



## **Course Syllabus**

[Chaminade University Honolulu](#)

3140 Waialae Avenue -  
Honolulu, HI 96816



**Course Number:** PAR 210

**Course Title:** Fundamentals of Theatre

**Department Name:** Online Chuuk Program

**Term:** Spring Day Semester, 2026

**Course Credits:** Three (3) credits

**Class Meeting Days:** Asynchronous, at your own pace

**Class Meeting Hours:** Asynchronous, at your own pace

**Course Website Address (Canvas):**

<https://chaminade.instructure.com/courses/44744>

**Instructor Name:** Dr. Achilles S.C. Gacis, MA, M.Div., Ph.D. (SAG-AFTRA)

**Email:** [achilles.gacis@chaminade.edu](mailto:achilles.gacis@chaminade.edu)

**Office Location:** Online

*Please use the CUH internal email for communications on course related issues and questions*

**Office hours:** Online office hours made by appointment per each student's time zone needs

**Grading and providing content-specific feedback** (via Canvas SpeedGrader): Students can expect grades and feedback within the assignment week.

### **University Course Catalog Description**

The student will prepare for the academic study of theatre. Students will be introduced into thematic and historical data on the development and execution of theatre. This course satisfies the Fine Arts general education requirement. Offered annually.

### **Course Overview**

Designed to give students an interdisciplinary experience in the study of theatre fundamentals from the perspective of active and integrative sources. Students will explore the theory and practice of theatre fundamentals and develop the knowledge and skills for appreciation the development of the overall theatre experience.

Within the broad outline of the catalog description the student will engage their own understanding of the theatrical experience with actors, singers, writers, directors, stage technicians, historians, classical thespians, and critics as we explore how we can enjoy more meaningful participation in the understanding of the theatrical experience. Underlying this quest are the rich areas of study that incorporate the multi-faceted world of theatre.

The course is designed as being both reading and writing intensive and intellectually stimulating in terms of work to be done. Each chapter has a selection of post chapter questions that are to be done after the reading of the chapter for the week. The way to and through those exam questions of our exposure to the theatrical experience is by thoughtful and attentive reading and sorting out their meaning, setting down what you have read, interpreted, and thought about in clear and thoughtful prose in your essay question response(s).

### **Marianist Values**

This class represents one component of your education at Chaminade University of Honolulu. An education in the Marianist Tradition is marked by five principles and you should take every opportunity possible to reflect upon the role of these characteristics in your education and development:

1. Education for formation in faith
2. Provide an integral, quality education
3. Educate in family spirit
4. Educate for service, justice and peace
5. Educate for adaptation and change

## **Native Hawaiian Values**

Education is an integral value in both Marianist and Native Hawaiian culture. Both recognize the transformative effect of a well-rounded, value-centered education on society, particularly in seeking justice for the marginalized, the forgotten, and the oppressed, always with an eye toward God (Ke Akua). This is reflected in the 'Olelo No'eau (Hawaiian proverbs) and Marianist core beliefs:

1. Educate for Formation in Faith (Mana) E ola au i ke akua ('Olelo No'eau 364) May I live by God
2. Provide an Integral, Quality Education (Na'auao) Lawe i ka ma'alea a kū'ono'ono ('Olelo No'eau 1957) Acquire skill and make it deep
3. Educate in Family Spirit ('Ohana) 'Ike aku, 'ike mai, kōkua aku kōkua mai; pela iho la ka nohana 'ohana ('Olelo No'eau 1200) Recognize others, be recognized, help others, be helped; such is a family relationship
4. Educate for Service, Justice and Peace (Aloha) Ka lama kū o ka no'eau ('Olelo No'eau 1430) Education is the standing torch of wisdom
5. Educate for Adaptation and Change (Aina) 'A'ohe pau ka 'ike i ka hālau ho'okahi ('Olelo No'eau 203) All knowledge is not taught in the same school

## **Statement on Educator Ethics**

As an educator, I am committed to fostering a respectful and inclusive learning environment, upholding academic integrity, and promoting the intellectual and personal growth of all students.

## **Course Goals/Learning Objectives**

The student will exam and learn about the fundamental elements of theater – the audience, the director, the lighting, historical perspectives, cultural ramifications, global crosscurrents, dynamics of drama, life in the theater, and modern influences and applications.

Look over the website and familiarize yourself with the navigation process. The course schedule is outlined for you so you know when to do what. Set up a reading and writing schedule that works well for you. You'll need time for the readings and then the writing of the answers to the chapter questions.

Upon reading completion of each chapter, you will respond *only* to the

questions as listed.

Write the question in **BOLD** and then give your answer as completely as possible when submit your work.

If there is a holiday or other class interruption, then continue with the work and turn in all assignments the following week when returning to class.

At the end of the course there will be a test given to be determined and announced in advance. The test will be essay in nature with four topics to be addressed (from general topics based in the online text).

## **Course Prerequisites**

Please note that this course has special requirements (as explained here), so please review them carefully.

- This course is conducted entirely online, and there are no face-to-face meetings.
- This course strongly recommends that you have access to a desktop or laptop computer. Though tablets and smart phones do work, you'll see how much better it is to use a desktop or laptop computer for this course.
- You should also be familiar with Word for writing documents.

This course satisfies the General Education Core requirement in Catholic Intellectual Tradition for students admitted Fall 2020 and later.

**Required Textbook:** Online Text (Free of Charge) [\*\*TheatreAppreciation\*\*](#)

## **Technical Assistance for Canvas Users:**

- Search for help on specific topics at [com](#)
- [Chat live with Canvas Support 24/7/365Links to an external site.](#)
- Watch this [video to get you startedLinks to an external site.](#) with online guides and tutorials
- Contact the Chaminade IT Helpdesk for technical issues: [helpdesk@chaminade.edu](mailto:helpdesk@chaminade.edu), or call (808) 735-4855

## **Grading Scale**

Letter grades are given in all courses except those conducted on a credit/no credit basis. Grades are calculated from the student's daily work, class participation, quizzes, tests, term papers, reports and the final examination. They are interpreted as follows:

**A** Outstanding scholarship and an unusual degree of intellectual initiative

**B** Superior work done in a consistent and intellectual manner

**C** Average grade indicating a competent grasp of subject matter

**D** Inferior work of the lowest passing grade, not satisfactory for fulfillment of prerequisite course work

**F** Failed to grasp the minimum subject matter; no credit given

**Course Assignments Grading Procedure & Scale:**

Your grade will be determined based upon the percentage of total points earned on quizzes/examinations, and a final essay exam (250 possible points for the semester).

*There is no provision for doing extra credit or outside work to improve your grade.*

A = 250 pts.

B = 200-249 pts.

C = 150-199 pts.

D = 100-149 pts.

F = 0-99 pts.

Chapter submissions = 15 Chapters: 10 pts. per chapter assignment.

Final Exam = 4 Essay topics to be addressed: 25 points per question

**FINAL GRADE**

A = 90-100%

B = 80-89%

C = 70-79%

D = 60-69%

F = 59% and below

**Late Work Policy**

No late work will be accepted unless prior arrangements are made verifiable reasons for late work are given. Always communicate with your professor if there is an issue.

## **Grades of "Incomplete"**

No Incomplete grades will be given unless circumstances are determined as appropriate by university policies.

**~Final grades are not negotiable~**

## **Course Schedule**

### **Section I - Theatre: The Basics**

#### Chapter 1

1. **Why Theatre?** Theatre is everywhere around us. Describe instances of theatre being around us.

**What is Theatre?** Most of us had our first dramatic storytelling experiences with forms other than theatre. Describe one of your first storytelling experiences that were not theatre. Such as a ritual in your own life and how theatre is intertwined into the event.

**A bit of History.** What did Plato and Aristotle as ancient Greeks say about theatre?

**Theatre Today.** In the past century, theatre has been challenged by numerous other forms of entertainment for attention. In the face of so many economic and convenience challenges to live theatre, how has theatre endured and thrived?

**Sociopolitical Background.** While there is a history of political theatre going back to Aristophanes in ancient Greece, there are many who feel that politics and art do not mix, or at the very least, that politics have a negative influence on the value of art. Do you agree? Is theatre an effective or ineffective way to make a political point?

**American Theatre.** Many countries have "national theatres" that are highly subsidized by the federal government. While the United States has the National Endowment for the Arts that provides funding to arts organizations around the country, there is no theatre designated as a "national theatre." Do you think there should be? In your opinion, why is there not a national theatre? Would having a national theatre be good or bad? Why do you hold this opinion?

## Chapter 2

### 2. **Theatrical Spaces**

**A Little History** Throughout history, there have been four basic stage-to-audience arrangements: proscenium, thrust, arena, and created or found space. Describe in detail each of these types of spaces and how they affect the nature of the performance and the experience of the audience.

**Site Specific or Environmental Theatre** Discusses the effect that the spectators' expectations have on the way the performance is experienced. How might this apply to the theatre space itself? Does an audience expect to have certain kinds of experiences depending on the type of theatre, its location, its size, and its decoration?

**Spaces Designed for Theatre** A stage space plays an integral role in the theatrical event itself. Describe how; be specific. Factors other than theatre architecture can affect an audience member's perception of the performance space and, in turn, a theatrical event—how the audience member enters the space, for example. Describe ways in which an audience member might be influenced or affected by things other than the theatre architecture.

**Blocking and Stage Positions** (please read)

## Chapter 3

### 3. **How to Read a Play and Watch a Production**

**Reading Stage Directions** What are stage directions and why are they important?

**Identifying Characters: Who Are They?** Considering a play or film you have seen, identify the protagonist and the antagonist. Describe the difference between the two. What is the function of the juxtaposition of these two characters in the dramatic structure? Does the antagonist have to be mean or bad? Why do you think this?

**Script Analysis** What is a key important item in analyzing a script?

**How to Watch a Production of a Play** Starting in ancient Greece, the character of a chorus has played an important role in theatre. Describe the function of a chorus and give specific examples of plays that use a chorus. Is a chorus different than a narrator? Why? Why not? Many theatres are devoted to the experiences and interests of specific groups of people.

Discuss why such theatres might be valuable to members of those groups. What might be the effect on people if the stories and images they encountered in the theatre did not include the people and experiences that were familiar to them? If the representation of these experiences is separated from the experiences of other groups, does this weaken the connections among groups of people? If you are not a member of a particular group, would you be inclined to go to such a theatre? Why or why not?

## Chapter 4

### 4. ***Genres and Styles***

**Genre** There are various types or genres of serious drama. Describe each genre. Tragedy examines the most basic questions regarding human existence. Given that, does our contemporary world still crave tragedy in the traditional sense? If necessary, you may use examples from television and film to provide further examples. What problems surface when we attempt to categorize plays and other theatrical works or place them into a specific genre? Draw from film and television as well as theatre to show examples of the difficulties and benefits of labeling dramatic works. There are six forms of comedy: farce, burlesque, satire, domestic comedy, comedy of manners, and comedy of ideas. Identify a film, play, or television show for each form of comedy. Explain your selections. What is the rationale for your choices?

**Style** Some theatre companies have employed their own random structures, or even no structure, in the creation of dramatic performance. With that in mind, explore the nature of structure and how important or unimportant it is to the theatrical experience. Does an audience need traditional structure in order to follow the event? If a play lacks a recognizable structure, will the audience create one for itself? What events from history—recent and more distant—might be used as subject matter for writing a traditional tragedy, a modern tragedy, or a heroic drama? Why are these events suitable?

## **Section II – *Professionals in the Theatre: Who Does What?***

## Chapter 5

### 5. ***The Actor***

**The Evolution of Acting** Over the history of theatre, the status of the performer has changed. Describe what those changes were and how they shaped the performer's status today.

**Stanislavski and the Moscow Art Theatre** Define the basic elements of Constantin Stanislavski's approach to realistic acting.

**The Method** What is the method of Stanislavski? What are some of the physical and vocal demands of the classical actor? How does acting "back then" differ from acting "here and now?" Do you agree or disagree that acting is a very difficult job, requiring rigorous training? Defend your opinion using specific examples.

**Balanced Artistry** What are the key points of this "balance?" While today actors seem to be revered, attitudes toward them can be ambiguous. Discuss instances in which actors have become involved in politics or political action. How have people responded?

**Elements of Acting** Describe some of the ways people "act" in everyday life. How does acting in life differ from acting on the stage?

**Careers and the Professional Realities of Acting** You are an aspiring actor and want to audition for an Off-Broadway play. While anyone can stand on a stage and recite lines, those who wish to make acting their profession must go through intensive training in order to hone their craft. Describe some of the ways actors train their bodies and minds for the discipline of acting. Describe the audition process you must go through, and, assuming you get the part, what process you must go through in order to get to opening night. Discuss some of the key details listed in this chapter.

## [Chapter 6](#)

### 6. ***The Director***

**Who is the Director?** At various times during the history of theatre, different theatre artists have assumed some of the responsibilities that we would assign to a modern-day director. Over the course of history, how did the role of the theatre director evolve? Trace the historical evolution of the modern-day director. Who were the major names and what were some of the major events that led to the contemporary director?

**Step by Step: The Director's Job** Although when we watch a performance, we connect most directly with the actors and the environment, behind the performance is the work of another creative person—the director. While theatre is created by many different people, the director is the center of those collaborators. What are the responsibilities of a director? Use specific examples.

**Difference Between Stage Directing and Film Directing** What is the difference between stage directing and movie/film directing?

**The Dramaturg** What role does the dramaturg serve in a theatrical production? How does the dramaturg aid in the director's work? Describe and provide detail.

## Chapter 7

### 7. **The Producer**

**Producing in Commercial Theatre** What is the role of a producer in commercial theatre productions?

**Producing in Non-Profit & Amateur Theatre** Are there any differences between Non-Profit and Amateur Theatre? If so, what are they?

**Awards & Accolades** How do awards and accolades affect theatre productions?

## Chapter 8

### 8. **The Playwright**

**A Bit of History** William Shakespeare is considered the most famous of playwrights, why?

**How Do Playwrights build Plays?** Describe the difference between "story" and "plot." Use an example from a play or historical event to illustrate the concepts. Many times, playwrights use historical events as the basis for their plays. Discuss how the playwright's personal viewpoint might affect the way he or she presents the story.

**A Career in Playwriting** A difficult career to sustain but still worth the artistic passion. An essential element of dramatic structure that all playwrights must master is "conflict." Writers call conflict the core essential element in drama. In terms of playwriting, what is conflict, and why is conflict important?

**The Future of Playwriting** The outlook of society provides the backdrop for any production. What are some social factors that might affect modern audiences? How does the current world view shape theatre?

## Chapter 9

### 9. **The Set Team**

**A Brief Introduction to and History of Scene Design** As was discovered with acting, there are parallels between theatre and life. For example, there are similarities between stage acting and acting in real life. There are also parallels between theatrical design and the environments we encounter in our everyday experiences. Describe in detail two occurrences of theatrical design you have encountered recently.

**The purpose and Process of Scene Design** Describe the differences between nonrealistic and realistic scenery. Why would a designer choose to use one over the other? What types of plays are best suited for realistic scenery? In which would you use nonrealistic? Why? What are the basic steps in the scenic design process?

**The Personnel and Process in the Creation of the Scenery for a Production** What is the role of the scene designer? As you form your answer, consider their artistic and practical duties. How does the scenic designer contribute to the world of the play? Designers have been described as giving life to the ideas of the playwright and the director. How might a scenic designer give life to ideas? Design is a collaborative process. Who are the scenic designer's major collaborators? Describe how the director works with the design team to create the physical environment for a production.

## Chapter 10

### 10. **The Costume Team**

**Introduction: The World of Costumes** (please read)

**The Purpose of Costumes** Like the scenic designer, the costume designer has several objectives. What are they and how do they serve the production?

**What are Costumes?** What are the costume designer's resources? Discuss how those resources might be used to reinforce or aid in the understanding of a character onstage. For instance, if you wanted to give the impression of an intensely evil character, what colors might you use? What line? Which fabric? To what extent are these choices based on stereotypes? Is it acceptable to use stereotypes for artistic purposes?

**The People** Who are the main members of a Costume team?

**The Process** Discuss how the costume designer realizes his objectives through process. For example, how does he indicate style? Period? Locale? Status and personality? Character relationships?

**Contemporary Realism** Do the clothes we wear in everyday life help identify us? Detail how they indicate things such as station in life, occupation, or a sense of formality.

**Historic Realism** Makeup is a part of the costume and is therefore part of the costume designer's work. How do the following have an impact on the development of character: make-up, hair, and wigs? Do masks change the way an actor presents a character? If yes, how; if no, why not?

**Non-Realism of Fantasy** Why is color one of the most important tools for a costume designer? Discuss how color conveys messages, themes, and symbolic references to an audience.

**Implementation** A costume must meet a performer's needs onstage. For instance, it must be flexible and durable if the performer has a sword fight during the course of the play. List other activities performers may be required to do that would affect the way costumes are designed.

## Chapter 11

### 11. **The Lighting and Sound Teams**

**Theatre Architecture and Equipment** Here's a fun basic exercise: Find a painting. Examine how light functions within the painting. How does light focus your attention? How does it create mood? Does it tell you practical information such as the time of day and season? How is color used? Is intensity of light important? Be certain to include the name of the painting and the artist in your discussion. If possible, provide a copy of the painting as well.

**The Art of Lighting Design** Swiss scenic designer Adolphe Appia wrote, "Light is to the production what music is to the score: the expressive element in opposition to the literal signs; and, like music, light can express only what belongs to the inner essence of all vision's vision." Gordon Craig also spoke of "painting with light." What did these two designers mean by these statements? Have you seen a theatre performance, film, or television show that reflected these ideas? Describe the experience in detail.

**Developing Technical Skills** Light can be used to establish a scene's mood. Discuss how this can be achieved. What lighting would you use in the

following situations: an interrogation, a romantic dinner, a child's birthday party, a funeral, an evening of television? Explain your rationale for each choice.

**Who does what?** What impact has technology had on the development of lighting design? With the recent technological advances in lighting, what can a lighting designer accomplish in a dramatic work?

**The Sound Designer** A sound designer works to create an environment that surrounds and informs the audience. Sound is always fifty percent of an entire theatrical experience.

**The Process** Stop and close your eyes for a few minutes. Just listen to the environment that you are in. Write down what you hear and then explain what that information conveys to you. How would you recreate the environment you are in as a theatrical design? Would you add underscoring? Would you select certain sounds to be more prominent while others might be eliminated or changed? Explain your theatrical design in detail.

**Microphones** Why are microphones important in modern theatre?

**The Foley Table** What is a "Foley Table?" Discuss the differences between motivated sounds and environmental sounds. Could the same sound effect be a motivated sound in one context, and an environmental sound in another context? Explain.

### **Section III – The Culture of Theatre**

#### Chapter 12

#### 12. **Theatre History in Brief!**

**The Ancient Greeks** (please read)

**Roman Theatre** (please read)

**Medieval Theatre** (please read)

**The Renaissance and the Beginning of Professional Theatre** (please read)

**French Neoclassical Theatre and the Rise of Romanticism** (please read)

**Restoration Theatre in England** (please read)

**19<sup>th</sup> Century Melodrama** (please read)

**Realism** Describe in detail the differences between realistic and nonrealistic theatre. How do realism and nonrealism affect the audience's theatrical experience? Theatre, whether it is realistic or nonrealistic, is not the same as everyday life. Recently a new movement has developed called either "theatre of fact," "fact-based theatre," or docudrama. Describe this new form and give an example from live theatre, film, or television.

**Modern Theatre** Many different theatre companies perform plays throughout the country. Would you attend a performance by a minority company? Detail why or why not.

**Contemporary Black Theatre** (please read)

**Why Shakespeare? A Conversation with Laura Cole by Kiara Pipino**  
(please read)

### [Chapter 13](#)

#### 13. **Applied Theatre**

**What is Applied Theatre?** (please read)

**The Predecessors of Applied Theatre** (please read)

**Theatre of the Oppressed** Why might theatre be important to groups who have traditionally been discriminated against? What power does theatre have that might be attractive to groups trying to increase a sense of unity and support in a community?

**Theatre in Education** Why is TIE so important?

**Drama Therapy** (please read)

**Reminiscence Theatre** (please read)

**Documentary Theatre** (please read)

**Museum Theatre** (please read)

**Prison Theatre** (please read)

## Theatre for Development (please read)

### Chapter 14

#### 14. **Musical Theatre**

**A Bit of History** How does opera differ from musical theatre? What historical ties exist between these two forms?

**The Beginning** (please read)

**The Golden Age** (please read)

**The Unrest** (please read)

**The Commercialization of Broadway** (please read)

**The New Millennium** In addition to musicals being adapted for film, some very popular contemporary musicals have been based on movies, *The Producers*, for example. Have you seen a film that would transfer well to the live musical form? Why do you think this is true?

**Oh, what a Beautiful Morning** Why are the following musicals important to the development of the American musical: *Showboat*, *Oklahoma!*, and *Hair*? Provide details of how each is significant.

**Something's Coming** (please read)

**I hope I get it** (please read)

**Seasons of Love** (please read)

### Chapter 15

#### 15. **Global Theatre**

**Isn't Theatre all the Same?** In the 21<sup>st</sup> century, the world has undergone significant changes—the tragedy of war, terrorist attacks, instantaneous information, and 24-hour connections. What role can the arts in general, and theatre specifically, serve to help us understand this changing landscape?

**Puppet Theatre** (please read)

**Masked Theatre** (please read)

**Musical Theatre** Musicals consist of several different elements put together. In the context of a musical, examine the characteristics of an episodic structure and discuss how music, singing, and dance add elements that can be used to enhance the episodic structure. Consider the music video as extensions of musical theatre. Can any comparisons be made? Do music videos tell stories? Are they dramatic? Take a position either for or against the music video as musical theatre. Defend your stance in detail. Are there certain emotions or actions that are best expressed in music or dance? Make a list

**Intercultural Theater** Asian theatre has both a traditional and a modern branch. Choose one country in the region and describe how one has influenced the other and how both have been influenced by outside forces (cultural influences from the West, for example).

### Final Exam

## **Additional Course Policies and Information**

### **Instructor and Student Communication**

Questions for this course can be emailed to the instructor at [achilles.gacis@chaminade.edu](mailto:achilles.gacis@chaminade.edu) Online conferences can be arranged. Response time will take place up to 24-48 hrs. (though I do check my email and log in daily).

### **Disability Access**

If you need individual accommodations to meet course outcomes because of a documented disability, please speak with me to discuss your needs as soon as possible so that we can ensure your full participation in class and fair assessment of your work. Students with special needs who meet criteria for the Americans with Disabilities Act (ADA) provisions must provide written documentation of the need for accommodations from Kōkua 'Ike: Center for Student Learning by the end of week three of the class, in order for instructors to plan accordingly. If a student would like to determine if they meet the criteria for accommodations, they should contact the Kōkua 'Ike Coordinator at (808) 739-8305 for further information ([ada@chaminade.edu](mailto:ada@chaminade.edu)).

Canvas Technical Assistance:

- Search for help on specific topics or get tips in [Canvas Students](#)
- [Live chat with Canvas Support for students](#)
- Canvas Support Hotline for students: +1-833-209-6111
- Watch this [video to get you started](#)
- [Online tutorials](#): click on "Students" role to access tutorials

- Contact the Chaminade IT Helpdesk for technical issues: [helpdesk@chaminade.edu](mailto:helpdesk@chaminade.edu) or call (808) 735-4855

## **Tutoring and Writing Services**

Chaminade is proud to offer free, one-on-one tutoring and writing assistance to all students. Tutoring and writing help is available on campus at Kōkua 'Ike: Center for Student Learning in a variety of subjects (including, but are not limited to: biology, chemistry, math, nursing, English, etc.) from trained Peer and Professional Tutors. Please check [Kōkua 'Ike's website](#) for the latest times, list of drop-in hours, and information on scheduling an appointment. Free online tutoring is also available via TutorMe. Tutor Me can be accessed 24/7 from your Canvas account. Simply click Account – Notifications – TutorMe. For more information, please contact Kōkua 'Ike at [tutoring@chaminade.edu](mailto:tutoring@chaminade.edu) or 808-739-8305.

## **Chaminade University Policies**

### **Student Conduct Policy**

Campus life is a unique situation requiring the full cooperation of each individual. For many, Chaminade is not only a school, but a home and a place of work as well. That makes it a community environment in which the actions of one student may directly affect other students. Therefore, each person must exercise a high degree of responsibility. Any community must have standards of conduct and rules by which it operates. At Chaminade, these standards are outlined so as to reflect both the Catholic, Marianist values of the institution and to honor and respect students as responsible adults. All alleged violations of the community standards are handled through an established student conduct process, outlined in the Student Handbook, and operated within the guidelines set to honor both students' rights and campus values.

Students should conduct themselves in a manner that reflects the ideals of the University. This includes knowing and respecting the intent of rules, regulations, and/or policies presented in the Student Handbook, and realizing that students are subject to the University's jurisdiction from the time of their admission until their enrollment has been formally terminated. Please refer to the Student Handbook for more details. A copy of the Student Handbook is available on the Chaminade website under Student Life.

For further information, [please refer to the Chaminade Catalog](#).

# **Title IX Compliance**

Chaminade University of Honolulu recognizes the inherent dignity of all individuals and promotes respect for all people. Sexual misconduct, physical and/or psychological abuse will NOT be tolerated at CUH. If you have been the victim of sexual misconduct, physical and/or psychological abuse, we encourage you to report this matter promptly. As a faculty member, I am interested in promoting a safe and healthy environment, and should I learn of any sexual misconduct, physical and/or psychological abuse, I must report the matter to the Title IX Coordinator. If you or someone you know has been harassed or assaulted, you can find the appropriate resources by visiting Campus Ministry, the Dean of Students Office, the Counseling Center, or the Office for Compliance and Personnel Services.

## **Attendance Policy**

Flex students are expected to asynchronously attend and submit coursework in classes they are registered in. Student should notify their instructors when illness or other extenuating circumstances prevent them from attending class and make arrangements to complete missed assignments. Notification may be done by emailing the instructor's Chaminade email address, calling the instructor's campus extension, or by leaving a message with the instructor's division office. It is the instructor's prerogative to modify deadlines of course requirements accordingly. Any student who stops attending a course without officially withdrawing may receive a failing grade.

Students with disabilities who have obtained accommodations from the Chaminade University of Honolulu ADA Coordinator may be considered for an exception when the accommodation does not materially alter the attainment of the learning outcomes.

Federal regulations require continued attendance for continuing payment of financial aid. When illness or personal reasons necessitate continued absence, the student should communicate first with the instructor to review the options. Anyone who stops attending a course without official withdrawal may receive a failing grade or be withdrawn by the instructor at the instructor's discretion.

## **Credit Hour Policy**

The unit of semester credit is defined as university-level credit that is awarded for the completion of coursework. One credit hour reflects the amount of work represented in the intended learning outcomes and verified by evidence of student achievement for those learning outcomes. Each credit

hour earned at Chaminade University should result in 45 hours of engagement.

The minimum 45 hours of engagement per credit hour can be satisfied in fully online, internship, or other specialized courses through several means, including (a) regular online instruction or interaction with the faculty member and fellow students and (b) academic engagement through extensive reading, research, online discussion, online quizzes or exams; instruction, collaborative group work, internships, laboratory work, practica, studio work, and preparation of papers, presentations, or other forms of assessment. This policy is in accordance with federal regulations and regional accrediting agencies.