



**STUDENT HANDBOOK
BA (HONS) Theatre Arts**

2024-2025

Updated Fall 2024

Frances Rich School of Fine & Performing Arts
Deree – The American College of Greece

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All degree seeking students entering Deree- The American College of Greece (Deree-ACG) will be required to register for both the US, NECHE accredited bachelor's degree, and the European - UK award validated by the Open University. The following may be exempted from this rule: a) Students pursuing parallel studies at the Greek University/TEI. b) Transfer students who have transferred 92 US credits or above applicable to their program c) Readmitted students who have interrupted their studies before 2010 will have the option of pursuing only a Deree US degree. Students who wish to be considered for these exemptions must petition the Committee on Academic Standards and Policies (CASP) through the Student Success Center during the first month after their initial registration at Deree.

1. Welcome to the Program

1.1 Message from the Dean

Dear students,

At a time when the rise of technology and artificial intelligence is beginning to put into question the very concept of humanity and the potential for creative human expression, an Arts Education takes center stage in any higher education institution that caters to the present while looking to the future. At ACG, we provide a wholistic arts education through programs that combine theoretical knowledge with practical training. A faculty of distinguished academics and professionals will guide you to explore your creative potential; they will nourish your "out-of-the-box" thinking and challenge you to consider human experience through multiple points of view. Your in-class education will be complemented through extracurricular events, such as performances, masterclasses and workshops conducted by domestic or foreign artists and professionals. Our aim is to cultivate your imagination, mental flexibility and resilience, skills that will contribute to your well-being and future success as individuals and engaged citizens.

Wishing you a great academic experience,

Helena Maragou, PhD

Dean of the Frances Rich School of Fine and Performing Arts

1.2 Message from the Program Coordinator

Welcome to the BA (Hons) Theatre Arts program at ACG. Our department aims to provide you with the necessary theoretical as well as practical experience of the various existing theatre and performance professions, modelled on contemporary contexts. Combining a range of approaches, the program is designed as an interdisciplinary field of inquiry that offers students the opportunity to explore and think critically about the world-making power of theatre and performance in the broadest sense, as a process, praxis, and a means of intervening in the world. Therefore, the ethos of the program is led by the concepts of collaboration-interdisciplinarity-creative entrepreneurship-practice research and confirms the program's commitment to develop learning and teaching methods at the forefront of the discipline.

The program aims to provide individuals, seeking a career in theatre and performance, the necessary skills and knowledge to succeed in the new demands and challenges of the highly dynamic environment of the national and international professional theatre and performance sector. The program offers a combination of core and elective modules and allows students the flexibility to design individual program of study by choosing combinations of electives that reflect their developing interests and career objectives. Our goal is, upon successful completion of the program, to enable you to aim for specialization in

competitive master's programs. We hope that this program will lay the foundation for genuine, skillful and open-minded future artists.

We wish your studies to become an outstanding and creative experience!

Thanos Vovolis

Program Coordinator and Advisor for Theatre Arts

Assistant Professor, Theatre Arts

Scenographer, Costume & Masking Designer, Curator

1.3 Academic Calendar

<http://www.acg.edu/academics/college-calendars>

1.4 Key Contacts

American College of Greece: +30 210 600 9800

Program Coordinator: avovolis@acg.edu +30 210 600 9800 e x t 1320

Dean's Office: fineperformingarts@acg.edu +30 210 600 9800 ext. 1456

Academic Advising Office: dc.adv@acg.edu ext. 1431

Student Success Centre: ssc@acg.edu ext.1326, 1333

Registrar's Office: registrar@acg.edu ext. 1331, 1328, 1449, 1445

Validation Office: validation@acg.edu ext. 1428

Student Affairs: studentaffairs@acg.edu ext. 1197, 1442

Student Government: dc.sgorg@acg.edu ext.1373

Library helpdesk: libraryreference@acg.edu ext. 1434, 1267

SASS: sass@acg.edu ext.1273, 1276

Study Abroad Office: studyabroadoffice@acg.edu ext. 1029, 1412

Career Office: career@acg.edu ext. 1313, 1316

Educational Psychologist: Dr. Natassa Triga, atriga@acg.edu ext. 1167

College Nurse: Nora Beliati, tbeliati@acg.edu ext. 1500

Management Society: dc.mgnsoc@acg.edu

1.5 Keeping In Touch

Academic and administrative staff at ACG *use your student email address to contact you. It is important that you check this account regularly.* You can forward emails from your student email address to a preferred personal email address. However, spam filters needed by the College mean that emails sent from external email addresses may be delayed, blocked or deleted. It is, therefore, important that your student email address is the only email address that you use to contact College staff.

We will inform you of cancelled classes / activities / course notices as soon as possible. This will be via Blackboard, an email to your student email address or, if urgent, via the mobile phone number on our contact records.

Please make sure that you inform the Registrar's Office whenever you change your address and contact details. This will ensure we can always contact you in an emergency, and that you receive any important College communications that we may need to send you.

Departmental staff contact information:

Vovolis Thanos: Asst. Professor, Programme Coordinator of Theatre Arts
M.A., Fontys School of Fine and Performing Arts, Tilburg
B.A., Dramatiska Institutet- Stockholm University of the Arts, Stockholm
Areas of teaching: Scenography, Costume and Masking Design, Theatre Production, Performance Analysis, Contemporary Performance Practices, Site-specific Performance, Interdisciplinary Performance
Email: avovolis@acg.edu

Drakopoulou Katerina: Instructor, Theatre Arts
M.A., The University of Huddersfield
M.A., Goldsmiths College, University of London
B.A., the University of Kent
Areas of Teaching: Physical Theatre and Movement, Contemporary Performance Practices
Email: kdrakopoulou@acg.edu

Koutsourelis Marios: Instructor, Theatre Arts
M.A., San Francisco State University
B.A., City University of New York, Hunter College
Areas of Teaching: Lighting, Theatre Production, Video, Theatre Analysis
Email: mkoutsourelis@acg.edu

Dr. Milolidaki Maira: Instructor, voice and speech pedagogue, vocal and repertoire coach
Ph.D. in Semiotics (An interdisciplinary approach on musicality and its manifestations in literature, Paris IV-Sorbonne University).
Advanced vocal technique and repertoire studies in Opera Performance (Opera Studio, Academy of Santa Cecilia, Rome, Italy)
Soloist Diploma in classical singing (Athens Conservatoire)
Theatre Studies (Athens, Drama School Empros – Ergastiri)

Areas of teaching: Voice and Speech I and II, Musicality in Performance, Music Theatre Workshop I and II, Applied Music Program, Listening to Music.

Email: mmilolidaki@acg.edu

Dr. Mourelou Daphne: Instructor, Dance Area Coordinator

Ph.D. in Greek Professional Dance Education -National and Kapodistrian University of Athens

M.A. Political Science and Sociology, National and Kapodistrian University of Athens

B.A. in Political Science, Aristotle University of Thessaloniki

Dance Teaching Diploma, Rallou Manou Higher Professional Dance School

Areas of Teaching: Ballet, Contemporary Dance, Improvisation, Movement for Acting, Dance History, Dance Pedagogy, Choreography

Email: dmourelou@acg.edu

Nikolopoulou Katerina: Assistant Professor , Theatre Arts

M.A. National and Kapodistrian University of Athens and School of Education and Institute of Education University of London, Joint Master of Arts in Education and Human Rights

B.A., The City University of New York, Hunter College; M.A., New York University

Areas of teaching: Directing, Performance Theories and Practices

Email: katnikolopoulou@acg.edu

Simatou Eva: Instructor, Theatre Arts

B.Sc., M.A., The City University of London

Diploma, The Advanced Drama School of Athens Art Theatre

Areas of teaching: Acting techniques, Theatre history, Improvisation

Email: evasimatou@acg.edu

Dr. Tsamouris Tonia: Instructor, Theatre Arts

Post-Doc, School of English Language & Literature (Department of American Literature & Culture), Aristotle University of Thessaloniki

PhD, Dr. of Philosophy, School of English Language & Literature (Department of English Literature and Culture), Aristotle University of Thessaloniki

M.A., Drama and Theatre Studies, Royal Holloway University of London;

B.A., Theatre Department, School of Fine Arts, Aristotle University of Thessaloniki;

Areas of Teaching: Theatre History, Dramaturgy, Contemporary Theatre / Artistic Currents

Email: atsamouris@acg.edu

2 Studying on this Program: The Mission of the Program

2.1. Educational Aims and Objectives of the program

- Prepare students to a high level of technical performance competence and creative abilities that will enable them to seek employment within the theatre sector and related professions in Greece and abroad.
- Develop students' critical and analytical skills in order to reflect on their creative practice and that of others and thus locate their artistic practice - within a socio-cultural and historical context in which performance is created and realized.
- Develop modes of intellectual enquiry and research skills appropriate to the understanding of drama and performance.
- Provide bridges into the profession through regular encounter with theatre artists and related practitioners.
- Facilitate the students' progress into autonomy and self-determination through the cultivation of the students' individual artistic voice that is nonetheless able to work effectively in, and contribute to, collaborative and collegiate enterprise necessary to succeed in a global environment.

2.2 Learning Outcomes

By the end of the program, students will have knowledge and understanding of:

A. Knowledge and Understanding

- A1. Demonstrate abilities in aspects of production such as directing, set, costume and light designing and stage managing.
- A2. Examine the work of key practitioners and Practices from different periods of theatre history, in their cultural and historical context.
- A3. Develop acting, voice and movement techniques.
- A4. Demonstrate knowledge of the forms, Practices, traditions and histories of performance and the theoretical explanations of those histories.
- A5. Demonstrate ability to analyse texts and effect the transition from page to performance.
- A6. Demonstrate knowledge of the processes, by which performance is created, realised and managed.

B. Cognitive Skills

By the end of the program, students will be able to:

- B1. Analyse a variety of texts, including secondary sources and theoretical writings.
- B2. Evaluate and make reasonable judgments based on and supported by evidence.
- B3. Demonstrate ability to engage in critical thinking.
- B4. Apply drama and theatre studies concepts and theories.

C. Practical and Professional Skills

By the end of the program, students will be able to:

- C1. Demonstrate ability to conduct research independently or in a group.
- C2. Show ability to plan and write essays and research papers that make use of critical reading and bibliographic skills appropriate to the discipline.
- C3. Interpret critically and evaluate performance texts and performance events.
- C4. Apply acting, voice and movement techniques in performance.
- C5. Create and produce a performance through contribution in techniques, crafts and working methods; including theatre technology.

D. Transferable Generic Skills

By the end of the program, students will be able to:

- D1. Utilize information technology skills such as word processing and the ability to access electronic data.
- D2. Show ability to communicate effectively and persuasively orally and in a variety of written forms.
- D3. Develop ability to work independently or in a group, demonstrating skills in leadership, organisation of self and others, decision making, problem solving and the meeting of deadlines.

Progression from Level to Level

All modules are assigned one of the three level designations (Level 4, Level 5, level 6) according to the increasing demands being placed upon students as they undertake learning at higher levels. Students must first complete half of L4 credits before they take Level 5 modules and must have complete half of Level 5 modules before they take Level 6 modules. Students who have entered the College as of Fall 2016 must follow the above rule without any exception.

2.3. Program Structure

LIBERAL EDUCATION		43 CREDITS
Core Courses		
WP 1010 Academic Writing		3
WP 1111 Integrated Academic Writing and Ethics		3
EN 1212 Academic Writing and Research		3
Mathematics (basic statistics, college algebra, OR higher)		3
SP 2300 Presentation Skills <i>or</i> EN 2342 Professional Communication <i>or</i> equivalent		3
CS 1070 Introduction to information systems <i>or</i> equivalent *		3
Any Natural Science with a lab		4
Liberal Education Electives		
LE designated course in STEM/ Natural Sciences		3
LE designated courses in the Social and Behavioral Sciences (<i>from more than one discipline</i>)		9
LE designated courses in Humanities (<i>from more than one discipline</i>)		6
LE designated course in Fine and Performing Arts		3

Program Structure - LEVEL 4

Compulsory modules

DR 2010 Movement for the Stage
 DR 2012 Introduction to the Craft of Acting
 DR 2015 Voice and Speech I
 DR 2032 Introduction to Theatre Production
 DR 2111 The Space of Performance
 DR 2126 Performance in Athens
 DR 2220 The Theatrical Event
 DR 2336 Introduction to Performance

Program Structure – LEVEL 5

Compulsory modules

DR 3227 The Scenographic Space of Performance
 DR 3228 The Directing Process
 DR 3246 Performance as a Political and Social Act
 DR 3962 Collaborative Performance Practice

Optional modules (four selected from):

DR 3142 Improvisation for Acting
 DR 3116 Voice and Speech II
 DR 3118 Stage Lighting
 DR 3140 Acting the Scene
 DR 3201 Movement for the Performer
 DR 3243 Portfolio Design

DR 3344 Re-reading Greek Tragedy and the American Drama
DR 3339 Dramaturgy

Program Structure - LEVEL 6

Compulsory modules

DR 4423 Critical Practices and Contemporary Performance
DR 4570 New Spatialities: Contemporary Performance and Public/Outdoor Space
DR 4819 Senior Production Practicum

Optional modules (five selected from :)

DR 4148 Musicality in Performance
DR 4241 Advanced Acting
DR 4330 Costume Design
DR 4352 The Human Face in the Arts
DR 4351 Physical Play and Devising
DR 4349 Performing objects: Materiality, Imagination and Performance
DR 4454 Creative Producing
DR 4455 Digital Performance
DR 4429 Advanced Directing
DR 4521 Classical Traditions in Contemporary Contexts

Course Description:

DR 2010 MOVEMENT FOR THE STAGE 3/0/3

UK LEVEL 4 UK CREDITS: 15

PREREQUISITES: None

CATALOG DESCRIPTION: An understanding of movement and its main elements in relation to performance and space, as well as its effect on establishing and supporting a work's dramaturgy.

DR 2012 INTRODUCTION TO THE CRAFT OF ACTING 3/0/3

UK LEVEL 4 UK CREDITS: 15

PREREQUISITES: None

CATALOG DESCRIPTION: The study of Stanislavski's technique from a theoretical as well as a practical viewpoint - physical action on stage, imagination, concentration of attention, truth and belief, communion, adaptation, tempo-rhythm, and emotional memory.

DR2015 VOICE AND SPEECH I 3/0/3

UK LEVEL 4 UK CREDITS: 15

PREREQUISITES: None

CATALOG DESCRIPTION: The voice as a principal means of communication in performance as well as in everyday life. A skill – based, integrated approach to speech training. A deeper and individualized understanding of the body's function in voice production.

DR 2032 INTRODUCTION TO THEATRE PRODUCTION

3/0/3

UK LEVEL 4 UK CREDITS: 15

PREREQUISITES: None

CATALOG DESCRIPTION: An introduction to the collaborative process of creating a theatrical

production, by examining the role of producer, playwright, director, actor, designer and stage manager.

DR 2111 THE SPACE OF PERFORMANCE 3/0/3

UK LEVEL 4 UK CREDITS: 15

PREREQUISITES: WP 1010 Introduction to Academic Writing

CATALOG DESCRIPTION: Elements of theatre space and design in a historical, cultural, political, social and technological context, through theory and workshops. Introduction to design and practical skills required of the contemporary scenographer.

DR 2126 PERFORMANCE IN ATHENS 3/0/3

UK LEVEL 4 UK CREDITS: 15

PREREQUISITES: WP1010 Introduction to Academic Writing

CATALOG DESCRIPTION: Trends in national and international theatre and performance encountered through attendance of performances taking place in Athens. Students discuss and analyse performances in the class.

DR 2220 THE THEATRICAL EVENT 3/0/3

UK LEVEL 4 UK CREDITS: 15

PREREQUISITES: WP 1010 Introduction to Academic Writing

WP 1111 Integrated Academic Writing and Ethics

CATALOG DESCRIPTION: A historiographical perspective of theatre history. Study of major concepts, trends and practitioners that have defined the nature of theatre through the ages.

DR 2336 INTRODUCTION TO PERFORMANCE 3/0/3

UK LEVEL 4 UK CREDITS: 15

PREREQUISITES: WP 1010 Introduction to Academic Writing

WP 1111 Integrated Academic Writing and Ethics

WP 1212 Academic Writing and Research

CATALOG DESCRIPTION: Introduction to Performance and Performance Studies. Through interdisciplinary approach, students acquire knowledge in performance as an art form, and as a method of inquiry.

DR 3116 VOICE AND SPEECH II 3/0/3

UK LEVEL 5 UK CREDITS: 15

PREREQUISITES: DR 2015 Voice and Speech I

CATALOG DESCRIPTION: The emotional complexities of a dramatic character found within the human voice. How to speak a demanding role without losing breath or diction and being flexible enough to respond to impulses and transform to character.

DR 3118 STAGE LIGHTING 3/0/3

UK LEVEL 5 UK CREDITS: 15

PREREQUISITES: DR 2032 Introduction to Theatre Production

CATALOG DESCRIPTION: Principles of lighting design. From vocabulary to technology to techniques. Issues of aesthetics and style. Design and practical realization of a lighting design.

DR3142 IMPROVISATION FOR ACTING 3/0/3

UK LEVEL 5 UK CREDITS: 15

PREREQUISITES: DR 2012 Introduction to the Craft of Acting

CATALOG DESCRIPTION: Exploring psychophysical behavior on stage by training the senses, the body and the mind to engage with the enhanced reality of the imaginary.

DR 3140 ACTING THE SCENE

3/0/3

UK LEVEL 5 UK CREDITS: 15

PREREQUISITES: DR 2012 Introduction to the craft of Acting

CATALOG DESCRIPTION: Developing a character from a theatrical play. Scene work.

DR 3201 MOVEMENT FOR THE PERFORMER

3/0/3

UK LEVEL 5 UK CREDITS: 15

PREREQUISITES: DR 2010 Movement for the Stage

DR 2012 Introduction to the Craft of Acting

CATALOG DESCRIPTION: Study of the use of the fundamental components of movement in performance.

DR 3243 PORTFOLIO DESIGN 3/03

UK LEVEL 5 UK CREDITS: 15

PREREQUISITES: WP 1010 Introduction to Academic Writing

CS 1070 Introduction to Information Systems

CATALOG DESCRIPTION: Portfolio design with an integrated approach to print, digital, and video. An organized collection of relevant documents and artifacts that showcases talents, most relevant skills, and charts the student's growth.

DR 3246 PERFORMANCE AS A POLITICAL AND SOCIAL ACT

3/0/3 UK LEVEL 5 UK CREDITS: 15

PREREQUISITES: WP1010 Introduction to Academic Writing

WP1111 Integrated Academic Writing and Ethics

CATALOG DESCRIPTION: Performance Art and its social and political connotation. Recent histories of civil disobedience, political protest strategies, and media theatre are examined.

DR 3344 RE-READING ANCIENT TRAGEDY AND THE AMERICAN DRAMA 3/03

UK LEVEL 5 UK CREDITS: 15

PREREQUISITES: WP 1010 Academic Writing

WP 1111 Integrated Academic Writing and Ethics

WP 1212 Academic Writing and Research

CATALOG DESCRIPTION: Examination and analysis of contemporary American playwrights who have used themes from ancient Greek tragedies. Study of fundamental questions on adaptation, appropriation and discovery of the strong links that bind American drama to ancient Greece.

DR 3327 THE SCENOGRAPHIC SPACE OF PERFORMANCE

3/0/3

UK LEVEL 5 UK CREDITS: 15

PREREQUISITES: DR 2111 The Space of Performance

WP1010 Academic Writing

WP 1111 Integrated Academic Writing and Ethics

CATALOGUE DESCRIPTION: The course examines the history, practice and key developments of 20th and 21st century scenography, charts and identifies key scenographic theories and approaches. Development of skills required of the scenographer, including 3D modelling and portfolio.

DR3328 THE DIRECTING PROCESS 3/0/3

UK LEVEL 5 UK CREDITS: 15

PREREQUISITES: WP 1010 Introduction to Academic Writing
WP 1111 Integrated Academic Writing and Ethics
WP 1212 Academic Writing and Research

CATALOG DESCRIPTION: Introduction to theatre Directing. Main principles and responsibilities. Students direct short scenes within a theatrical space.

DR 3339 DRAMATURGY

3/0/3

UK LEVEL 5 UK CREDITS: 15

PREREQUISITES: WP1010 Introduction to Academic Writing
WP 1111 Integrated Academic Writing and Ethics
WP 1212 Academic Writing and Research

CATALOG DESCRIPTION: The course examines the meaning, structure and articulation of dramatic action, character and performance through various readings, discussions, examples and viewings. The most important theatrical theories, articulated through the ages, are examined. Survey of the social-cultural milieu of each period in relation to the playwrights' era, the audience and the aesthetic form.

DR 3962 COLLABORATIVE PERFORMANCE PRACTICE 3/0/ 3

UK LEVEL 5 UK CREDITS: 15

PREREQUISITES: WP 1010 Introduction to Academic Writing
WP 1111 Integrated Academic Writing and Ethics
WP 1212 Academic Writing and Research
DR 2010 Movement for the Stage
DR 2012 Introduction to the Craft of Acting
DR 2015 Voice and Speech I
DR 2032 Introduction to Theatre Production
DR 2111 The Space of Performance
DR 23XX Introduction to Performance
DR 3228 The Directing Process

CATALOG DESCRIPTION: Exploration of various theatre and performance practices, with a particular focus on collaborative performance making.

DR 4148 MUSICALITY IN PERFORMANCE

3/0/3

UK LEVEL 6 UK CREDITS: 15

PREREQUISITES: Voice and Speech I

CATALOG DESCRIPTION: Musicality as an essential tool for today's performer. An interdisciplinary approach built on the study of basic musical concepts and forms in the working process of both devised and text-based performance making.

DR 4241 ADVANCED ACTING

3/0/3

UK LEVEL 6 UK CREDITS: 15

PREREQUISITES: DR 2012 Introduction to the Craft of Acting

DR 3140 Acting the Scene

CATALOG DESCRIPTION: Advanced scene study. Further development of the actor's craft in approaching a character and rehearsing effectively.

DR 4330 COSTUME DESIGN

3/0/3

UK LEVEL 6 UK CREDITS: 15

PREREQUISITES: WP 1010 Introduction to Academic Writing

WP 1111 Integrated Academic Writing and Ethics

WP 1212 Academic Writing and Research

CATALOG DESCRIPTION: The evolution of costume in a historical and cultural context. Students acquire basic skills in designing costumes for a given production in workshop sessions.

DR 4352 THE HUMAN FACE IN THE ARTS

3/0/3

UK LEVEL 6 UK CREDITS: 15

PREREQUISITES: WP 1010 Introduction to Academic Writing

WP 1111 Integrated Academic Writing and Ethics

WP 1212 Academic Writing and Research

CATALOG DESCRIPTION: History, practice and key developments of the concept of the human face in theatre, performance and the visual arts in a historical, cultural, political and social context, through theory and workshops

DR 4351 PHYSICAL PLAY AND DEVISING

3/0/3

UK LEVEL 6 UK CREDITS: 15

PREREQUISITES: DR 2010 Movement for the Stage

DR 2012 The Actor's Process

DR 3101 Movement for the Performer

CATALOG DESCRIPTION: Study of different approaches that place emphasis upon the physical playing of the performer within the context of devised performance.

DR 4349 PERFORMING OBJECTS: MATERIALITY, IMAGINATION AND PERFORMANCE

3/0/3

UK LEVEL 6 UK CREDITS: 15

PREREQUISITES: DR 2010 Movement for the Stage

DR 2012 The Actor's Process

DR 3101 Movement for the Performer

CATALOG DESCRIPTION: The practice of working with the materiality of performing objects. Study of different approaches that place emphasis upon the physical interaction of the performer with objects where these categories morph into one another.

DR 4423 CRITICAL PRACTICES AND CONTEMPORARY PERFORMANCE

3/0/3

UK LEVEL 6 UK CREDITS: 15

PREREQUISITES: WP1010 Academic Writing

WP1111 Integrated Academic Writing and Ethics

WP 1212 Academic Writing and Research

DR 3246 Performance as a Political and Social Act

CATALOG DESCRIPTION: The course examines contemporary performance practices, key practitioners' theories of performance, drawing on a variety of approaches to illuminate the complex meanings generated by and through performance practice in societal contexts.

DR 4429 ADVANCED DIRECTING

3/0/3

UK LEVEL 6 UK CREDITS: 15

PREREQUISITES: WP 1010 Introduction to Academic Writing

WP 1111 Integrated Academic Writing and Ethics

WP 1212 Academic Writing & Research

DR 3228 The Directing Process

CATALOG DESCRIPTION: Advanced study of theatre directing. Students apply staging techniques and directing theories in order to materialize either a theatrical text or a concept.

DR 4454 CREATIVE PRODUCING

3/0/3

UK LEVEL 6 UK CREDITS: 15

PREREQUISITES: WP 1010 Introduction to Academic Writing

WP 1111 Integrated Academic Writing and Ethics

WP 1212 Academic Writing and Research

DR 2032 Introduction to Theatre Production

CATALOG DESCRIPTION: The skills needed to become a successful creative producer in the contemporary performing arts industry combining marketable trends with artistic vision.

DR 4455 DIGITAL PERFORMANCE 3/0/3

UK LEVEL 6 UK CREDITS: 15

PREREQUISITES: WP 1010 Introduction to Academic Writing

WP 1111 Integrated Academic Writing and Ethics

WP 1212 Academic Writing and Research

CS 1070 Introduction to Information Systems

or

ITC 1070 Information Technology Fundamentals

CATALOG DESCRIPTION: The practice of working with tools, techniques, and concepts behind the production of digital Performance. Application of digital media technologies including operating systems, hardware, software, and multimedia design. Investigation of media interfaces and internet protocols between theatre, performance and digital arts.

DR 4521 THE CLASSICAL TRADITIONS IN CONTEMPORARY CONTEXTS 3/0/3

UK LEVEL 6 UK CREDITS: 15

PREREQUISITES: WP 1010 Academic Writing

WP 1111 Integrated Academic Writing and Ethics

WP 1212 Academic Writing and Research

SP 2300 Presentation Skills OR EN 3742 Professional Communication

DR 3246 Performance as Political and Social Act

CATALOG DESCRIPTION: Analytical study of Classical theatre traditions in contemporary performance practices. Issues of adaptation across socio-cultural milieu, aesthetics and language.

DR 4570 NEW SPATIALITIES: CONTEMPORARY PERFORMANCE AND PUBLIC/OUTDOOR SPACE 3/0/3

UK LEVEL 6

UK CREDITS: 15

PREREQUISITES: WP 1010 Academic Writing
WP 1111 Integrated Academic Writing and Ethics
WP 1212 Academic Writing and Research
DR 23XX Introduction to Performance
DR 3246 Performance as Political and Social Act

CATALOG DESCRIPTION: The course examines the quest of contemporary performance practices for new spatialities shaped by diverse negotiations and the dynamics of the outdoor/public space. The course offers the opportunity for students to design, manage and complete an independent practice research project

DR 4819 SENIOR PRODUCTION PRACTICUM 3/0/3

UK LEVEL 6 UK CREDITS: 15

PREREQUISITES: WP 1010 Introduction to Academic Writing
WP 1111 Integrated Academic Writing and Ethics
WP 1212 Academic Writing and Research
DR 2010 Movement for the Stage
DR 2015 Voice & Speech I
DR 2111 The Space of Performance
DR 3228 The Directing Process
DR3962 Collaborative Performance Practice

CATALOG DESCRIPTION: Advanced performance making. Applying methodologies in the various professional strands to complete a theatre production.

3.Program Resources

3.1 Library Resources and Services

An array of media services is also available to students and faculty. The Deree Media Centre houses the library's audio-visual and multimedia collections and provides equipment for viewing and listening. Moreover, the Media Centre offers assistance to students and faculty in integrating the latest audio-visual technologies into their research.

For resources not readily available, the library offers document delivery services through the union catalogue of serials of the *National Network of Academic and Scientific Libraries*. Pay- per-article and document delivery services are also available from *OCLC*, partner *AMICAL* libraries, *The British Library*, as well as through a variety of vendors and publishers.

The print audio-visual and electronic collections are organized according to international cataloguing rules. All library functions, including cataloguing, acquisitions, circulation, reserves and the public access catalogue are managed through an integrated library automation system. The web-based public access catalogue is accessible to anyone through the Internet. Library holdings are also listed in OCLC's *WorldCat* database.

All library collections are enriched throughout the academic year in close collaboration with faculty

in accordance with the developing needs of each academic area. Online resources are carefully evaluated by librarians, faculty and students through trial and benchmarked against other peer international and US libraries supporting similar programs.

In addition to a wide range of resources, the library offers to incoming students training sessions in information discovery and research. Students learn how to use the library website to access, select, evaluate and effectively use information resources. Moreover, in collaboration with faculty, special training sessions are organized for the needs of specific courses or disciplines. The reference desk is staffed throughout the day by specially trained personnel who can assist students and faculty in using the library and its various resources.

The John S. Bailey Library provides extensive print, electronic and audio- visual resources in support of the College's academic programs. The attractive, quiet and modern environment offers an ideal setting for students to study, conduct research, connect with peers, or read for pleasure. Students, faculty and staff have access to a large collection of print and non-print resources including 118.700 print books; 420.000 e-books; 38.000 journals and magazines; 780 music CDs, a large collection of digital images, two streaming video collections, as well as databases providing access to statistical data, reports, electronic encyclopedias, handbooks, dictionaries and more, is available to all students and academic staff. The library website (www.library.acg.edu) serves as the main information portal where users can access these resources, as well as an array of online tools and tutorials. A newly acquired discovery service offers a powerful tool to users to search all library resources through a single search box irrespective of format. Library collections are enriched in close collaboration with faculty throughout the academic year and they are kept up-to-date through close evaluation and monitoring. Library resources are complemented with an extensive document delivery service through partner libraries around the world as well as pay-per view and document supply services from publishers and vendors.

Specialized personnel provide individual research assistance and offer training sessions on the use of the library, the library discovery service and the online resources and tools. Information literacy skills workshops are incorporated into the Writing Program courses that students are required to complete. Special information literacy sessions are also organized for the needs of specific courses or disciplines in close collaboration with academic staff.

In response to the pandemic and subsequent lockdown in March 2020, the library was quick to shift its priorities to facilitate students and academic staff who had to switch to online teaching and learning. More specifically:

- the electronic collections were enhanced with additional resources that were made available free of charge by academic publishers and vendors;
- for items that were on reserve (short loan) the library purchased electronic counterparts (when possible) so that students could have access to them online;
- all our online resources and web services as well as the library website were monitored closely to ensure that they were functional 24/7;
- all library workshops were moved online.

The Library provides 30 computer stations with access to the library resources, and the internet as well as software such as Microsoft Office and SPSS Statistics and two multi-function printers with printing, photocopy and scanning facilities. Wireless access is available in all areas of the library for users to connect through their laptops, tablets, or hand-held devices.

Students have access to high-quality journals, statistical data and reports, industry profiles and other

types of information through these electronic resources:

The electronic library resources offer access to full text and abstract databases (with access to over 38,000 scholarly journals), as well as, digital images, streaming video, electronic encyclopedias, handbooks and dictionaries, statistical data and reports, company and industry profiles, market analyses, balance sheets and more. Following is a list of all electronic collections and databases by discipline:

Arts & Humanities

Academic Search Complete (EBSCOhost)

Citations, abstracts and full text of periodical articles covering all academic disciplines. More than 8,700 titles are available in full text of which 7,600 are peer-reviewed.

Academic Video Online (ProQuest)

An online streaming video collection with over 66,000 videos spanning a wide range of subject areas including anthropology, business, counseling, film, health, history, music, and more. The content included is especially selected for academic audiences.

Art, Design & Architecture Collection (ProQuest)

A comprehensive survey of current publications in the fields of visual and applied arts. Includes the specialist indexes ARTbibliographies Modern, Design and Applied Arts and the International Bibliography of Art, along with extensive full text.

ARTstor

A digital library of more than 2.5 million images in the areas of art, architecture, the humanities and social sciences. Includes a set of tools to view, present and manage images.

Avery Index to Architectural Periodicals

A comprehensive listing of journal articles on architecture and design, from over 700 American and international journals including not only scholarly and popular periodical literature but also publications of professional associations.

The Chronicle of Higher Education

The top source of news, information, and advice for people in academe. The Chronicle's website features the complete contents of the latest issue; daily news and advice columns; thousands of current job listings; articles published since September 1989; discussion forums; blogs and career-building tools. Includes access to The Chronicle of Philanthropy.

Communication & Mass Media Complete (EBSCOhost)

Covers communication, mass media and other closely related fields of study. Includes full text of over 570 journal titles, as well as indexing and abstracts of more than 900 titles. In addition, it features over 5,400 author profiles, providing biographical data and bibliographic information.

Credo Reference

A collection of 1,100 electronic reference sources covering a variety of academic disciplines including several titles published by SAGE Publications.

Dictionary of Literary Biography Complete Online (Gale/Cengage Learning)

Full text access to the Dictionary of Literary Biography, providing thousands of biographical and critical essays on the lives and works of influential authors from all eras and genres. Includes all

volumes from the main, documentary and yearbook series.

Drama Online

Full text of more than 1,900 plays and monologues from many different time periods and genres. Provides contextual and critical background on the plays, as well as extensive audiovisual material.

Ebook Central (ProQuest)

A collection of more than 177,000 scholarly book titles from various publishers covering all academic disciplines.

eBook Collection (EBSCOhost)

A collection of over 180,000 ebooks in all academic disciplines.

Film & Television Literature Index with Full Text (EBSCOhost)

A resource for researchers of film and television, providing the most comprehensive, balanced collection of full-text and bibliographic coverage from scholarly and popular sources. Provides access to more than 160 full-text journals, 160 full-text books, more than 65,000 images from the MPTV Image Archive and a great variety of movie reviews dating back to 1914.

Gale Literary Sources

Full text access to all the journals, criticism, primary sources and other content from our Gale literature databases. These databases, which are also accessible individually, include: Literature Resource Center, Literature Criticism Online, Dictionary of Literary Biography Complete Online, LitFinder & Something About the Author Online.

JSTOR

A high-quality interdisciplinary archive of over 2,870 leading academic journals across the humanities, social and natural sciences, as well as select monographs and other materials. The collection includes high-quality images and is interlinked by millions of citations and references.

LegalSource (EBSCOhost)

Contains indexing and full-text coverage of the most respected scholarly law journals on current issues, studies, thoughts and trends of the legal world. Includes law reviews, yearbooks, statutes and bar association publications.

Literary Encyclopedia

Over 8,720 peer-reviewed reference articles, including biographical profiles, critical analyses of works, essays on literary, political and cultural context and bibliographies of critical readings.

Literature Criticism Online (Gale/Cengage Learning)

Full text access to Gale's Literary Criticism, the most extensive compilation of scholarly and popular literary commentary available. Includes all volumes from the following series: Contemporary Literary Criticism, Twentieth-Century Literary Criticism, Shakespearean Criticism, Short Story Criticism, Nineteenth-Century Literature Criticism, Drama Criticism, Poetry Criticism, Children's Literature Review, Classical and Medieval Literature Criticism and Literature Criticism from 1400 to 1800.

Literature Resource Center (Gale/Cengage Learning)

Full text articles from nearly 450 scholarly journals and literary magazines, as well as selected biographies, critical essays, overviews and other content from Gale's literary resources.

LitFinder (Gale/Cengage Learning)

LitFinder indexes thousands of poems, stories, plays, speeches, and essays and includes full text for many titles. Also includes author biographies and other secondary material.

MLA International Bibliography (EBSCOhost)

A bibliography of journal articles, books and dissertations. It contains citations from over 13,400 journals and series and 1,000 book publishers.

Music & Performing Arts Collection (ProQuest)

Includes scholarly and trade journals, magazines, books, newspapers, and reference works, covering a wide range of disciplines including dance, ballet, popular music, radio, stagecraft, theatre, classical music, and opera.

New York Times

Full text access to the New York Times from 1981 to the present. Also includes archival access from 1851-1922.

Opposing Viewpoints in Context

Features viewpoint articles, topic overviews, full text magazine, academic journal and newspaper articles, primary source documents, statistics, images and podcasts, and links to websites for information on today's social issues.

Oxford Art Online

Provides unified access to Oxford's leading art reference sources including Grove Dictionary of Art, the foremost scholarly art encyclopedia. Also included are: Encyclopedia of Aesthetics (2nd edition), The Oxford Companion to Western Art (2001) and The Concise Dictionary of Art Terms.

Oxford English Dictionary

The Oxford English Dictionary provides the ultimate guide to the meaning, history and pronunciation of over half a million words, both present and past.

Oxford Handbooks Online

A collection of 880 handbooks in a variety of academic fields including psychology, business and management, political science, economics and finance, philosophy, literature, classical studies, and history all published by Oxford University Press.

Oxford Music Online

A gateway to Grove Music Online, the world's premier online music encyclopedia, offering comprehensive coverage of music, musicians, music-making, and music scholarship. Also includes The Oxford Companion to Music (revised 2011) with more than 8,000 articles on composers, performers, conductors, instruments, notation, forms and genres, and individual works, and the Oxford Dictionary of Music 2nd edition (revised 2006).

Oxford Reference

A collection of 400 general and subject specific reference titles published by Oxford University Press, covering several topics: from art to accounting, music to marketing, and computing to communication.

Project Muse

A full text collection of current content from over 160 scholarly journals in the fields of the

humanities and the social sciences.

Sage Premier

An electronic collection of more than 1000 peer-reviewed journals including high-impact research titles published on behalf of over 500 scholarly and professional society. Covers a wide range of academic disciplines including business; humanities; social sciences; science, technology, medicine; and more.

Screen Studies Collection (ProQuest)

A comprehensive survey of current publications related to film scholarship alongside detailed and expansive filmographies by the American Film Institute and the British Film Institute; AFI Catalog and Film Index International. Includes the FIAF International Index to Film Periodicals Database.

SIRS Issues Researcher

Analysis and opinions covering the pros and cons of over 360 social, scientific, health, historic, economic, and political issues selected from more than 2,000 international sources. Features, authoritative newspaper and magazine articles, graphics, charts, maps, primary sources, government documents, websites, multimedia, timelines as well as critical thinking questions

Something About the Author Online (Gale/Cengage Learning)

Full text access to all volumes of Something About the Author, the preeminent resource examining the lives and works of authors and illustrators for children and young adults.

World Cinema Collection (Films on Demand)

Contains 1,067 films of the silent era, groundbreaking international directors, masterpieces from the mid-20th century, and contemporary films from around the world.
Business

If you have any questions about using the Library, such as logging-in, printing or using our various databases you can get help:

- from the front desk on the ground floor of the JS Bailey Library
- online: <http://library.acg.edu/help>
- by phone: +30 210 600 9800 ext. 1434

The JS Bailey Library's website library.acg.edu provides access to thousands of resources and information about Library services. You can also access key services via your smart phone or tablet.

3.2 Media Centers

The Media Centers at The American College of Greece support the instruction and research needs of ACG's faculty, students, staff and alumni by providing facilities, collections and expertise for researching, viewing and producing a wide range of media. The Centers provides equipment and expertise for producing video for classroom and extracurricular projects. Digital cameras, camcorders and audio recorders are available for loan to support the academic community. Multimedia stations are available for editing audio and video, scanning and manipulating images, and creating presentations. Workshops (offered on demand during the term) provide instruction on multimedia hardware and software available in the Center. The Center's media collection comprises more than 1,000 DVDs and 1,500 videotapes, as well as audiotapes, CDs, and CD-

ROMs on a wide variety of subjects.

The Media Center has equipment and support for digitizing and editing audio, video and images. This facility is also equipped to repair, duplicate, transfer, and convert the presentation of media materials into the most popular audio and video formats. The Media Center serves several locations on all campuses, including Deree's Main Building and the Communications Building.

3.3 Multimedia resources

- Microsoft Office: 750 licenses currently in operation. Licenses are per machine and are renewed every 5 years.
- SPSS: 100 licenses currently in operation. Licenses are concurrent and are renewed annually.
- E-views: 3 licenses currently in operation. Licenses are per machine and are renewed annually.
- Blackboard platform: The license is renewed annually.
- Turnitin Plagiarism Detection software: License is renewed annually.

Information Resources and Technology

Information technology is integral to all aspects of academic life at The American College of Greece, including teaching and learning, research and creative endeavors, outreach, administration, and student life. The systems and services impact virtually every aspect of campus life and are central to the academic enterprise as well as administrative processes. As the provider of technology and technology services at The American College of Greece, the Information Resources Management (IRM) department is committed to technology innovation consistent with the College's strategic plan. The IRM Department consists of the following divisions:

- ✓ Administrative computing: refers to computing applications that support administrative processes that are institution-wide. Its purpose is to improve the capability to cost-effectively manage ACG's resources and serve the administrative needs of faculty, student and staff constituents.
- ✓ Academic computing: consists of information technology tools, methods and services which allow faculty to improve their teaching and provide an enhanced learning environment for students.
- ✓ Academic Computing
- ✓ Systems and services for which Academic Computing is responsible includes the following:

Instructional Technology

- ✓ A specialized online course management system, ACGBBoard, based on Blackboard CMS, is used in courses to enhance the student experience and support the instructional program.
- ✓ Through ACGBBoard, students can access online course materials and interact with the instructor and other students in the class. ACGBBoard is widely used at ACG to enhance and support classroom teaching.
- ✓ The services that can be accessed through Blackboard include the following:
- ✓ Access course materials (including text, images, video, audio).
- ✓ Access quizzes and surveys.
- ✓ Set and receive assignments.
- ✓ Communicate with students through online discussions, real-time chat and an interactive whiteboard.
- ✓ Track student progress and manage grades.
- ✓ Provide feedback to students.
- ✓ Access to electronic textbooks.

Students registering for these courses have received the required textbook(s) in an electronic format (e-book) along with various other electronic course materials, accessed through Blackboard. The adoption of e-books, introduced Deree students to new learning methods based on interactive, enhanced content and searchable electronic resources. Appropriate faculty and student guides on how to access and use this new service have been created.

Interactive collaboration and sharing.

Appropriate training is provided to all students during the first semester of classes and also a thorough user manual is available. Faculty specialized training is provided to all new college faculty as part of their college induction program. Additional more focused training on specific features (e.g. Wikis) are organized throughout the semester.

Student Software

Microsoft Student Advantage

The IT department of The American College of Greece, is providing Microsoft Office 365 Pro Plus to all registered students at no cost via the Microsoft Student Advantage program. This agreement between ACG and Microsoft allows the College to provide current students with the latest version of full Office at school and at home. The license to use the software is provided and validated to all students through the college email system (@acg.edu).

Microsoft e-Academy

The College's Microsoft campus agreement requires that the e-academy Electronic License

Management System (ELMS) is made available to all students of the ACG community. ELMS is a web-based management system which easily enables students to download Microsoft software and use it for educational purposes. The use of ELMS for the management and distribution of software in the Academic Alliance Program is made available by Microsoft and e-academy (Microsoft partner) as a student benefit, free of charge. Students may use the software that is provided through ELMS for non-commercial purposes including instructional use, research and/or design, development and testing of projects for class assignments, tests or personal projects.

The Technology Enhanced Classroom initiative at ACG enables instructors and students access, tools and resources available beyond the traditional classroom. Classrooms are equipped with IT resources designed to extend and broaden the learning experience. From faculty lectures to student presentations, users are able to display multimedia and web enabled information throughout the ACG network of technology enhanced classrooms. All classrooms are equipped with a ceiling mounted video projection system specifically designed to meet the requirements of each classroom environment. A projection screen provides an ideal viewing surface for data or video, displaying clear, bright images.

Every classroom features a teaching station that is specially designed to house the room's technology. The teaching station also features a retractable keyboard and mouse tray, along with a built-in LCD monitor, which provides the ability to display the same image on both the built-in monitor and projection system, thus allowing instructors to maintain eye contact with students. A VCR/DVD/Blue Ray player that incorporates high quality video in the classroom is also provided. The system is complemented by the latest sound amplifier technology and wall mounted speakers. All classrooms are connected to ACG's high speed backbone and some of them also offer wireless connectivity. Training for maximum use of equipment in Technology Enhanced classrooms is provided by Media Center staff.

4.External Examiner

The External Examiner assures that you are assessed fairly in relation to other students on the same program and that your award is of the same standard as similar programs offered by other UK higher education institutions. The External Examiner for this program is:

Dr Christina Kapadocha

Lecturer in Theatre and Movement

East 15 Acting School, University of Essex

www.christina-kapadocha.com

ckapad@essex.ac.uk

Academic Society Advisors provide an oral summary of External Examiners' reports in the first Academic Society General Assembly meeting after each Board of Examiners. Information on the External Examiner's report could be provided by your Department Head upon request. Responses to EE reports are reviewed by the School's Program Committee where the presidents of Student Academic Societies presidents are voting members.

5.Assessment and Feedback

5.1 Assessment Strategy and Procedure

Although courses may employ assessment instruments which perform only a diagnostic or formative function, credit for the completion of a course can only be obtained on the basis of one or more summative assessments. A summative assessment provides a measure of the extent to which a student has achieved the intended learning outcomes of a module. The assessment of a student's academic performance requires a judgment of the quality of their work. In all cases, this assessment are governed by criteria which are explicit and communicated to students. More information on the assessment strategy of the College is given in [Student Resources](#). The general grading criteria employed by the College are set out in Appendix B.

Examination Regulations and Procedures

Examination regulations apply to in-class assessments, such as examinations, laboratory tests etc., for all students registered in Deree courses and aim at promoting academic honesty through appropriate conduct. More information on procedures for exam security and invigilation is provided in Appendix A.

Student Identity

Students must carry with them their Deree ID card in the examination room.

For details on Checking of Student Presence Procedure, please visit [myACG](#).

Entering and Leaving the Exam

Students who arrive late may be admitted to the exam but no additional time will be given. Students should be allowed to enter and take the exam up until a quarter of the allotted time has passed. Students should not be allowed to leave before a quarter of the allotted time has passed. Students should bring as little as possible to the examination room. Any bags, books, notes, should be placed underneath the chair. Food and drink (including coffee) are not permitted in the exam room with the exception of clear bottles of water.

Exam Conduct

Students should bring their own pens, pencils, approved calculators, and other materials needed for the examination. All exams should be written legibly in black or blue ink. Pencil may only

be used for diagrams, graphs, etc. Exam answers written in pencil are not acceptable. Entry/leaving an exam should be done as quietly as possible.

Mobile Phones and Electronic Devices

Mobile phones and electronic devices must be switched off – not on “silent” – in clear view and placed underneath the chair. If students use or attempt to use their phone / electronic device during the exam it will be regarded as a disciplinary offence. Students will be held responsible if their mobile phone / electronic device rings / vibrates during the exam. Any student caught using Bluetooth or any electronic device in the exam will be asked to leave immediately and will face disciplinary action.

Student Answers/Examination Paper

All answers must be legibly written on exam paper provided by the exam proctor. Students are not permitted to write answers on the question paper. Students must clearly cross out any (rough) work that is not to be graded. If extra exam paper is needed, it will be provided by the exam proctor. The only paper that can be used is the paper provided by the College and should all be returned to the proctor at the end of the exam.

Return of Exam Papers

Students must put the exam question paper and all answer papers together and submit both to the exam proctor. Failing to do so will result in failure in the exam.

Assessment Schedule

Please note the exam/assessment periods in the academic calendar and make sure that you are available during that period.

Examination Schedule

The examination schedule is published on *myACG*. Please keep checking for updates.

Coursework

Where a module is wholly or partly assessed by coursework, the submission date and method of submission will be clearly stated on the Course Information Packet circulated to students by the instructor on the first day of classes and posted on the course Blackboard container.

When you submit an assignment, it is important that you ensure the following information is on the assignment front sheet:

- ✓ Your name
- ✓ Year and semester
- ✓ Name of the instructor for whom the assignment has been done
- ✓ Name of the module for which the assignment has been done

Your responsibilities:

- ✓ Keep a record of your work
- ✓ Keep copies of all assignments
- ✓ Ensure your work is handed in within the deadlines

Each piece of assessed work will receive a mark and feedback. The method and form of feedback for each module will depend on the assessment method.

5.2 Giving your Feedback about this Program

We are keen to work with you to enhance your program. Opportunities for you to offer feedback to us formally include student participation in the Program Committee, the Academic Society, Student Course Evaluation, Senior Exit Surveys, meetings with the Dean, meetings with the Provost, and other student surveys. Informal feedback is also welcome at any time either via your instructor or your department head.

Frances Rich School of Fine & Performing Arts

The **Frances Rich School of Fine & Performing Arts** Program Committee is responsible for the routine monitoring of programs, including the consideration of student feedback, performance data and external examiners' reports. Proposals approved by the Committee are forwarded to the Deree Curriculum Committee and Academic Council. The Program Committee is chaired by the Academic Dean of the School. Committee membership includes all Department Heads and Program Coordinators, as well as the president of each student academic society. This ensures that the student community has a voice in decisions about curriculum, teaching and learning, and the development of the School.

Departmental Academic Society

The Theatre Arts & Dance Department has a student society, which organizes field trips, on-campus lectures, and informational meetings about the program and which participates with other student societies in organizing College-wide events. The faculty advisor to the Society supervises the organization of student elections to the society's governing board according to the society's constitution, and the board of students implements all planned activities. The societies also maintain a Blackboard site for all students majoring in the program where academic information can be posted.

Student Course Evaluation

Student evaluations of courses and instructors are administered by the Office of the Registrar at the end of each academic term. The online course evaluation system is easy, convenient, secure, anonymous, and confidential. The course evaluation system is administered by the Registrar's Office. Information about the course evaluation system is available through the college website or by emailing registrar@acg.edu.

Senior Exit Survey

Student feedback comprises an integral part in the continuous development and success of programs. In that spirit, we ask prospective graduates a Senior Exit Survey. The survey includes questions on student satisfaction with the education provided by the **Frances Rich School of Fine & Performing Arts** and with their overall College experience at Deree. The aim is to identify areas of good practice as well as areas that need improvement. Based on the data collected through the Senior Exit Survey, a report is developed. All data collected in this survey are held anonymously and securely. Responses cannot be traced back and all results are

presented in an aggregated form. When you reach the final semester of study, you receive the relevant link in your student email address.

5.3 What Happens with your Feedback about this Program?

Your feedback helps us to continually enhance this program. You can find out what actions have been taken in response to your feedback through your academic society, student government, department head or instructor.

Student feedback is used in a variety of ways, including:

- ✓ Improvement of methods of Teaching and Learning
- ✓ Module Leader Reports
- ✓ Annual Performance Evaluation of academic staff

5.4 Getting Feedback on your Assessed Work

According to The College *has committed to a two week turnaround for feedback*. Each module handbook will provide you with specific guidelines on the turnaround for feedback.

How do I Get my Results?

Results from module assessments and decisions on progression to the next level or awards (if you are in the final level) are available from *myACG*. Results normally appear **within ten working days after the end of the examination period**. Marks on individual assessments are not finalized until the Board of Examiners' meeting (the meeting where your end of year outcome will be decided). If you are unsure about when you might receive your results or have queries relating to your results, you may contact your module instructor via email.

Issues with Assessment

If you are experiencing problems which are adversely affecting your ability to study (called 'mitigating circumstances'), then you can apply providing some form of evidence of your circumstances to verify your request.

Examples of acceptable extenuating circumstances include:

- ✓ Bereavement
- ✓ Illness
- ✓ Hospitalization
- ✓ Transport cancellation, where this may be evidenced
- ✓ Court attendance
- ✓ Serious family illness where the impact on the students' ability to undertake assessment may be demonstrated
- ✓ Accident

The following are not acceptable extenuating circumstances:

- ✓ Holidays
- ✓ Weddings
- ✓ Family celebrations
- ✓ Printing problems
- ✓ Computer failure, corrupt USB sticks
- ✓ Financial problems

- ✓ Work related problems
- ✓ Accommodation issues
- ✓ Mis-reading assessment arrangements

Late Submission

You must submit work by the deadlines set in the course outline. Work submitted after but within seven days of the deadline will receive a maximum grade of C. You will fail the assessment if work is submitted later than seven days after the deadline.

Resits

In the case of an initial failure of one or more assessments in a course, you have the right to be reassessed in (i.e., resit) the element that you have failed. This reassessment will normally be scheduled prior to the commencement of the following semester. Only one resit per each assessment element is allowed in each module. The maximum grade you can obtain for the reassessed component of the course is a pass (Grade C – 40%). If you fail the resit, you will not receive the credit for that course.

Resits in Capstone Courses

Students who fail a coursework assessment (project/paper) with a weight of 60% or above in a capstone course may request to resit the failed assessment in the resit period following the one designated for the course. Such requests from students must include the instructor's verification that it is impossible for the student to successfully complete the assignment by the scheduled course resit period. Such an extension for the completion of specified coursework in capstone courses can only be given upon the recommendation of the student's instructor and the approval of the relevant Department Head and CASP.

Academic Appeals

Students registered in a validated program, may appeal against a decision of the Board of Examiners. Students' rights of appeal are limited to two grounds:

- ✓ either that the candidate's performance in an assessment was adversely affected by illness or factors which they were unable, or for valid reasons unwilling, to divulge before the Board of Examiners reached its decision
- ✓ or that there has been a material administrative error, an assessment was not conducted in accordance with the current regulations for the program or special arrangements formally agreed, or that some other material irregularity relevant to the assessment has occurred.

Disagreement with the academic judgment of a Board of Examiners in assessing the merits of an individual element of assessment does not constitute grounds for an academic appeal. Responsibility for the submission of documentary evidence in support of the appeal rests with the student. Appeals must be submitted in writing to the Registrar no later than 14 days following the publication of Examination Board results. All appeals must be submitted in writing to the Registrar by the end of the second week of the following session/semester.

On receipt of the appeal, the Registrar informs the department head/area coordinator and Academic Council (through the Chief Academic Officer) and submits to them all relevant evidence and correspondence.

The Academic Dean will undertake an initial assessment of the validity of the appeal and advise the student accordingly. In the light of this advice, the student should decide whether they wish to proceed with the appeal. Alternatively, the student may decide to withdraw their appeal and/or lodge a complaint in accordance with the College's complaints procedure. The subcommittee of the Academic Council will hear the appeal. The appellant may be called to appear before the subcommittee. The subcommittee may also require the Chair of the Board of Examiners to appear separately before it. The appellant and the Chair of the Board will not be present when the subcommittee considers the evidence and formulates its decision. The subcommittee must inform the student and the Board of Examiners of its decision within seven days of the hearing. The student has the right to subsequently appeal to the President in writing against the decision of the subcommittee. If the appellant wishes to contest the President's decision they have the right to lodge an appeal with the Open University. The student will obtain contact details for the President and the Open University at the Student Success Center.

The Registrar's Office will keep records of outcomes for all appeals cases. The Academic Council will receive annual summary reports regarding all appeals received by the College.

Cheating, Plagiarism and other forms of Unfair Practice

An academic offence (or breach of academic integrity) includes any action or behavior likely to confer an unfair advantage, whether by advantaging the alleged offender or by disadvantaging another or others. Examples of such misconduct are plagiarism, collusion, cheating, impersonation, supplying false documentation, use of inadmissible material and disruptive behavior in class or during examinations. Responsibility for reviewing breaches of academic integrity is held by the Committee on Standing and Conduct.

5.5. Academic Misconduct and Penalties

Charges against a student for violating academic integrity may originate from any source: a faculty member, an administrator, a staff member, a fellow student, or from the community at large. The charges are to be submitted in writing to the chair of the Committee on Standing and Conduct. If a member of the Committee originates the charge, then that member will be recused from the decision-making process, and any other process related to the case, other than those related to the role of complainant/witness. On receipt of the allegation of a breach of academic integrity, the Chair must inform the Chair of the Board of Examiners that is responsible for the assessment. The Board should then suspend its decisions on the candidate's grade(s) until the facts have been established (see Appendix D – Regulatory Framework).

Once the Committee on Standing and Conduct has considered the allegation and reached a conclusion on whether an offence has occurred, it should issue a report with a recommendation regarding the outcome for the student to the Chair of the relevant Board of Examiners. If it has been established that an offence has occurred, the Board will judge the significance of the misdemeanor and exercise its discretion as appropriate to the case. If it is established that a student has attempted to gain an unfair advantage, the examiners shall be given the authority to rule that the student has failed part or all of the assessments, and the authority to determine whether or not the student should be permitted to be reassessed.

Independently of the assessment decisions made by the Board of Examiners on offences pertaining to validated courses/programs, the Committee on Standing and Conduct is empowered to consider a wider range of sanctions that might be applied when a student is found guilty of a breach of academic integrity.

The following list of sanctions is indicative and can be imposed by majority vote of the Committee:

Admonishment Letter (or Letter of Warning): The student is advised in writing that their behavior violates rules of academic integrity and that a recurrence will lead to more serious sanctions. The Committee will deliberate on whether the letter should or should not appear in the student's file permanently or for a lesser period of time.

First Offence File: The student's name and a description of the offense is filed in a shared electronic folder, accessible by the Chief Academic Officer, the academic Deans, the Dean of Students and department heads.

Second offences automatically result in a hearing.

Disciplinary Probation: The student is advised in writing that their behavior violates rules on academic integrity and is given a probationary period (to be decided upon by the Committee) to show by good behavior that a more stringent penalty should not be imposed. During the period of the probation, the student is required to terminate association with all extra-curricular activities and resign from any student office.

Suspension: The student's relationship with the College will be discontinued until the end of the semester or term. The student will forfeit any fees involved with the College.

Dismissal: The student's relationship with the College will be terminated indefinitely. The right to apply for readmission shall be denied.

Before announcing judgment/sanctions, the Chair of the Committee on Standing and Conduct consults with the Chair of the Academic Council, who has the right to recommend other sanctions. If the Chair of the Academic Council is in agreement with the Committee's recommendations, the Chair of the Committee will inform the student and the plaintiff (in writing and within three days of the hearing) of the final judgment and the actions to be taken. If the Chair of the Academic Council proposes other or additional sanctions, the chair of the Committee must communicate these recommendations to the Committee within three days and re-deliberate. Majority vote once again determines final sanctions. Communications procedures as outlined above apply. A final written report to the Academic Council on a case-by-case basis, is prepared within 14 days, and includes the complaint, the Committee's judgment and sanctions.

Within three *working* days of receipt of the decision, either party (plaintiff or student) has the right to make a formal written appeal against the decision of the Committee. The appeal is addressed first to the Committee on Standing and Conduct. If the Committee does not deem any change to the decision is warranted subsequent to consideration of the appeal, the appeal may then be brought to the Academic Council, and subsequently to the President whose decision is final. The student may appeal against the decision of the Board of Examiners in accordance with the regulations for academic appeals (Section 9, Appendix D – Regulatory Framework).

5.6. Complaints Procedure

Complaints are specific concerns about the provision of a course / module or a program of study or related academic or non-academic service. When appropriate, a complaint is first resolved through informal discussion with the party / office directly involved. If not resolved at that level, a formal complaint is submitted by the student to the Registrar's Office within 14 days from the day the outcome of this discussion is made known to the student. Upon receipt of the

complaint, the Registrar forwards the complaint with all relevant documentation to a panel consisting of the Chief Academic Officer, the Academic Deans and the Dean of Students.

Depending on the nature of the complaint, the academic Dean or Dean of Students will undertake an initial assessment of the validity of the complaint and advise the student accordingly. In the light of this advice, the student should decide whether they wish to proceed with the complaint.

In the event that the student decides to proceed with the complaint, a subcommittee of the Academic Council will be convened no later than three weeks after receiving the student's decision. The membership of the subcommittee shall not include any member of faculty or the administration who has been involved in the complaint or who is a member of the relevant Board of Examiners.

The subcommittee of the Academic Council will hear the complaint. The appellant may be called to appear before the subcommittee. The subcommittee may also require the relevant member of faculty and/or Administration to appear separately before it. The appellant and any member of staff against whom the complaint has been made will not be present when the subcommittee considers the evidence and formulates its decision. The subcommittee must inform the student and the Chair of the Board of Examiners (if the complaint concerns a validated course/program) of its decision within seven days of the hearing. The student has the right to subsequently appeal to the President against the decision of subcommittee. If the appellant wishes to contest the President's decision they have the right to lodge a complaint with the Open University. The student will obtain contact details for the President and the Open University at the Student Success Center.

The Registrar's Office will keep records of outcomes for all complaints cases. The Academic Council will receive annual summary reports regarding all complaints received by the College.

6. Where to Get Help

6.1 Downloading College Forms

All standard student forms are available online on www.acg.edu as well as on *myACG* → *Student Resources* → *Forms*

6.2 Academic Advising

The Academic Advising Office aids students in choosing and completing their academic programs. The advising staff provides academic advice and information to undergraduate students, advising all first-year students, some second-year students, and transfer students; support for academic staff advisors; and resources for all students in need of academic advice. Once students have declared their major they participate in an advising program that uses academic staff as advisors to handle the responsibility of advising on academic and career-related matters.

International students have an additional non-academic international student advisor who assists them in their efforts to adjust to the new culture and supports them in obtaining any student visas and residence permits required by Greek law.

6.3 Student Academic Support Services

The Student Academic Support Services (SASS) is open daily and offers academic assistance to

all Deree-ACG students through individual learning facilitation sessions and/or workshops. SASS learning facilitators are peers who assist students in improving and strengthening academic study skills.

6.4. Office of Student Affairs

The Office of Student Affairs is dedicated to promoting student development and continually improving the quality of student life. Through extra-curricular activities the College strives to provide students with opportunities parallel to the classroom experience that are consistent with its educational values, such as presentations, lectures, excursions, debates, theatrical plays, blood drives, happenings and events. The students are encouraged to explore personal and professional goals by participating in clubs, societies, organizations and athletic teams. All the student groups have an advisor, or coach, who is knowledgeable in the subject area, monitors their activity, attends their general assemblies and supports the group during the year.

6.5. Student Success Centre

The Student Success Centre supports students by offering comprehensive, integrated services in the areas of academic advising, OU validation issues, student records, registration, and payments in a one-stop area. The Student Success Centre aims to create the optimum conditions so that students can follow the path to academic success. Students may visit the Student Success Centre to pay a bill, request a certificate, obtain a form, arrange to bring a visitor on campus, obtain their transcript, see an academic advisor, ask about OU validation, change a course, and obtain or replace their student ID. The SSC web page has been set up to reflect the one-stop concept of the Centre and includes information from different departments. It may be accessed from the “Quick Links” on the ACG homepage (www.acg.edu) and it allows students to print forms or view the academic calendar, academic policies, final exams schedule, course schedule, graduation instructions, major requirements, frequently asked questions (FAQs), the e-mail directory, and financial aid and international student information.

6.6. Disability Status and Provisions

Students are responsible for alerting the Educational Psychologist to a known or suspected disability and/or learning difference, and for providing relevant documentary evidence if available. The Educational Psychologist suggests actions to be taken to accommodate such cases, having ensured that there has been full consultation with faculty in the department(s) responsible for the assessment of that student. The accommodation is approved by the Committee on Disability and Learning Differences. This action must be endorsed by the Chair of the relevant Board of Examiners in the case of the validated award. Information, guidance and support are provided to all disabled students who declare their disabilities. Students with disabilities and learning differences may be eligible for special accommodations, such as extra time for examination completion, and receive support and educational counseling from the Educational Psychologist on campus.

6.7. Career Services

The Office of Career Services offers centralized, comprehensive and coordinated career development, through appointments, sessions and workshops, building relationships and longstanding collaborations between students/alumni and potential employers. In the past three years the Office has expanded the quality of the services offered by acquiring a Career Services Manager tool, Goinglobal, as well as the handling of the international internship positions and, transforming it thus into a hub for career-related issues. The Office moved dynamically to the era of social media utilizing Facebook and LinkedIn. The variety of programs and services offered to students and alumni include: counselling sessions about career advising and graduate

studies advising; an online test which identifies strengths and personality preferences aiming to assist the students in their selection of a major; Goinglobal, a tool offering job openings abroad; skills workshops about job search and job interview techniques; Career networking events; JobBank offering part-time and full-time positions; Career Days where the students have the opportunity to have a short interview with a company representative; International Internship program.

6.8 Study Abroad

The Study Abroad Program not only brings US and international students to Athens, it also sends Deree students to several partner universities in the US and other countries. The International Internship and Study Abroad Program combines and provides a first-of-its-kind career and academic program in Greece and is open to all undergraduate students. Students have the opportunity to intern with a leading multinational company abroad and follow this up with a semester of study with an international partner university. The College is proud to be partnering with a select number of institutions that span the globe such as Northern Arizona University, Mercy College, Texas A&M, Kingsville, University of Utah, the American University in Cairo, and Richmond – The American International University in London, to name a few.

7.What to do if you.....

7.1.....are absent for more than one day

You must notify your instructor(s) if you are absent for more than one day. If you are going to apply for Mitigating Circumstances you will need to provide written evidence of the reason for your absence (see section 3.6).

7.2.....are ill

If you are absent through illness on the day of an examination or assignment deadline and you intend to apply for mitigation, you must also provide us with details and any available evidence as soon as possible. Contact the Student Success Centre to get a copy of the appropriate Mitigating Circumstances form.

7.3.....have a comment, compliment or complaint

We are committed to providing a quality, student-centered experience for all our students. We welcome comments and compliments from students, and find them valuable for on-going improvements. Comments and compliments about your course can be raised with your instructor(s) and/or Department Head. If you have a specific complaint about an act or omission of the College you may be able to make a formal complaint in writing under the Complaints Procedure (see section 3.8).

7.4...are considering withdrawing from the course

You must consult with your advisor if you wish to defer your studies, withdraw from a course, or to transfer registration from one course or award (major) to another. Applications for deferral, withdrawal or transfer should then be lodged with the Registrar's Office. Applications are subsequently considered by the Committee of Academic Standards and Policies (CASP). CASP decisions are governed by the following regulations:

- Students are permitted to change a course within the first two days of teaching.
- Beyond this period, students may withdraw from a course within the first two weeks of teaching whilst retaining the right to re-enroll in the said course in the future.
- Changes after this deadline will only be considered in exceptional circumstances. Students shall not be permitted to withdraw and then subsequently re-enroll in a course after the submission or completion of the first summative assessment.

7.5....need a reference letter

If you need a reference letter from one or more of your instructors, fill in the Reference Request Form from *myACG* (→ *Student Resources* → *Forms*), stating the reason why you need the reference, as well as the number of hard and/or electronic copies requested.

8.Turnitin Policy and Student Guidelines

The College is using Turnitin software to assist in the detection of plagiarism. If a case of cheating is proven, disciplinary procedures will be followed, as described in sections 3.6 and 3.7. More information about the College's Turnitin Policy can be found in Appendix F.

Guidelines for Student Use of Turnitin:

- Students are only permitted to submit their own work and only for assignments created by Deree faculty for Deree courses.
- Students are not allowed to submit the work of others.
- Students are not allowed to have their own work submitted by others.
- Students are responsible for submitting assignments to Turnitin on time.
- Work submitted to Turnitin remains in a large database of papers against which future papers are scanned.

9.Transfer of credits

Students who transfer must be in Good Academic Standing at their previous institution. Students who wish to transfer from US institutions must have a cumulative index (CI) or overall Grade Point Average (GPA) of 2.75 or above. Transfer students must contact the Academic Advising Office and the Validation Office after they are admitted to the College.

9.1 Evaluation of Transfer Credits

The transfer credit process begins immediately after the student's first registration and only after the student has submitted both the official transcript(s) and the course syllabi or descriptions of substantial length from official publications of the institution. Course syllabi may be required for a better evaluation of the student's completed prior academic work. All submitted documents not in English or Greek must be accompanied by certified English or Greek translations and must be submitted to the Validation Office before the end of the student's first semester. The assessment process of the student's prior academic work will be completed no later than two months (excluding vacation period) after the student has submitted a complete folder of the required documents as stated above. Students cannot be granted credit (or be exempted from) courses at Level 6 and/or for more than 4 courses (i.e. 12 US credits or 60 UK credits) at Level 5. All transfer credit requests are handled by the Validation Office.

9.2 Credit by Assessment for Professional Experience

Credit by assessment may be earned for experiential learning (professional experience) by experienced professionals* who wish to begin or complete their studies. Such credit may fulfill up to 36 US credits required for a degree.

No credit by assessment can be awarded for Level six (6) courses, except for validated internship courses. No credit by assessment can be awarded for more than four (4) Level 5 courses.

The method of assessment, the number of credits to be earned as well as the course(s) for which experiential credit will be given will be decided by the relevant academic department(s) depending on the disciplines for which credit has been requested. The academic department of the student's declared major will report the results of the assessment to the relevant School Dean for approval. The Office of the Dean will send the final approved evaluation to the Registrar's Office.

*Students must submit an application in order to take advantage of the Credit by Assessment program. The application includes an updated resume and a statement that describes knowledge and skills gained through experience-based learning and how they relate directly to course(s) for which credit requested. Students may also submit certificates of training, work samples, and other documents appropriate as evidence of equivalent to college learning.

Once the application is approved a fee of 90 Euros per credit hour to be assessed will be charged to the student.

10.Student matriculation

For the US NECHE accredited degree students have the right to complete their studies in accordance with the educational programs and requirements in effect at the time they were first admitted to the College. The maximum period of matriculation for a US NECHE accredited degree is 10 years. If the degree requirements should change during the student's period of studies at the College, the student may choose to complete those degree requirements in effect upon entry or any other set of requirements introduced subsequently and prior to graduation; all the specified requirements for the particular degree chosen must be met.

Students must observe all current prerequisites for courses. Students may stay informed about current prerequisites/co-requisites of courses by consulting annually the latest on line College Catalog. Re-admitted students are required to follow the program requirements in effect of their re-admission.

11. Safety, Health and Wellbeing

The College committed to providing a vibrant and sustainable working environment that values wellbeing and diversity. This commitment exists alongside our wider legal and moral obligations to provide a safe and healthy working environment for our staff, students and members of the public who may be affected by our activities.

12.Disabled Students

You are expected to declare any disability that would affect your safety in the event of a fire or earthquake, e.g. hearing impairment or the use of a wheelchair. Disabled students must declare their disability, to the College, for it to be taken into consideration.

13.Accident and Incident and Reporting

All accidents and incidents and dangerous occurrences, must be reported to, and recorded by College staff. In case of accident or medical emergency, you need to contact the College nurse. ACG First Aid Protocol and Medical Emergency Flow Charts are given in Appendix E and are also available on Blackboard.

14.Smoking

No smoking is permitted in any of ACG buildings; if you do smoke outside our buildings please make sure that you stand at least five meters from building entrances and boundaries.

15.Other Relevant Policies

15.1.Health and Safety in the Theatre Arts & Dance Department

Knowledge of and abiding to health & safety guidelines are now a common aspect of all work in Theatre production- whether as actors, dancers, directors, choreographers, front-of-house, managers, designers and technicians. Employers expect all Theatre and Dance artists to be aware of these, therefore it is our responsibility as part of your education and training to ensure that you become progressively knowledgeable of Health & Safety regulations not only within the school but also nationally and internationally. The following guidelines are set as guidance for health and safety considerations in the Theatre & Dance Department but also as help and support to your progress into the Theatre profession.

These guidelines apply to all spaces used for rehearsal and performances including, but not limited to, the Black Box Theater, Studio 2 and the Dance Studio.

The pedagogy at the Theatre Arts & Dance department promotes artistic exploration and innovation. However, with these come a potential increase of risks such as personal injury and property damage. In order to maintain artistic exploration and support a healthy low risk environment Health & Safety considerations in consultation with your instructors should be part of all stages of your work, from the start of the rehearsal period, to the production get-in days up to the final performance.

It is important to note that safety *is the responsibility of everyone*, and therefore, we are all committed to keep within the framework of laws, regulations, local and international that operate in Theatre, dance and performance production.

General principles of health and safety in the Theatre:

The main safeguard of health and safety in the Theatre is planning! A good rehearsal and production schedule that takes into consideration the final performance in relation to time and resources available is the best way to establish a working environment that is not only safe but also less stressful!

With careful planning, you will be able to anticipate problems and avoid unnecessary risks that tend to come when deadlines are too tight!

Assessing risks is not always easy, which is why it is very important to highlight issues in an on-going manner, in production meetings, tutorials, etc

Main Causes of accidents

Lack of proper training. • Misunderstanding. • Consciously ignoring safety procedures. Poor planning. • Fatigue. • Not staying focused on your work or being distracted. • Hurrying. • Taking unnecessary risks. • Using equipment that has not been properly maintained.

Examples of risks:

Stress

- Lack of planning
- Unforeseen events affecting the work plan
- Unrealistic goals in relation to actual resources
- Cooperation problems

Fire

- Heat sources close to combustible material
- Live fire
- Broken and overloaded electrical equipment
- Textiles and scenic materials that are not flame retardant.

Falling equipment

- Defective lifting equipment
- Unsecured lights, speakers or other technical equipment
- Broken / loose gadgets on fixtures
- Unsecured decor
- Small objects dropped from a height

Electrical

- Lack of knowledge/training in the use of equipment
- Worn or incorrect installation
- Faulty power cable or device
- Electronics and electricity in combination with liquids
- Work on electrical equipment outdoors in moist environments with incorrect
 - insulation

Tripping and slipping hazard

- Fall from ladder, podiums or bridges
- Individual flights
- Loose objects on the floor
- Poor lighting on stairs
- Lack of work lights
- Poorly marked protruding decor / Stand.
- Wet or oily floors.
- Floor or platforms with low strength.

Other

- Loud noises from your rehearsal and production that may affect others working close by.
- Cuts and scratches due to rough edges in equipment.

- Carrying heavy loads without proper support or help.
- Not warming up properly before physical work.
- Working in partner/combat exercises without proper supervision and/or support

The most common accidents in Theatres and related venues are caused by: falls from heights, falling objects, crushing, fire, and electric shocks. By following these rules, you can reduce risk:

- Never work off the ground (even a low chair) if you are alone in the room. IF working on a ladder always ensure that you have a person standing with both feet on the bottom step to increase stability.
- Be careful where you place the ladder so that the surface is even.
- All objects that are hung in the docks and cables must be secured with appropriate security cable.
- Ensure that no objects can fall and hurt someone on the floor.
- Do not block emergency exits even though it is not an entrance for the audience to come in.
- Make sure there are fire extinguishers on the premises.
- Tape and secure all wires and cables lying on the floor to avoid tripping hazard.
- Do not use equipment that you are not trained to use, even if it seems simple to operate.
- Do not bring electrical equipment (other than personal music players, video cameras) into rehearsals without prior consent/approval from Technical Services.

Guidelines for Technical work in the Black Box Theater:

Lighting equipment including lighting consoles:

- A lighting system for theatre needs constant supervision.
- Only trained and qualified individuals are allowed to operate the light board and dimmers.
- Only employees of Technical Services are allowed to repair or maintain lighting and other electrical equipment.
- There will be no unsupervised use of the technical facilities, all use of facilities must be part of a carefully considered rehearsal/production plan agreed with Technical Services and the Department Head.
- All use of technical facilities requires the proper support staff to be present.

Those who are allowed to work with lighting equipment need to consider the following:

- No other work should happen on stage in the area where lighting units are being hung, un-hung, or focused.
- Always unplug lighting units before opening to check the condition of a lamp.
- Never touch the glass on a stage lamp with your fingers. Grease will be deposited on the lamp and lead to lamp failure.
- All lighting units must be hung with an approved safety cable and hanging hardware must be tightened.
- Test all stage lighting units, cables, and circuits during the hang.
- Stage lighting units can become very hot with use. Gloves are available for focusing.
- All AC circuits, stage circuits, tools and stage lighting equipment must be grounded or double insulated.

- Temporary cables, cords and wiring must be properly secured so they do not present a tripping hazard.
- Cable runs of more than 25 feet may increase electrical resistance beyond its normally rated capacity; therefore, try to keep cable runs to the minimum length or use the proper cable for the length.
- Never overload a circuit.
- Ensure all electrical outlets and systems are properly turned off before you leave.
- Never use electrical/lighting equipment which appears to be in poor condition. Mark the electrical equipment that needs fixing.

Materials handling/safe lifting

Knowing how to properly lift objects in the Theatre setting is important to protect your back. Stage pieces tend to be awkward, heavy, or unusually shaped which can impede proper lifting techniques.

Follow these steps to reduce or minimize the potential for injury.

Before lifting, prepare:

- Wear supportive shoes with non-slip soles.
- Size up the load – does the load require assistance? Get a co-worker or mechanical device if needed (i.e. cart, hand truck, dolly, wheelbarrow, or drywall carrier).
- Determine your route – is your pathway free and clear?
- Remember to push rather than pull heavy loads.
- Don't block your view.
- Secure bulky, loose or delicate objects

Proper Lifting Technique:

- Stand as close to the load as possible.
- Move your feet shoulder width apart.
- Squat down bending your knees, back straight, stomach muscles tight.
- Grab the load securely making sure you can carry it before starting to move.
- Stand up slowly lifting with your legs. Hold the object close to your body. Avoid twisting your body.
- Carry the load to its designation and then reverse the lifting process.

EMERGENCY CONTACT INFORMATION:

For any difficulty/faulty equipment/technical issues between 9.00am-3.30 pm contact Technical Services at X1127

Make sure you also inform the Head of Department of any issues so that appropriate follow up can be given.

After 3.30pm there is always an electrician 'on call', contact the main gate, dial 1000 for assistance.

Policy on Health & Safety when working on your own

Project and assessment preparation will require you to work independently in rehearsals with fellow classmates and at times on your own. In order to ensure your well-being the following must be observed:

- All booking for student led rehearsals must be done through the booking system (see section 6.4), in that way personnel at the department and the College are aware of your presence in the studios.
- Rehearsals can only take place during the College's normal opening hours when College personnel in charge of health and safety protocols are available in case of accidents or emergencies.
- Saturday and Sunday rehearsals can only take place in the studios in the Fitness area during normal weekend opening hours. The Gym desk is staffed throughout and assistance readily available if needed.
- The studios in the CN building (including the Blackbox) will only be available for rehearsals in the weekend with tutor supervision and when requiring technical equipment with appropriate technical staff present.
- Any weekend rehearsal must be approved in advanced by the Department Head through a request made in writing at least 48 hours before the rehearsal.
- There will be no use of technical facilities in student led rehearsals, all use of technical facilities must be part of a production plan agreed with Technical Services and the Department Head.

15.2 Guidelines in case of an Emergency

All rehearsal spaces have an emergency protocol poster with steps to follow to get immediate assistance from the appropriate personnel in case of an emergency. Make sure you familiarize yourselves with this information as well as the Health & Safety guidelines in section 6.1.

In case of an emergency the nearest phones to get assistance are as follows:

- Blackbox/CN Building: Veneti counter outside the Blackbox.
- Dance Studio: Gym Area desk right outside the dance studio.

How to get assistance: from 9.00am-3.30pm call the Nurse at Extension 1500 and after 3.30pm (and weekends) call the Main Gate Extension 1100.

In case of a life threatening incident also call the national number for accidents and emergencies 166

When calling for assistance make sure that you are able to provide the following information:

- The exact location of the incident
- Name, age, gender (and any medical history if known) of the person requiring assistance
- Whether the person is awake/conscious and breathing
- Details of accident and how it happened.

Ensure that you file the Medical & Accident Report Form found in Blackboard under ACG Health & Wellness Center.

Familiarize yourself with all Emergency and Safety Policies available on Blackboard:

https://blackboard.acg.edu/bbcswebdav/pid-113474-dt-content-rid-537884_1/courses/ACG-PublicFolders-inf/ACG%20EPP%20-%20Emergency%20Procedure%20Protocol%2015-16.pdf

15.3.Booking rehearsal space policy

The Department operates a completely online/digitized 'booking system' for requests for rehearsal space (Pertains to Blackbox Theatre, Studio 2 and Studio 3).

The system operates as follows:

- 1- At the beginning of the semester the schedule of permanent classes for the spaces for the

upcoming week will be uploaded on OneDrive (which is accessible through ACGmail)

- 2- Booking requests may start in congruence to what is seen empty/available in congruence to the permanent schedule.
- 3- Requests for the spaces for the next week, using appropriate details (Full date, day, time, space and student name/ID), must be emailed to the department assistant MAXIMUM by Friday at an allocated time that they will make aware at the beginning of the semester.
- 4- The schedule for the upcoming week will then be uploaded every Sunday in which everyone will be notified through email and have access to the schedule through OneDrive.
- 5- Once the schedule is uploaded, bookings/cancellations may occur within the week again through emailing the department assistant, however, this must be done maximum a day before, again at an allocated time given by the department assistant.
- 6- Changes that occur within the week itself will be updated automatically and no email will be sent for those, therefore, it is your responsibility to check the schedule within the week.

Extra notes:

*Online schedule may only be viewed, not altered by anyone but the department assistant. Therefore, it is imperative you follow the timing of the booking deadlines for all your booking needs to be accommodated.

THIS ONLY PERTAINS TO STUDIO 3 It is the responsibility of the dance department, that the weekly schedule provided by the Theatre Department Assistant, must be printed, and placed in front of Studio 3 at the beginning of every week, because it is a space shared by the gym (whom do not have access to our online schedule). Thus also, if the space is booked WITHIN the week, it is the responsibility of the person who booked it, to also fill out the physical paper in front of the Studio to avoid any clashes with gym.

*Booking will only be done through formal channels (email), and not personal mediums.

15.4. Student Attendance and Punctuality Policy: Theatre Arts & Dance Department Code of Conduct

All students are required to attend 80% of instructional class time. Some Programs may impose a stricter attendance requirement. In the case of Theatre Arts & Dance Department the maximum number of absences is THREE (3).

Absence from a class does not exempt a student from completing the work for that class. Students who have exceeded the allowed threshold of absences will be referred by the instructor to the Registrar's Office. The Registrar will in turn inform the Committee on Academic Standards and Policies which, in the light of any evidence of extenuating circumstances supplied by the student, will decide whether the student must withdraw from the course (and receive an F grade).

It is the responsibility of students to be in class on time, and the responsibility of instructors to begin their class on time and end it on time. Students are considered absent and will be recorded as such, **if they arrive to class 10 minutes (or more) later than the scheduled class starting time.**

Individual instructors reserve the right to have a more stringent policy, provided that this policy is listed in the Course Information Packet.

As theatre practitioners there are other codes of conduct that you must consider as these will apply to your future in the profession. As a student of the Theatre Arts & Dance Department you are expected to comply with:

- Punctuality: in accordance with the College policies for class punctuality as well as student-led rehearsals.
- Proper dress code: although there is no uniform policy you are expected to wear comfortable practice clothes for courses that require physical work, hair pulled back and
 - out of face, no hanging/dangling jewelry which may cause injuries (cuts and bruises), proper shoes.
- Full Attendance
- Preparation for classwork and practical work - including proper warm-up before practice based classes and rehearsals.
- Co-operation in team-working as an essential part of the learning and creative process.

As a theatre practitioner you are expected to attend all scheduled classes, practical sessions and prescribed activities in relation to your work for any course.

Non-attendance makes attainment of the following criteria (which applies to many of your assessment components) impossible:

- Ability to work as part of a team
- Contribution to group work
- Positive contribution to tasks and discussions

Punctuality is also essential, due to the collaborative nature of working within strict time deadlines. All members of a group are disadvantaged by loss of time and repetition of material necessitated by poor punctuality. Students arriving after a practical session has started may be permitted to participate subject to health and safety considerations, but may still be marked absent.

Be consistent in your commitment to classes, rehearsals and calls by arriving prepared and ready to work at the designated start time. Respect the work and abilities of others. A class, a production team, a cast and a crew work closely and often intensely in the pressure situation of a creative project. There is no excuse for rudeness or intolerant behavior. Encourage attitudes that recognize each person's contributions to the success of a production; remember that some members of the company may be doing their job for the first time. Show respect for peer authority and understand the responsibilities you have when placed in a leadership position. Respect the spaces in which you work. Remember food and drink are not allowed in any of the performance spaces.

15.5 Guidelines relating to harassment, intimacy and consent in rehearsal, performances, and studies.

We encourage you to be bold, push boundaries, and innovate, but we also require that you think about how your work and behaviour will impact upon you and other people you are working with, our staff, and/or your audience.

Sometimes it is appropriate to challenge audiences' perceptions and values through art, but it is also possible to cause unreasonable offense, upset, or harm to others by doing so. Whilst there are

many challenging aspects of theatre work, our primary concern is making sure everyone involved in a scene or a production is comfortable, communicated with, and consenting to all aspects of the content and subject of the production. As a community and a professional workspace, we have a responsibility for each other's wellbeing, and in ensuring our behaviour and our respect of boundaries is the same as in every other workplace or place of study.

Sexual and other forms of harassment

If you have concerns that someone is behaving inappropriately towards you or someone else, it is important that you share your concerns. If you feel comfortable doing so, you can discuss matters with your Department Head.

We have a zero-tolerance policy in relation to harassment and bullying. The College celebrates diversity, challenges inequality and is committed to establishing an environment that is free from any form of harassment or bullying. All employees, workers, contractors, students and visitors are expected to be treated, and to treat each other, with dignity and respect regardless of:

- age
- disability
- gender reassignment (defined as 'where a person has proposed, started or completed the process to change their sex')
- marriage and civil partnership
- pregnancy and maternity
- race
- religion or belief (religion is defined as 'any religion, including a lack of religion', belief is defined as 'a religious or philosophical belief, including a lack of belief')
- sex
- sexual orientation (defined as person's sexual orientation towards persons of the same sex, persons of the opposite sex or persons of either sex.)

Harassment and bullying adversely affect working, learning and social conditions for employees, workers, contractors, students and visitors and are unacceptable.

Consent in rehearsal, performances, and studies

The following is a non-exhaustive list of the kinds of content/subjects that will require conversation and affirmative consent before rehearsal/performance.

- Kissing • Intimate touch • Imaginative/simulated intimate touch • Touch that is interpreted as an abusive physical, sexual and/or mental act • Sexual violence or harassment (whether physical or mental)
- Nudity or partial nudity – inclusive of any form of dress/undress that the actor is uncomfortable with for personal/cultural reasons • Sexual/intimate content/subject that is triggering to any individual actor

We recognise that drama and theatre can and will focus on subjects of sexuality, love, relationships, abuse, and/or scenes may be interpreted to include the above acts by means of creating character or plot. Like so many other challenging aspects of theatre, we want to help develop mature and professional artists who can approach these subject matters with confidence, empathy, and humanity. However, in any case where the above aspects are included in a scene, the protocols below must be followed. In summary, we will adhere to the following values:

Communication: Course Instructors and Department Head will ensure all intimate content from a play/production is communicated to all students at the beginning of the rehearsal period.

Discussion: all parties involved will discuss the work and the content in question, the impact on the character/story/audience/each other and decide the best approach. These conversations will be noted, submitted in the written consent agreement, and discussed boundaries adhered to.

Freedom: all intimate content will be based on 'ongoing affirmative consent' - if at any point affirmative consent is withdrawn or doubted, then all rehearsal will stop until the matter is discussed and any changes introduced. Similarly, no student/actor is expected or required to give their consent, and it will have no impact on assessments if they do/do not consent.

Respect: we recognise that these issues are not confined to the rehearsal/performance space, and in fact our behaviour outside of these spaces is as important. The language we use, the subjects we discuss, the way we show that everyone is equal and welcome regardless of sex, gender, sexuality, race or any other aspect of a person; will create and maintain a respectful and safe space.

Accountability: all students and staff are encouraged to speak out if they feel these agreements have not been followed, respected, or instigated in the first place. Please bring the matter to the Course Instructor and /or Department Head so that the matter can be immediately addressed.

Nudity and simulated sex

Nudity and simulated sexual activity within performance work and rehearsal may form part of the work you are studying. If this is the case, please bear in mind that identifying boundaries for behaviour and seeking consent from those you work with is imperative.

It is clearly very important that, through undertaking your work, you do not put yourself or others at risk of harm. Take advice from teaching staff and if you think something may pose a risk to you or others, think before acting.

These Guidelines should be used as a means to agree an approach to work, agree boundaries and ensure propriety of self-directed and/or devised work. This guidance document seeks to ensure that the wellbeing of both students and staff are appropriately safeguarded by ensuring due diligence in respect of preparation for and performance of works that involve nudity and/or simulated sex acts. These guidelines are in line with the College's mission to promote zero tolerance of Sexual Violence.

1. Staff and students should be mindful that any performance and/or artistic activity (such as rehearsal) involving nudity or simulated sex acts must be justifiable on the grounds of Theatre Arts and learning.
2. In any production in which there is nudity and/or simulated sex acts, all students shall be informed of this fact by the Course Instructor, along with a description of the general nature and extent of such nudity and/or acts. Directors are to plainly describe and discuss with the relevant actors all scenes involving intimacy, simulated sex, and nudity at the appropriate times in the creative process.
3. Where nudity and/or simulated sex acts are required within a production, the extent of the requirement, including the degree of nudity and/or the nature and extent of any such acts required, should be discussed within a class setting and in advance of any student entering into an agreement to perform.
4. Students will not be required to **improvise** scenes involving sexual contact during rehearsal.
5. Students are able opt-out of activity involving nudity or simulated sex acts; where the piece forms part of assessed coursework alternative assessment options will be offered.
6. When sculpting intimacy or a simulated sex scene the following should be as standard practice:
 - a. To always have a third-party present, keeping the work professional, not private
 - b. Agree areas of physical touch in advance

- c. Direct and plan the physical actions using plain words
- 7. On stage, when the rehearsal includes a simulated sex scene, or nudity, to ensure the use of a closed set.
- 8. Student actors should not override the guidelines independently. Any new proposal is to be discussed with other actors and director.
- 9. Photographs/videos depicting students in the nude, partly nude and/or simulated sex acts, shall be deleted at the end of a production run or once academic processes (such as assessment or sampling of student work) has concluded. Photographs/video depicting students in the nude, partly nude and/or simulated sex acts, shall not be used for purposes other than coursework or assessment unless the student has given their explicit written consent
- 10. If images of the production are posted online that are deemed inappropriate by those in said images, you may request at any time for images and/or videos pertaining to the activities detailed in this agreement to be removed from online platforms. The Department will make every effort to comply with such a request on platforms it administers, but that they cannot guarantee removal of material from third party platforms, archives or printed media.
- 11. Production photographs/video depicting students in the nude, partly nude and/or simulated sex acts must not be stored on personal IT equipment belonging to staff or activity leaders or portable media devices (such as USB drives) irrespective of ownership.
- 12. Auditions should not require nudity. In advance of any audition likely to involve partial nudity or simulated sex acts, staff must agree with their students an approach to the audition.

Process

- 1. The overseeing academic should seek written agreement from those involved within the performance in relation to extent and nature of any nudity or the simulated performance of a sex act.
- 2. The same type of agreement should be sought for rehearsal, but the overseeing academic or activity leader may exercise discretion in relation to the necessity for written agreement at rehearsal stage.
- 3. Any written agreement relating to nudity or the simulated performance of a sex act should be recorded and held by the department. Any student wishing to seek advice in relation to this guidance should speak to the Head of the Department.

16.0 List of Appendices

Appendix A: Teaching and Learning Strategy, Assessment Strategy, Procedures for Exam Security and Invigilation- available on *myacg*

Appendix B: Program Specification – available on Blackboard

Appendix C: Grading Criteria – available on Blackboard

Appendix D: Undergraduate Online Catalog (including Regulations for Validated Awards of the Open University) <http://www.acg.edu/academics>

Appendix E: Emergency Protocols and Procedures (including full details of protocols in case of medical emergencies) can be accessed at: https://blackboard.acg.edu/bbcswebdav/pid-113474-dt-content-rid-537884_1/courses/ACG-PublicFolders-inf/ACG%20EPP%20-%20Emergency%20Procedure%20Protocol%2015-16.pdf

Appendix F: Turnitin Policy- available on Blackboard

Appendix G: Nudity and Simulated sex acts Joint Agreement -available on Blackboard