

ACADEMIC POLICY

Academic Policies

Please note: For the most up-to-date policies, please consult our website (<https://www.pace.edu/sands/>).

Class and School Activities Decorum

- The Sands College of Performing Arts' faculty members maintain a classroom atmosphere that reflects, encourages, and protects ethical behavior and civil interaction between all participants in the class, including students, guests, and outside presenters. Faculty members are required to ensure that students attending the class are provided a safe, honoring, and welcoming space in which to explore the concepts or skills being taught. It is expected that each faculty member will address all conduct that jeopardizes any participant in a class.
- Each classroom session in a Sands College of Performing Arts program is meant to be a place where students can experience the balance between exploration and familiarity, between discovery and comfort. It is the responsibility of the faculty leading the class to ensure that this policy is upheld and intact. It is expected, too, that students honor the integrity of the classroom and respect the learning process of each colleague, opposing positions to views held by the student, and the confidentiality involved in artistic exploration.
- Under no circumstance can a student bring a real or prop weapon on campus. Exceptions for stage combat classes or productions must be approved by campus security before the item is brought on campus.

Accepting Professional Work

The Sands College of Performing Arts is an academic program where students learn through hands-on experiences in the classroom. Professional work cannot take precedence over academic and program classwork. If a student is offered professional work during a semester, permitting the student to accept it will be considered by a committee of performing arts faculty with the program head and chair, on a case-by-case basis. The decision is based on the caliber of the professional work and the student's academic standing (at least a 3.0 GPA). First-year students and sophomores are highly discouraged from accepting professional work in order for them to focus on the foundational years of their program. It is the student's responsibility to obtain written permission from the instructor teaching each of the classes for which the student will miss a session. This written permission must be submitted to the chair of the student's program and a copy submitted to the Academic Manager, which will be maintained in the student's file. If the committee does not permit the absence, it is considered an unexcused absence for that class or rehearsal.

Leaves of Absence

Sands College of Performing Arts abides by the Pace University Leave of Absence Policy, including Medical Leave of Absence. This policy states that additional steps beyond the policy may be required for resumption of studies upon returning from a medical leave. Sands College may require re-auditioning or other steps based on the unique nature of the individual leave of absence. It is most important for students to speak with their academic advisor and academic major department before submitting any leave request.

Sands In-Person Policy

- All Sands College programs, unless noted specifically as low-residency are designed as fully in-person programs. Due to the highly experiential and collaborative curriculum, in which each student's in-person presence in the classroom, rehearsal room, and/or performance venue is essential to the education, training, and performance of their collaborators, all faculty and students are required to attend their classes on campus unless the course is specifically offered as online/hybrid.
- If you are too ill to attend a class, it is your responsibility to work with your instructor to develop a plan to receive the necessary course content, activities, and assignments. Please refer to the absence policy in the Sands College handbook and to your instructor's syllabus for further guidance.
- Leaves of absence and accommodations are approved in accordance with Rehabilitation Act and the Americans with Disabilities Act.

Conduct Integrity and Ethical Standards

- Principles of Conduct
 - Pace School of Performing Arts expects its majors to aspire to and uphold the highest academic and ethical standards and does not tolerate misconduct of any kind.
 - Students must abide by the Pace University Guiding Principles of Conduct, listed in the Student Handbook. Click the following link to review the Pace University principles document (<https://www.pace.edu/student-handbook/>).
- Academic Misconduct and Plagiarism
 - Cheating, dishonesty, and plagiarism are causes for reprimand, academic failure, and/or dismissal from a program. If a Sands major is found to have engaged in any academic misconduct, the student will be referred to their Chair, Sands' Academic Manager and Sands' Executive Director.
 - Plagiarism is strictly forbidden by Pace University. Situations involving plagiarism are not handled within Sands. In cases of Academic Misconduct, Sands follows the university's Academic Integrity Policy (<https://catalog.pace.edu/undergraduate/schools/sands-college-of-performing-arts-academic-policy/chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.pace.edu/sites/default/files/files/student-handbook/pace-university-academic-integrity-code.pdf>).
 - The use of generative AI such as ChatGPT is best to be avoided unless you are explicitly instructed or given permission to use it.
- Ethical Standards

- The Sands College of Performing Arts faculty expects our majors to remain ethical in all their dealings with each other, the school, professional relationships, and the university at large. Sand's follows the university's Community Standards and Compliance (<https://www.pace.edu/student-handbook/student-affairs-and-related-services/community-standards-and-compliance/>).

Fight and Intimacy Policy

Sands defines intimacy in classes and rehearsal as the following:

- A scene of physical interaction on an intimate level (romantic or sexual)
- Familial Intimacy (particularly with child actors involved); this can include caretaking with a physical component, children on laps, etc.
- Intense emotional intimacy (i.e., heightened sexual tension) with or without physical interaction
- Nudity and/or clothing removal that would expose stated areas of vulnerability (particularly in the areas of the chest, buttocks, and genitals)
- Physical interaction with unconscious characters (where the actor who is "unconscious" cannot stop activity easily in the moment)
- Physical intimidation
- Explicit content involving graphic sexuality or sexual violence

Sands defines Fight in classes and rehearsal as the following:

- Any implied or stated aggressive physical interaction (e.g., hit, punch, slap, hair pulling, etc.)
- Any fall or dive that requires strategic landing
- Jumps from a height above 36 inches
- Content in which an injury is landed and received by characters during the dramatic action
- Weapon involvement of any kind, even in a prop capacity, if the weapon is not a child's toy with safety features.

The following protocols guide Sands policy for Intimacy and Fight onstage, subject to the definitions outlined in the section above.

- Professional Intimacy and Fight Direction requires four-week notice prior to delivery date. Any request with less than a four-week notice may, and most likely will, lead to adaptation in conception or delivery. Requests should be made to the Director of Production and the General Manager by the Sands faculty assigned to the project.
- Intimacy and Fight Direction/Coordination are budget line items. This includes guest artists for classes and/or additional duties for production budgets.
- Requests for Intimacy and Fight Direction must include detailed information about timeline, content, aesthetic, and goals. If Intimacy and Fight direction cannot be provided, the theatrical moment should be stylized or abstracted. For example, contact is enacted without physical touch, or the moment is internalized to allow actors to move to the next acting beat.
- Boundary Practice is an exercise where actors define physical areas on their person where they are offering informed consent to be touched. Boundaries are defined to prevent harm or trauma to the performers. Individuals in physical contact with one another should engage in boundary practice at the top of the rehearsal process and before making physical contact. In scenes of intimacy, boundary practice should extend to practices of affirmative consent. In intimate scenes, consent should never be assumed and be revisited regularly. Consent may also be withdrawn at any time, though it should be understood that the timing of withdrawal may affect participation. Failure to established choreography or withdrawal of consent protocols, or violation of these protocols will be addressed by faculty, stage management, and/or production staff where applicable with a view toward corrective and restorative practices. If the behavior continues, the issue will be escalated to Sands leadership and if it cannot be resolved, consequences will result in potential removal from production. The role of an Intimacy Director/Choreographer is to choreograph moments of an intimate sexual nature for Theatre, film, dance, opera, musical theatre. The IC is a liaison between actors and production and advocates for actors' safety and ensures informed consent in fulfilling a directors vision. An IC uses physical storytelling to depict moments of simulated sex acts, close physical contact and moments that might leverage an artist's characteristics (race, gender, religion, disability, age related content) and ensures the safety of exposed or partially clothed actors. An IC offers safety in a consent based workplace. Storytelling through choreography. All Fight and Intimacy choreography must be choreographed for consistency and repeatability with responsibility on the performers to sustain their actions predictably. Choreography, including any adjustments, will be recorded by stage management (or another third party in the rehearsal room) to ensure that its integrity is retained through both rehearsals and production. Adjustments to choreography should only be made by the original choreographer or their representatives as approved by Sands leadership. Those in need of additional training should contact Sands' Director of Production and General Manager to request information regarding future training sessions. In the event of a conflict regarding intimacy, or any other rehearsal/classroom concern outside of the formal production process overseen by Sands' Production Office, individuals working within the programs should contact the head of their corresponding program.
- What is rehearsed cannot be deviated from once the choreography is set and the intimacy choreographer has left rehearsal or set. A performer cannot give more consent without an intimacy choreographer (IC) present. A performer, however, can withdraw consent without the IC present. If this is the case, either the director, SM or AD should relay this change to the IC so the IC can schedule to revisit rehearsal or set and adjust choreography to honor the new boundaries of the performer and all performers involved.

Intimacy Captains: We recommend that a member of the stage management team maintains the choreography as documented by the SM. An actor, particularly a student actor, should not be an intermediary between production and potential concerns. It can amplify power dynamics and also create Title IX concerns.

Opting out

- Since there is a policy for an actor to rescind any or all of an intimacy moment at any time, there should be a plan B (lower intensity versions of certain moments so actors can have the freedom to make a different choice when needed for medical or other reasons.)
- Unless, for example, performers have a restraining order against a specific person that they hear is coming to the show on a particular evening, there's not much that can be done to prevent people from watching them perform. So when they consent to perform a moment of intimacy - they are consenting to performing it in front of anyone.

Considerations for production

- When boundaries are crossed, there should be accountability and the harm then repaired so everyone can move forward together. No one should be made to feel any shame or feel bad over mistakes.
 - “Yes, I crossed your boundary” – acknowledgement
 - “I am sorry” – apology
 - How would you like to continue?

Last week of rehearsals:

- Actors can continue to perform the moments of choreographed intimacy. We recommend performing scenes without the lip-to-lip contact this week, unless requested by the actors.
- For any undressing:
 - If the costume undergarments arrive in time for the designer run, that could be a good moment for the actors to try them out for that one run, and can see how they feel.
 - If an actor wants to try out a new level or moment of undress, they just need to discuss it first with the intimacy choreographer, director, and stage manager. As you know, just like a fight scene where you wouldn't improvise a punch, no one should be improvising new or different moments of intimacy.
 - The SM will assign a member of the team to be on robe duty, so that whenever a HOLD is called for a partially nude actor, they are handed a robe.

Rehearsals going into tech

- closed room protocols - anyone considered essential to the process. The director, stage management team, and any necessary actors for those moments. So by tech rehearsal, “essential” starts to include more people, and then even more by dress, etc.
- For tech rehearsals, add the backstage crew and tech supervisor and the design teams whose elements directly affect the staged intimacy.
- During any setting of cues, actors should just mark moments of intimacy, so they do not have to repeat them too many times. Of course, they can be performed 100% during the dress rehearsal.

Designer runs – The practice of inviting the entire department to a designer run may be shifted based on intimacy considerations of each production.

During the Run: Intimacy call

- When facilitating intimacy calls with the actors before each show, there's no need to run anything with them unless it is requested. Stage Management will ask the following 3 questions of each actor:
 - How did it (the moment of intimacy) go during the last show?
 - Do you need anything clarified?
 - Do you want to run anything?

This policy governs all classroom, rehearsal, and production projects at the Sands College of Performing Arts. Failure to adhere to this policy may result in disciplinary action as determined by the Dean including future production opportunities. If you have any questions or concerns, contact the Executive Director, the Associate Dean, or the Director of Production.

Additional Protocols for Classroom Rehearsals

- Intimate and fight-based contact between actors is considered a special skill at Sands. The definition of such contact is noted above. It is expected that all in-classroom rehearsal will adhere to the following special protocols for intimacy and fight work:
- Intimacy requirements for classrooms should rely on theatrical skill sets that communicate intimacy without overtly sexualized practices or touch.
- Class materials containing intimacy should be selected by the student rather than assigned to address the power balance inherent in the teacher-student relationship. This means that each student should be given a choice between performing an intimate scene or performing another scene with no intimacy. If either of the students express a desire for the non-intimate scene, that desire should be honored and the non-intimate scene selected for classwork.
- Faculty who include intimate scenes in possible coursework for students must have participated in a minimum of one (1) consent culture workshop at Sands or elsewhere.

- To select a scene with intimacy, students must have participated in a minimum of one (1) consent culture workshop (required), and if there is physical violence involved they must have taken a stage combat course.
- Students must rehearse any intimacy with a third-party present.
- Students must first consent to any physical touch in addition to the following policies put in place for all rehearsals and performances of scenes of intimacy in the classroom (this can include theatrical spaces if the presentation does not fall under the scope of Sands' production departments).
- Classes should not involve any kind of lip-to-lip contact unless students have used boundary practice and have consented to this contact.
- Genital, pectoral, or gluteal areas of the body should not be touched with the hands or feet unless students have used boundary practice and have consented to this contact.
- Students should not completely disrobe in class or expose their chests or genitals. It is recommended that scenes involving clothing removal involve foundational garments, bras, underwear, tank top and bike shorts.
- "Placeholders" MUST be used before IC arrives. Placeholder is a non-weighted physical action (high-five – fist bump, thumbs up, etc) that "holds" the place in a scene where the intimate moment will occur once choreographed.
- Directors are NOT allowed to discuss actor boundaries around intimacy without IC present. etc..)
- In the case of group exercises, such as contact improv, it is recommended that the class employ a word or action (self-care tool) to immediately and effectively communicate the need for a pause in action. Instructors who engage in contact improv practices in their courses (or other exercises with a high degree of physical contact) should participate in a minimum of one (1) consent culture workshop at Sands or elsewhere.
- In the event of a conflict regarding intimacy, individuals working within the Sands program should report the conflict to the head of that program.

Room and Equipment Policies

This section includes policies and procedures that address issues regarding use of any Sands College of Performing Arts spaces.

Safety

- Safety is of primary concern in all Sands activities, whether in the classroom, rehearsal room, production, or school-sponsored event.
- By their very nature, performance classes, rehearsals, and productions involve physical activity (e.g., dance, stage combat, blocking) and extraordinary interaction with others, with sets, stage or film equipment, and a variety of properties and other items.
- There are risks of physical injury associated with pursuing a degree in the performing arts. By accepting admission to the Sands College of Performing Arts, the student agrees to assume all risks and responsibilities for any injury or accident, which might occur to the student during any Sands College of Performing Arts event (class, rehearsal, workshop, master class, production, etc.).
- This extends to exempting, releasing, and indemnifying Sands College of Performing Arts faculty, volunteers, assistants, employees, guest artists, and students from any and all liability claims, demands, or causes of action whatsoever from any damage, loss, injury, or death to the student, or damage to or loss of their property which may arise out of or in connection with participation in any classes or activities conducted by the Sands College of Performing Arts. Admission also waives the student's rights and that of the student's heirs to hold Sands College of Performing Arts faculty, its owners, agents, volunteers, assistants, employees, guest artists, and students liable for such damage, loss, injury, or death.
- Refer to the Pace University Annual Safety Report (<https://www.pace.edu/security-emergency-management/services-and-resources/annual-fire-safety-and-security-report/>) for more information regarding safety and security on campus.

Injury Protocol

Any injuries on Pace property must be reported directly to Security. If a student is injured during a class, they must be escorted to Security by the instructor or a faculty member. If the student is unable to report to Security themselves, a faculty member who witnessed the incident should go in their place.

If urgent medical care is needed, an ambulance must be called. Whenever possible, Pace Security should call Emergency Services. If the incident occurs in a rental space or off-campus location where Pace Security is not present, a Pace faculty member should call Emergency Services. After the incident is reported, the faculty member must notify the head of their respective program and the student's Program Head and Chair if applicable as well as the General Manager with a detailed account of the incident in writing.

Use of Space

All Sands spaces are available to our students and faculty for their use in curricular activities during the academic semesters. When in use, students are expected to treat the space and its contents as university property. Any damage to the space and/or its contents must be reported immediately to the General Manager and the School Coordinator.

The student or faculty member using a Sands space should also respect the person scheduled to use the space after them and complete their activity by the exact end-time scheduled on the sign-out sheet.

Responsibility for Room Condition

- No food or beverages (except water in a closed container) are permitted in any rehearsal or classroom space. Any water bottles must be removed before vacating the space after use.
- All equipment, furniture, and props that belong in the space must be returned to the configuration indicated on the diagram located at the door of that room. Personal or other items that are not regularly stored in the space may not be kept in the room overnight.
- During the use of the space, the person who reserves the room accepts responsibility for the conduct in the room and for the condition of the room and its contents. This includes the responsibility to prohibit the removal of furniture or pianos assigned to that room.

- If the space is not left in proper condition, the person listed as having reserved the space will be held responsible and will be denied the ability to schedule space in the building for the remainder of the semester. In the case that the infraction occurs after the 12th week of the semester, the responsible person's right to schedule rooms will be revoked for the following semester.
- If the faculty or student responsible for scheduling the room finds it in disarray, it is their responsibility to immediately alert the School Coordinator and the General Manager of the problem before beginning to use the room, so that the condition can be logged, and so that the user is not held responsible for the damage or anomalies in the room.
- If the door to the scheduled room is locked, the person scheduled to use the room must contact Security to get the room unlocked.
- The basement classroom and 602 in 140 William St. are always locked and not available for use outside of class times. Production spaces (Schaeberle and the recording studio on the 10th floor of 41 Park Row) are not available to be signed out.
- The Digital Design Lab (room 201) is always locked. Permission to use this room is given by the head of the Production and Design Program.
- Students given permission to use the Sound Stage (room 508) must be a part of the Acting for Film, Television, Voice-overs, and Commercial Program or be accompanied by a member of the faculty or staff or have email or written permission from the head of the FTVC program. With this permission, the user must submit a hard copy of the permission email to Security on the first floor to gain access. Unless supervised by a full-time faculty member, students are not permitted to access to booth space.

Signing out Space

To allow opportunity for students to work in studio spaces on class or personal projects outside of class time, students may sign out Sands' certain Sands spaces when not in use by academics or production. Space sign-outs are done through Google forms available via QR codes next to each individual space as well as on general Callboard emails.

Spaces are scheduled according to primacy:

1. The class scheduled in a space has the primary right to use that space.
 2. Priority next goes to rehearsals Sands College of Performing Arts productions or functions.
 3. After that, consideration goes to students rehearsing for class work (who have signed out the space).
 4. After that, any faculty using the space for rehearsal or preparation for class may use the space.
 5. Finally, faculty or students using the space for projects outside of Sands may use a space if not being used for any other purpose.
- Faculty can reserve space in advance with the school coordinator no later than the Friday prior to the given week. All other use is scheduled by signing up on the official room sign-out documents. QR codes for these sheets are located outside the door of the room. The links to the sheets can also be located on the Sands Community Page and Callboard. Rooms become available for sign-out on Tuesdays of every week. Space is not available for sign out during winter or summer breaks.
 - Only current Sands students and faculty are permitted to schedule and use rooms during the academic semesters.

Use Policy

The use of Sands spaces is based on the honor system. Students must treat the rooms with respect so their use will continue to benefit all majors.

- Students using a space, whether they have signed out in advance or not, must enter their name and contact information on the official digital sign-out sheet. This maintains a record for the school coordinator to know who occupied the room during that time.
- If the space has been reserved by someone, but the space has been empty for at least 15 minutes, students may sign the space out through the digital form with the understanding that there will be a timestamp associated with their reservation.

Contents of the Room

- All items in any Sands College of Performing Arts facility or space, including, but not limited to, equipment, furniture, props, set pieces, musical instruments, costumes, and storage units, must be treated with appropriate care. All use of the property supplied by Pace School of Performing Arts for any educational reason, is to be handled in such a way as to allow for its continued, proper use.
- Misuse of any Sands College of Performing Arts property can lead to production probation or financial responsibility for any resulting damage.

Use of Sands Property

Signing Out Props, Costumes, and Equipment

- Sands College of Performing Arts students, faculty, and staff may use items from department stock for approved Sands program projects based on availability. To obtain an item, the student who will be responsible for it must complete and sign the Memo for Temporary Use (MTU) form available from the shop from which the item is being signed out. The corresponding program head must also sign the form.
- The student who has signed the MTU must return the borrowed item no later than one week after its intended use.
- Failure to adhere to the guidelines stated on the MTU may result in denial of sign-out privileges in the future.
- The use of lighting, sound, and media equipment must be approved in writing by the head of the Production and Design Program or the Director of Production. The borrower must schedule the restock of all items checked out at the convenience of the corresponding shop coordinator. All items must be returned in the same or better condition in which they were signed out. Costumes must be dry cleaned or laundered before being returned.

- If an item is not returned in the stated time, or if the item is returned in poor condition, a production hold will be placed on the student's account until the situation is rectified. If the situation continues until the end of the semester, the student will be on production probation the following semester, or an academic hold may be put on their account.

Use of Equipment in Classrooms

- AV equipment, furniture, pianos, and other classroom equipment are the property of Pace University and must be used and respected as such. Pianos are to be played, but not abused. For example, pianos must not be used as a prop in a scene; in an acting improvisation, piano keys are not to be pounded on; the body of the piano is not to be kicked or marred; and the instrument is not to be upended or laid on its back or side.
- A good rule of thumb in determining if an action involving an item in a classroom is acceptable is to ask the question, "Will what I'm about to do harm the item either functionally or visibly?" Obviously, if the action will in any way harm the item, do not do it!
- Transferring any equipment, furniture, musical instruments, or other campus property to a different location outside of its current location requires the permission of a Chair, Program Head, the General Manager, the Director of Academics, or the Director of Production; the move also requires the submission of a completed Authorization to Remove/Relocate Property Form available.

Use of School Copier

There is a student-use copier on the third floor of 140 William St. maintained by the SGA President and Sands College of Performing Arts representatives.

The school copier on the 6th floor of 140 William St is not to be used by students. The policy for the use of the 6th floor copier is clear:

- Students may NOT make copies for themselves.
- Students may NOT make copies for the faculty.
- Students who do make unauthorized copies on the Sands printer are subject to probation.

Representing Pace School of Performing Arts

- No person will publicly represent the Sands College of Performing Arts outside of the school without explicit permission of the Executive Director or Dean of Sands.
- No fiduciary, contractual, or marketing negotiations may be entered into without explicit, written permission of the executive director of Sands. This includes raising funds for events, functions, or projects, and any promotional aspect of those events, functions, or projects. All fundraising for anything affiliated with the Sands College of Performing Arts must be performed under the auspices of Pace University.
- No person may market any event, function, or project on behalf of the Sands College of Performing Arts without explicit, written permission of the executive director of PPA.
- No written copy promoting the Sands College of Performing Arts or related events, functions, or projects may be promulgated without written permission of the Executive Director or Dean of Sands. This includes any electronic, social, print, broadcast, or other media.
- Any use of the Sands College of Performing Arts logo must be approved by the Executive Director or Dean of Sands or the Director of Enrollment. When approval is granted, and the logo used, the logo must not be altered in any way and its use must comply with our brand standards (<https://www.pace.edu/university-relations/marketing-and-communications/brand-standards.html>) as outlined by University Relations.