lives
Barry: The Philadelphia Story
Saroyan: The Time of Your Life
Capek: R.U.R.
Kaufman and Hart: You Can’t Take It With You
De Filippo: Filumena
Anouilh: Antigone, Becket
Williams: Glass Menagerie, A Streetcar Named Desire, Cat on a Hot Tin Roof
Miller: The Crucible, Death of a Salesman, All My Sons
Wilder: Our Town, The Matchmaker
Stein: Dr. Fautus Lights the Lights
Hellman: The Little Foxes
Hansberry: A Raisin in the Sun
Inge: Dark at the Top of the Stairs
Davis: Purlie Victorious
Baldwin: Blues for Mr. Charlie
Arrabal: Guernica
Sartre: The Flies, No Exit
Genet: The Balcony, The Maids
Cesaire: A Season in the Congo
Durrenmatt: The Visit
Vallejo: The Dream Weaver
Ionesco: The Bald Soprano, Rhinoceros
Baraka (Jones): Dutchman
Albee: Who’s Afraid of Virginia Woolf, The Zoo Story
Mrozek: Tango
Beckett: Waiting for Godot, Krapp’s Last Tape, Endgame
Osborne: Look Back in Anger, The Entertainer
Wesker: The Kitchen
Pinter: The Birthday Party, The Homecoming
Kennedy: Funnyhouse of a Negro
Weiss: Marat/Sade
Mid- to Late 20th Century
Shepard: True West
Stoppard: Arcadia
Wilson: Fences
Kushner: Angels in America: A Gay Fantasia on National Themes
Kramer: The Normal Heart
Mamet: Glengarry Glen Ross
Fugard: Master Harold and the Boys
Guare: Six Degrees of Separation
Churchill: Tops Girls
Foote: The Orphans Home Cycle
McPherson: The Weir
Wassertstein: Uncommon Women and Others
Fo: Accidental Death of an Anarchist

Early 21st Century
Nottage: Ruined
McDonagh: The Lieutenant of Inishmore
Parks: Top Dog/Under Dog
Letts: August: Osage County
Akhtar: Disgraced
Wright: I Am My Own Wife
Lindsay-Abair: Rabbit Hole
Norris: Clybourne park
Auburn: Proof
Logan: Red
Reza: God of Carnage
Ives: Venus in Fur

Early 21st Century, cont’d.
Shanley: Doubt
Son: Stop Kiss
Cho: BFE

Books on Acting, Directing, and Dramatic Theory
Ball, William, A Sense of Direction
Barton, John, Playing Shakespeare
Boal, Augusto, Theatre of the Oppressed.
Boleslavski, Richard, Acting: The First Six Lessons
Brook, Peter, The Empty Space
Clurman, Harold, On Directing
Donellan, Declan, The Actor and the Target
Hagen, Uta, Respect for Acting
Herrigel, Eugen, Zen and the Art of Archery
Johnstone, Keith, Impro
Lewis, Robert, Method or Madness?
Mamet, David, Writing in Restaurants
Meisner, Sanford, and Dennis Longwell, On Acting
Nemirovitch-Dantchenko, Vladimir, My Life in the Russian Theatre

Rowse, A.L., Shakespeare the Man
Sher, Anthony, The Year of the King
Books on Acting, Directing, and Dramatic Theory, continued.
Stanislavski, Constantin, An Actor Prepares, Building a Character, and Creating a Role.
Suzuki, Tadashi, Ways of Acting.
Tillyard, E.M.W. The Elizabethan World Picture