

# Circadium

SCHOOL ● OF CONTEMPORARY CIRCUS



## STUDENT CATALOG

*6452 Greene Street, Philadelphia, PA 19119*

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# CIRCADIUM

## Mission

Circadium empowers new generations of circus artists to bring the dynamism and wonder of circus to audiences of all kinds. We are a higher-education institution committed to radically changing the future of performing arts by bringing a multidisciplinary and experiment-driven approach to creation and performance.

## Vision

### **Challenging Artists to Create Tomorrow's Circus**

Circadium is the only higher-education program for circus artists in the United States.

We offer a full-time, three-year course that grants a Diploma of Circus Arts, recognized by the Pennsylvania Board of Education.

We are committed to radically changing the future of circus, and performing arts as a whole, by bringing a multidisciplinary and experiment-driven approach to creation and performance.

As a 501(c)3 organization, the school relies on individual contributions and foundation support to cover costs that cannot be offset by student tuition. We keep our tuition rates low to encourage students from different backgrounds to attend and ensure that they will not launch their artistic careers burdened by student debt.

In September 2021 we are welcoming our fifth class of incoming students. Our first class graduated in May 2020.

### **Circus Arts are Thriving**

The demand for artistically-minded circus training is on the rise. Modern, animal-free representations of circus are proliferating. In the United States, circus exists not only in the traditional 3-ring formula, but in performance and storytelling of all kinds. Circus travels the world, transcending different cultures and crossing many boundaries. In order to fully embody this movement, circus in the 21st century must incorporate other art forms, such as theatre, dance, music, and visual arts.

## **A Strong Team**

Circadium unites some of the most highly-regarded names in American circus education with Philadelphia's premiere theatre and dance artists to form the core faculty of Circadium. We have an additional roster of circus instructors specializing in everything from juggling to aerial straps. To complement this, Circadium's academic department includes experienced instructors in writing, music, performance history, stage tech, and business.

To learn from the expertise of others, Circadium has joined the *Federation Européen des Écoles de Cirque Professionnelles* – a network of over 50 professional circus schools around the world. We regularly attend conferences, host visiting instructors, and share learning materials with these other schools.

## **An Unparalleled Facility**

Circadium and our sister organization for recreational students, the Philadelphia School of Circus Arts, established the extraordinary Circus Campus in September 2017. As a former Catholic church, the building and its soaring architecture are particularly suited to high-flying aerialists and acrobats. Outdoor green spaces provide space for picnics, special events, and flying trapeze and tightwire rigs.

Our facility hosts performances throughout the year – from our students' end-of-year-shows, to the monthly works-in-progress series "Test Flights", to holiday events produced by recreational youth and adult students.

Our location in West Mt. Airy provides ample opportunity for networking with local schools and other arts companies. From the Woodmere Art Museum, to Almanac Dance Circus Theatre, to the Keystone Boys Choir, there are always collaborators to be found. And for Circadium's larger performances, we bring students to FringeArts and to the Kimmel Center.

## **A Vision of the Future**

We are here because we believe

...that circus has the power to transcend social boundaries, communicate artistic concepts, and foster individual self-actualization.

... that higher education institutions greatly impact industries and cultures.

... that contemporary circus is evolving as an art form, and that young artists in the United States need a professional pathway.

... that circus's potential as an art form in the United States is yet to be fully realized, and that Circadium will be a vehicle for that realization.

Our goals:

- To provide a comprehensive curriculum, so that circus students build both artistic and technical skills.
- To break a vicious cycle in American circus: (lack of funding => lack of challenging new work => lack of funding)
- To graduate students who are
  - the finest circus artists of their generation
  - independent thinkers and creators
  - innovators and experimenters
  - interested in self-expression
  - business-savvy, self-sufficient, and versatile
  - ready to work internationally
- To create a nurturing environment for students of all gender identities, sexual orientations, ethnicities, and cultural backgrounds.
- To provide regular opportunities to perform, so that students build the “muscle” of quickly creating and presenting work.
- To practice the skill of refinement, asking students, at specific intervals, to aim for precision and near-perfection in the work they bring to the public.
- To utilize tools from theater, dance, writing, visual arts and other disciplines to enhance creativity in circus.
- To teach a business curriculum that promotes long-term sustainability for circus arts and individual artists.
- To commit to higher education through licensure, accreditation, partnerships, and membership in the performing arts community, in order to increase the visibility and viability of our graduates.

## Academic Program Overview

In **Year 1**, students will be exposed to the full range of circus disciplines. They will experiment in the areas of acrobatics, aerial work, equilibristics and object manipulation. They will also build core strength and flexibility. They will spend half of their course hours in movement, theatre, and academic classes, building skills and vocabulary necessary to become versatile artists and strong entrepreneurs. They will present performance pieces every week. In the spring of Year 1, students will choose their Majors; at the end of Year 1 they will participate in a final public show.

### Fundamentals/Essentialization

*Students arrive at Circadium with a wide variety of skills, performance histories, and levels of experience. The first year aims to allow students to return to a neutral vantage point and initialize their growth and development by understanding fundamentals. Students build core competencies across a wide breadth of disciplines, including developing basic proficiency in a variety of circus disciplines. The first year asks, what is it that all performers and performance makers should be able to do? What is it that human beings all have in common? Is it possible to find a “neutral” within circus arts? What is it, as artists and audiences, that we can agree on? How can we arrive at objective truth in performance? The first year asks students to reinvestigate their notions of space, time, rhythm, gaze, kinesthetic control, and breath / presence, and creation exercises are assigned in order to arrive at a deep working understanding of these fundamental concepts. Students are introduced to the model of ensemble-devised creation, and through weekly exercises, build skills of complicity, composition, listening, and creation from improvisation. Trust is a critical quality. The class is encouraged to form an ensemble in every aspect of their school experience both in and out of the classroom. Students must arrive at the end of the first year with the ability to collaborate with any and all of their peers.*

In **Year 2**, students will no longer train in all circus disciplines; circus practice is focused only on Majors, and classes that integrate acrobatics with theatre and dance. They will still spend half of each day in movement, theatre, and academic classes. By the end of Year 2, students will have reached a high level of proficiency in their Majors. They will also have any rigging, props, or equipment that they need for their specializations completely built and available. At the end of Year 2 they will, as an ensemble, create a full-length

student-devised show.

### **Research / Innovation**

*In year two, students continue self-guided research into Major circus disciplines while being exposed to a wide variety of styles of performance and advanced creation methodologies. Year two is concerned with experimentation, risk-taking, abandon, and comfort in failure, which are necessary in order to arrive at ideas that go beyond cliché, blend dance and theatre, and bring student artists to new, uncharted territories. A variety of characters are explored and later blended with personal circus technique. For the first time, design elements are brought into the creation process, and students begin to contextualize their work technically and culturally. Students “try on” different styles and modes of performance and begin to develop artistic mission and vision statements. With faculty collaboration, students begin exploring the integration of dance, theatre, and circus.*

In **Year 3**, the focus is on final act development (Thesis). Alongside their theatre and dance training, students will develop all aspects of their final solo or duo pieces. This includes planning and coordinating costumes, music, lighting, and marketing materials. In the spring of Year 3, students will present their Thesis pieces to an audience of industry professionals. At the end of the Year 3, a Graduation Show will take place at a professional theater venue.

### **Specialization / Synthesis**

*Year three emphasizes excellence, consistency, repeatability, and professionalism. This year allows students to cultivate their unique artistic identity, and harness well-researched technical and creative vocabularies in the creation of a signature piece of circus performance, leading up to a culminating thesis showing. Students cultivate professionalism in working with an outside director in a typical creation timeline to create a full-length ensemble show.*

*In year 3, students are working intently on the creation of a single work. During the year, they will try out different versions of this work, presenting it for the faculty at intervals every term, and receiving critical feedback. This is the process of refinement, and by the spring term, students will arrive at something that feels complete and polished.*

*Having spent two years learning to collaborate with classmates, students are pushed to collaborate meaningfully with mentors in circus, performance and artistic*

*craft, and technical fields, according to interests which serve their artistic vision. Students will take a Career Planning class throughout the year, plotting their artistic and professional trajectories beyond the walls of Circadium.*



# Course List Year 1

## Acrobatics Studio - Tumbling, Trampoline, and Group Acrobatics

Instructors: Aidan O'Shea, Jesse Kitzen-Abelson, Rebecca Starr

Course Schedule: Term 1, 2, 3  
Mondays through Thursdays 8:00am-9:20am

Course Length: Term 1: 32 classes, 48 hours  
Term 2: 27 classes, 40.5 hours  
Term 3: 36 classes, 54 hours  
(No classes April 25-May 13)

Students will gain an understanding of the core fundamentals of acrobatics and, as such, a basic fluency in the common language of Circus. Through the exploration and understanding of acrobatic techniques students will realize their ability to control their body on the ground and in the air. The combination of tumbling, trampoline and group acrobatics provides a well-rounded base of movement for all students.

## Technique Studios - Juggling / Hand Balancing / Aerial / Tumbling

Instructors: Aidan O'Shea, Jesse Kitzen-Abelson, Rebecca Starr, TBD

Course Schedule: Terms 1, 2, 3  
Mondays and Wednesdays, 9:30am-10:30am (60 minutes)

Course Length: Term 1: 16 classes, 16 hours  
Term 2: 18 classes, 18 hours  
Term 3: 18 classes, 18 hours  
(No classes April 25-May 13)

A rigorous study of how to use the body as an athletic, artistic, and expressive instrument at the core of Circadium students' 3 year experience. Organized, guided teachings each morning will focus on the students' acquisition and development of strength, coordination, active flexibility, and alignment as they apply to circus.

## Anatomy & Physiology

Instructor: Jesse Kitzen-Abelson

Course Schedule: Term 1  
Mondays, 12:20pm-1:50pm (90 minutes)

Course Length: Term 1: 8 classes, 12 hours

This course introduces the fundamental theories of building strength and range, including different types of strength and diverse ways of training range. It also serves as a fundamental anatomy course, detailing types of tissue in the body, basic pathologies and injuries and self care (pre-hab.) The course sets athletes on the course of creating their own effective athletic programming.

## Body Conditioning and Flexibility

Instructor: Jesse Kitzen-Abelson

Course Schedule: Terms 1, 2 and 3

Course Length: Days / times TBD  
Term 1: 24 classes, 24 hours  
Term 2: 27 classes, 27 hours  
Term 3: 27 classes, 27 hours  
(No classes April 25-May 13)

1st year - Building on the foundations of the Anatomy & Physiology lecture course, this class is conditioning practicum and flexibility protocol. The class will introduce students to weight room exercises, body weight conditioning and stretching techniques.

## Year 1 Juggling

Instructor: Greg Kennedy  
Course Schedule: Terms 1, 2 and 3  
Days / times TBD  
Course Length: Term 1: 8 classes, 8 hours  
Term 2: 9 classes, 9 hours  
Term 3: 9 classes, 9 hours  
(No classes April 25-May 13)

The 1st-year Juggling course instills fundamentals of traditional toss-juggling with balls, clubs and rings, with a particular look at the physical properties of each and how they react with their environment. Proper training techniques and habits will also be taught to maximize progress. The course includes solo, duo and group work. Students will then work to understand the relationship of juggling to movement of the body.

## Physical Theatre

Instructor: Jacinta Yelland  
Course Schedule: Terms 1, 2 and 3  
Days / times TBD  
Course Length: Term 1: 24 classes, 36 hours  
Term 2: 27 classes, 40.5 hours  
Term 3: 27 classes, 40.5 hours  
(No classes April 25-May 13)

The physical theatre course takes a ground-up view of performance skills and creation methodologies — we take nothing for granted, building precision and rigor, unlocking the body's ability to transform through gaze and breath, and developing a shared way of seeing and making. The class combines Lecoq physical theatre tools such as movement analysis, ensemble creation, neutral mask, elements, animals, and other forms of translation with a laboratory-based approach to the integration of circus skills in performance. Students will think deeply about composition, jeu, risk taking, measures, rhythms, and the expressiveness of the body, often in concert with the Year 1 Presentation course.

## Ballet

Instructor: TBD  
Course Schedule: Terms 1, 2 and 3  
Days / times TBD

Course Length: Term 1: 16 classes, 24 hours  
Term 2: 18 classes, 27 hours  
Term 3: 18 classes, 27 hours  
(No classes April 25-May 13)

The basic language of ballet, its foundations and a little beyond. Students will learn the vocabulary, and execute and perform short modified excerpts from original ballet repertoire.

## Dance Improvisation

Instructor: TBD  
Course Schedule: Term 1  
Day / time TBD

Course Length: Term 1: 4 classes, 6 hours  
Exploring improvisation through specific stimulus leading to the acquisition of basic improvisational skills. Students will progress into more complex arrangements of improvisation and start to consider how to apply these techniques to circus.

## Dance Choreography

Instructor: TBD  
Course Schedule: Term 3  
Day / time TBD

Course Length: Term 3: 4 classes, 6 hours  
Exploring improvisation through specific stimulus leading to the acquisition of basic improvisational skills. Students will progress into more complex arrangements of improvisation and start to consider how to apply these techniques to circus.

## History of Circus

Instructor: TBD  
Course Schedule: Term 1  
Day / time TBD

Course Length: Term 1: 8 classes, 12 hours  
Using texts, videos, and photo studies, this course explores the rich history of circus arts throughout the world, from ancient Greek and Roman times through contemporary circus.

## Introduction to Circus Dramaturgy

Instructor: L M Feldman  
Course Schedule: Term 1  
Day / time TBD

Course Length: Term 1: 8 classes, 12 hours  
(Course description coming soon)

## Introduction to Circus Creation

Instructor: L M Feldman

Course Schedule: Term 2  
Day / time TBD  
Course Length: Term 1: 9 classes, 13.5 hours  
(Course description coming soon)

## Major Research

Instructors: TBD  
Course Schedule: Terms 2 & 3  
Days / times TBD  
Course Length: Term 2: 8 hours  
Term 3: 8 hours  
(No classes April 25-May 13)

Description: In this course students select two specific circus disciplines to research in preparation for selecting a Major. One discipline is researched and presented in the winter term and one discipline is researched and presented in the spring term. These presentations follow a specific format (they are research presentations, not full acts) and give the student an opportunity for feedback on different disciplines before they select their Majors.

## Friday Presentations

Instructors: Aidan O'Shea, L Feldman, Jacinta Yelland  
Course Schedule: Terms 1, 2 and 3  
Days / times TBD  
Course Length: Term 1: 8 classes, 16 hours  
Term 2: 9 classes, 18 hours  
Term 3: 6 weeks, 12 hours  
(Classes end April 22)

In this keystone course, students work collaboratively, without faculty supervision, to create original pieces of performance according to weekly prompts. Assignments build on the coursework in circus disciplines, physical theatre, dance, dramaturgy and certain academic courses, and ask students to employ technical circus vocabulary in service of a unique artistic vision. Students watch each other's work, and pieces are critiqued by a faculty panel according to rubrics which focus on clarity, precision of performance, presence, and artistic risk taking.

Note: in Term 3, the last day of regular Friday Presentations will be April 22. The following 3 weeks will be show creation for the End of Year Show. The final 3 weeks of the year will not include Friday Presentations.

## Winter Creation Lab

Instructor: TBD  
Course Schedule: Winter Creation Lab  
Days / times TBD  
Course Length: 90 hours

During the Winter Creation Lab, students will have the opportunity to work with outside directors on original circus-theatre projects, culminating in short performances. The Winter Creation Lab is not graded.

## End of Year Show Creation

Instructor: TBD  
Course Schedule: Term 3  
Days / times TBD  
Course Length: Term 3: 90 hours  
Performance Dates: TBD

This course is dedicated to showcasing student-led creations of devised circus theatre. Students will select approximately 10 pieces previously presented during Friday Presentations (from Term 1, 2 and/or 3) and spend three weeks working together as an ensemble editing, polishing, and honing these pieces to be performed over two nights to the public. The process will be supported by periodic Friday presentation showings for the full faculty. This class is not graded.

# Course List Year 2

## Acrobatics Studio - Tumbling, Trampoline, and Group Acrobatics

Instructors: Aidan O'Shea, Jesse Kitzen-Abelson, Rebecca Starr  
Course Schedule: Term 1, 2, 3  
Mondays through Thursdays 8:00am-9:20am (80 minutes)  
Course Length: Term 1: 32 classes, 48 hours  
Term 2: 27 classes, 40.5 hours  
Term 3: 36 classes, 54 hours  
(No classes April 25-May 13)

Students will gain an understanding of the core fundamentals of acrobatics and, as such, a basic fluency in the common language of Circus. Through the exploration and understanding of acrobatic techniques students will realize their ability to control their body on the ground and in the air. The combination of tumbling, trampoline and group acrobatics provides a well-rounded base of movement for all students.

## Composition Studios - Juggling / Dance Acro / Aerial

Instructors: Aidan O'Shea, Rebecca Starr, TBD  
Course Schedule: Terms 1, 2, 3  
Tuesdays and Thursdays, 9:30am-10:30am (60 minutes)  
Course Length: Term 1: 16 classes, 16 hours  
Term 2: 18 classes, 18 hours  
Term 3: 18 classes, 18 hours  
(No classes April 25-May 13)

Exploration of choreographic and improvisational techniques as they apply to Circus Arts. Students will apply techniques to their specific major discipline, investigate more complex arrangements, and utilize music/sound to compliment choreography. In the 3rd year, students will approach their work as a fundamental means of communication, recognizing the relationship between form and content within their specific discipline.

## Technique Studios - Juggling / Hand Balancing / Aerial / Tumbling

Instructors: Aidan O'Shea, Jesse Kitzen-Abelson, Rebecca Starr, TBD  
Course Schedule: Terms 1, 2, 3  
Mondays and Wednesdays, 9:30am-10:30am (60 minutes)  
Course Length: Term 1: 16 classes, 16 hours  
Term 2: 18 classes, 18 hours  
Term 3: 18 classes, 18 hours  
(No classes April 25-May 13)

A rigorous study of how to use the body as an athletic, artistic, and expressive instrument at the core of Circadium students' 3 year experience. Organized, guided teachings each morning will focus on the students' acquisition and development of : strength, coordination, active flexibility, and alignment as they apply to circus.

## Body Conditioning and Flexibility

Instructor: Jesse Kitzen-Abelson  
Course Schedule: Terms 1, 2 and 3  
Days / times TBD  
Course Length: Term 1: 24 classes, 24 hours  
Term 2: 27 classes, 27 hours  
Term 3: 27 classes, 27 hours

Building on the first year Conditioning & Flexibility program, this class will continue to increase students' understanding of the importance of maintaining a balance of strength and flexibility for a healthy body and use an instrument to achieve their circus goals.

## Year 2 Majors

Instructors: TBD  
Course Schedule: Terms 1, 2 and 3 (individual schedules)  
Course Length: Term 1: 24 hours  
Term 2: 27 hours  
Term 3: 27 hours

In the second year, students will choose disciplines in which they wish to specialize. During their Major class, they will intensively build skills within their chosen specialization, including development of unique abilities. Students will be continuously required to present concepts and choreography in front of their peers. Students are expected to train for a minimum of 5 hours each week outside of class.

## Physical Theatre

Instructor: Jacinta Yelland  
Course Schedule: Terms 1, 2 and 3  
Days / times TBD  
Course Length: Term 1: 16 classes, 24 hours  
Term 2: 18 classes, 27 hours  
Term 3: 18 classes, 27 hours  
(classes end May 13)

The second-year physical theatre course focuses on performance style, starting with a study of how to create clear and precise physical characters. Students engage in adaptation for the first time and then investigate the theatrical forms of Melodrama, Bouffon, Idiot, and Red-Nosed Clown. Throughout the course, students are asked to bring circus technique into their creations and improvisations.

## Ballet

Instructor: TBD  
Course Schedule: Terms 1, 2 and 3  
Days / times TBD

Course Length: Term 1: 8 classes, 12 hours  
Term 2: 9 classes, 13.5 hours  
Term 3: 9 classes, 13.5 hours  
(classes end May 13)

Students will further their knowledge and understanding of the basic components of ballet. They will integrate more technique and physicality, concluding in performing excerpts from original ballet repertoire.

## Contemporary Dance

Instructor: TBD  
Course Schedule: Terms 1, 2 and 3  
Days / times TBD  
Course Length: Term 1: 8 classes, 12 hours  
Term 2: 9 classes, 13.5 hours  
Term 3: 9 classes, 13.5 hours  
(classes end May 13)

This course is designed to introduce students with intermediate level movement skills to contemporary dance. Skills include physical awareness, athletic endurance, artistic interpretation, and technical proficiency.

## Prop Design Elective

Instructors: Greg Kennedy  
Course Schedule: Terms 1 & 2  
Days / times TBD  
Course Length: Term 1: 8 classes, 12 hours  
Term 2: 9 classes, 18 hours

Course Materials Fee: \$200.00

This course will include analysis of current circus apparatus, hands-on construction work, and prop innovation. Students will study how different materials interact, take apart and reassemble various types of circus apparatus, and brainstorm ideas for new props and apparatuses. They will concept new forms of circus equipment based on combining different traditional skills used in circus today. They will learn the basics of design, prototyping, and testing. They will gain an understanding of basic skills in carpentry, metalwork and mechanics.

## Circus Dramaturgy

Instructor: L M Feldman  
Course Schedule: Term 1  
Day / time TBD  
Course Length: Term 1: 8 classes, 12 hours  
(Course description coming soon)

## Circus Creation

Instructor: L M Feldman



Course Schedule: Term 2  
Day / time TBD  
Course Length: Term 2: 9 classes, 13.5 hours  
(Course description coming soon)

## Friday Presentations

Instructors: Aidan O'Shea, L Feldman, Jacinta Yelland  
Course Schedule: Terms 1, 2 and 3, times TBD  
Course Length: Term 1: 8 classes, 16 hours  
Term 2: 9 classes, 18 hours  
Term 3: 9 classes, 18 hours  
(Classes end May 13)

In this keystone course, students work collaboratively, without faculty supervision, to create original pieces of performance according to weekly prompts. Assignments build on the coursework in circus disciplines, physical theatre, dance, dramaturgy and certain academic courses, and ask students to employ skills from their first year and technical circus vocabulary in service of a unique artistic vision. Students watch each other's work, and pieces are critiqued by a faculty panel according to rubrics which focus on clarity, precision of performance, presence, and artistic risk taking.

Note: in Term 3, the last day of regular Friday Presentations will be May 13. The following 3 weeks will be show creation for the End of Year Show.

## End of Year Show Creation

Instructors: TBD  
Course Schedule: Terms 2 and 3, Fridays 3:50pm-5:20pm (90 minutes)  
Course Length: Term 2: 9 classes, 13.5 hours  
Term 3: 9 classes, 13.5 hours

(Intensive rehearsals: May 16 - June 3 (90 hours) – performances June 3-4)

This course is a practicum dedicated to the student-led creation of a full-length ensemble devised work of circus theatre. Students will be led through tools of generation, exploration, and discovery, leading to a rough-draft showing at the end of the second term. The third term will focus on editing, polishing, and honing. Within the ensemble, production-specific roles and responsibilities will be introduced. Students will be expected to spend significant time working together as an ensemble outside of class, and the class will be supported by periodic Friday presentation showings for the full faculty.

## Winter Creation Lab

Instructor: TBD  
Course Schedule: Winter Creation Lab  
Days / times TBD  
Course Length: 90 hours

During the Winter Creation Lab, students will have the opportunity to work with outside directors on original circus-theatre projects, culminating in short performances. The

Winter Creation Lab is not graded.

# Course List Year 3

## Acrobatics Studio - Tumbling, Trampoline, and Group Acrobatics

Instructors: Aidan O'Shea, Jesse Kitzen-Abelson, Rebecca Starr  
Course Schedule: Term 1, 2, 3  
Mondays through Thursdays 8:00am-9:20am (80 minutes)  
Course Length: Term 1: 32 classes, 48 hours  
Term 2: 27 classes, 40.5 hours  
Term 3: 24 classes, 36 hours  
*(3rd Year students stop attending after April 22)*

Students will gain an understanding of the core fundamentals of acrobatics and, as such, a basic fluency in the common language of Circus. Through the exploration and understanding of acrobatic techniques students will realize their ability to control their body on the ground and in the air. The combination of tumbling, trampoline and group acrobatics provides a well-rounded base of movement for all students.

## Composition Studios - Juggling / Dance Acro / Aerial

Instructors: Aidan O'Shea, Rebecca Starr, TBD  
Course Schedule: Terms 1, 2, 3  
Tuesdays and Thursdays, 9:30am-10:30am (60 minutes)  
Course Length: Term 1: 16 classes, 16 hours  
Term 2: 18 classes, 18 hours  
Term 3: 6 classes, 6 hours  
*(3rd Year students stop attending after April 22)*

Exploration of choreographic and improvisational techniques as they apply to Circus Arts. Students will apply techniques to their specific major discipline, investigate more complex arrangements, and utilize music/sound to compliment choreography. In the 3rd year, students will approach their work as a fundamental means of communication, recognizing the relationship between form and content within their specific discipline.

## Technique Studios - Juggling / Hand Balancing / Aerial / Tumbling

Instructors: Aidan O'Shea, Jesse Kitzen-Abelson, Rebecca Starr, TBD  
Course Schedule: Terms 1, 2, 3  
Mondays and Wednesdays, 9:30am-10:30am (60 minutes)  
Course Length: Term 1: 16 classes, 16 hours  
Term 2: 18 classes, 18 hours  
Term 3: 6 classes, 6 hours  
*(3rd Year students stop attending after April 22)*

A rigorous study of how to use the body as an athletic, artistic, and expressive instrument at the core of Circadium students' 3 year experience. Organized, guided teachings each morning will focus on the students' acquisition and development of : strength, coordination, active flexibility, and alignment as they apply to circus.

## Body Conditioning and Flexibility

Instructor: Jesse Kitzen-Abelson  
Course Schedule: Terms 1, 2 and 3  
Days / times TBD  
Course Length: Term 1: 24 classes, 24 hours  
Term 2: 36 classes, 36 hours  
Term 3: 18 classes, 18 hours  
(3rd Year students stop attending after April 22)

3rd year - Building on the first and second year Conditioning & Flexibility programs, this class will continue to increase students' athleticism and understanding of a healthy, well balanced body. They will have a deep knowledge of the importance of maintaining a high level of physical fitness and range of motion for circus artists, as well as the tools to continue training safely for many years to come.

## Year 3 Majors

Instructors: TBD  
Course Schedule: Terms 1, 2 and 3 (individual schedules)  
Course Length: Term 1: 8 weeks, 36 hours  
Term 2: 9 weeks, 40.5 hours  
Term 3: 7 weeks, 31.5 hours

In the third year Major class, students work one-on-one with technical and artistic advisors to develop their thesis piece. Thesis pieces will be presented to the public in April, and are expected to be as polished and professional as possible. Friday presentations this year are entirely driven towards this piece, and students will decide for themselves (in consultation with their instructors) at what intervals to present draft versions of the work. Students are expected to train for a minimum of 5 hours each week outside of class.

## Year 3 Minors

Instructors: TBD  
Course Schedule: Terms 1, 2 and 3 (individual schedules)  
Course Length: Term 1: 8 hours  
Term 2: 9 hours  
Term 3: 6 hours

Minors in Year 3 are only offered as individual lessons to students whose disciplines do not line up with the Studio Classes. During their Minor lessons, students will build skills within their chosen specialization. Exams will take into account the students' goals with their Minor discipline. Minors are intended to be technical, skills-based lessons, with no expectation of an end-of-year performance.

## Physical Theatre

Instructors: TBD  
Course Schedule: Terms 1 & 2  
Days / times TBD

Course Length: Term 1: 24 hours  
Term 2: 27 hours

The third-year physical theatre course asks students to engage in a detailed study of the forms of Cabaret (in the first term) and Performance Art (in the second term). Circus is at the root of these explorations.

## Ballet

Instructor: TBD  
Course Schedule: Terms 1, 2, and 3  
Days / times vary  
Course Length: Term 1: 8 classes, 12 hours  
Term 2: 9 classes, 13.5 hours  
Term 3: 7 classes, 10.5 hours  
(Classes end April 29)

Students will further their knowledge in the language of ballet technique. They will learn intermediate/advanced vocabulary and begin to combine it with circus, along with performing original excerpts from recognized ballet companies.

## Contemporary Dance

Instructors: TBD  
Course Schedule: Terms 1, 2 and 3  
Days / times TBD  
Course Length: Term 1: 8 classes, 12 hours  
Term 2: 9 classes, 13.5 hours  
Term 3: 7 classes, 10.5 hours  
(Classes end April 29)

This course is designed to advance students with higher level movement skills in the art of dance. Skills include learning detailed choreography, athletic endurance, artistic interpretation, and seamless movement transitioning techniques.

## Year 3 Academic Seminars

Instructors: TBD  
Course Schedule: Terms 1 & 2,  
Days / times TBD  
Course Length: Term 1: 8 classes, 12 hours  
Term 2: 9 classes, 13.5 hours

The Year 3 Academic Seminars are an overview of stage production and design. Costumes, Sound, Lighting, Photography, Videography. The Seminars will also feature a number of Guest Speakers.

## Elective

Instructors: TBD  
Course Schedule: Terms 1 & 2 (individual schedules)  
Course Length: Term 1: 8 hours

Term 2: 9 hours

Students choose one of the academic or artistic subjects they have studied so far (Writing, History, Photography, Videography, Prop Design, Costume Design, Lighting Design, Sound Design, Theatre, or Dance) - to do a deeper dive, working solo or in small groups.

## Career Planning

Instructor: Shana Kennedy  
Course Schedule: Terms 1, 2, 3  
Days / times TBD  
Course Length: Term 1: 8 classes, 12 hours  
Term 2: 9 classes, 13.5 hours  
Term 3: 6 classes, 9 hours  
(Class ends April 22)

This course during the Academic Seminars blocks in the 3rd year, and features a variety of workshops in marketing, financial management, and business planning. Guest speakers will be brought in throughout the year to talk to students about their career paths. Students will also meet one-on-one with Circadium's Executive Director and various faculty members, to work on their individual plans. Faculty will be guiding the students on creating timelines, filling out applications, submitting demo reels, seeking funding for projects, and making concrete plans for their first few years after graduation.

## Friday Presentations

Instructors: TBD  
Course Schedule: Terms 1, 2 and 3  
Fridays, time TBD  
Course Length: Term 1: 8 classes, 16 hours  
Term 2: 9 classes, 18 hours  
Term 3: 6 classes, 9 hours  
(Class ends April 22)

Year 3 Presentations will be structured as an artist-driven salon as research for majors thesis presentations. Each week, 3 students in the 3rd year will present up to 10 minutes of material followed by a 20 minute peer and faculty feedback session. Students will design their own research trajectories in consultation with technical and artistic major advisors. The week before presenting, students will announce their own research brief to the group, along with two questions which will guide the feedback session. Research prompts should be cumulative, focused in the major discipline and related research ideas, and represent the highest level of technical excellence and artistic innovation. Each student will have to present work at least 3 times during the term. Feedback will follow a modified and abbreviated Liz Lerman model, and students will be expected to offer engaged, high-quality peer feedback through both positive and critical lenses.

## Winter Creation Lab

Instructor: TBD  
Course Schedule: Winter Creation Lab

Days / times TBD  
Course Length: 90 hours

During the Winter Creation Lab, students will have the opportunity to work with outside directors on original circus-theatre projects, culminating in short performances. The Winter Creation Lab is not graded.

## Graduation Show Creation

Instructor: TBD

Course Schedule: May 3 - June 4, times TBD

Course Length: 150 hours

Description: Working with an outside director, the 3rd Year Students will create an ensemble final performance for their graduation. This class is not graded.

# Program Description

## Student Life

Students at Circadium will be training each day in the Mt. Airy section of Philadelphia, an urban and multicultural environment. Our Circus Campus is a church built in 1925 which includes 30,000 sq. ft of training studios and classrooms.

Field trips happen throughout the year. Whenever possible, these are scheduled during the school day. Teachers will often volunteer to bring students to performances after-hours, and we arrange for free or discounted tickets whenever we can. Students are never required to pay for additional field trips.

Circadium is intended to be a comprehensive experience that transforms the student's perspective as much as it develops his or her physical and artistic skills. The rigor of the curriculum will find an echo in the expanding community of relationships that each student will develop, in and beyond class times. We encourage students to find shared housing with one another, and to support one another in exploring the rich cultural and recreational resources of Philadelphia.

Circadium students will be giving their best physically and mentally. They will need to keep themselves in the best condition by balancing their intense work and study with opportunities for rest, reflection, and wholesome nutrition. In the first week of the school year, students will meet with medical practitioners and a nutritionist.

Health is our top priority. When students experience illness or injury, we will steer them to the appropriate health providers; whether students need massage therapists, holistic healers, physical therapists, chiropractors, osteopaths, or general practitioners. All students must provide proof of current health insurance with their Enrollment Agreement.

## Vaccinations

All students and faculty must provide proof of COVID-19 vaccination before the start of the school year.

Students are strongly encouraged to have all updated vaccinations recommended by the [CDC](#).

## Program Length

Circadium's program is three years, with 34 weeks of programming each year. The school weeks themselves have approximately 25 hours of instructed class time, and students are



expected to put in outside time on training and homework between 5-15 hours per week.  
Graded course hours: 1966.5  
Ungraded course hours: 600  
Total course hours: 2566.5

## Diploma in Circus Arts

Circadium grants a Diploma in Circus Arts at the end of the 3-year program. This Diploma is recognized by the Pennsylvania Board of Education, approved by the State Board of Private Licensed Schools.

## Assessments and Grading

There are two modes of assessment used at Circadium; continuous assessment and designated assessment. In continuous assessment, all of the student's work in class and progression over a period of time is taken into consideration when forming judgment. Designated assessments take a variety of forms, but are concerned with assessing students at a given time and allowing them to prepare in advance. Designated assessments may include tests, periodic measurements, presentations and performances.

All classes will include "participation" as a percentage of the final grade. On days that a student is absent, the student will receive a 0 for participation on that day.

Following each assessment, students will be given a grade based on the grading criteria below and written feedback from the assessor. Circadium's staff are entitled to make academic judgments about a student's level of achievement; all grades are provisional until the handout of printed report cards at the end of the term.

Grading will be scaled as follows:

<b>Grade (%)</b>	<b>Letter Equivalent</b>	<b>Rating</b>
90-100	A	Excellent
80-89	B	Good
70-79	C	Average
60-69	D	Passing

Below a D, the student will receive an F for failing the course, and will have to repeat the course in order to graduate.

Students may be issued a grade of Incomplete, if the work of the course has not been completed, and if there is a realistic plan to make up that work in the following term.

Grades will be provided within one week of the end of each term.

Faculty will meet regularly to discuss student progress, and any concerns will be addressed directly with the students during the term. Grading will focus on qualitative evaluation of each student's Effort, Progress, and Risk-Taking.

### **Requirements for Graduation**

Students must pass all graded courses to be eligible for graduation.

If a student fails a class, this class must be made up for the student to receive a diploma.

In order to participate in the Thesis Presentations, a 3<sup>rd</sup> Year student must have passed all of their Fall and Winter classes in their 3<sup>rd</sup> Year.

### **Notice of credit transfer**

As a non-degree bearing post-secondary institution, Circadium cannot guarantee the transfer of credit to other educational institutions, and will not accept transfer of credit from other institutions into the School.

# 2021-2022 Calendar

## Circadium's Schedule 2021 - 2022

34 Weeks  
 Trimesters  
 150 Days

July 2021

S	M	T	W	TH	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

August 2021

S	M	T	W	TH	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

September 2021

S	M	T	W	TH	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

October 2021

S	M	T	W	TH	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

November 2021

S	M	T	W	TH	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

December 2021

S	M	T	W	TH	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

January 2022

S	M	T	W	TH	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

February 2022

S	M	T	W	TH	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28					

March 2022

S	M	T	W	TH	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

April 2022

S	M	T	W	TH	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

May 2022

S	M	T	W	TH	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

June 2022

S	M	T	W	TH	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

- Term 1  
45 days
- Breaks
- Term 2  
45 days
- Gala
- Term 3  
60 days
- Winter Creation Lab.

## **ORIENTATION**

The first week of the fall (September 20-24) is considered Orientation Week. Schedule for these days will be different from the regular timetable. Classes in the Catalog begin the week of September 27.

# **Admissions Requirements and Procedures**

## **Overview**

Entrance requirements:

Ages 18-35

American citizen, or in the U.S. on a legal visa

High School Diploma or equivalent

Experience in Circus / Dance / Theatre / Gymnastics / or other physical artistic discipline.

## **Tuition and Fees**

1. Tuition will be \$15,750.00 annually for three years, for total tuition of \$47,250.00. This includes all coursework and training times. It does not include any outside trips or show tickets, which students may participate in optionally.
2. There is one \$50.00 application fee, due at the time of an applicant's submission. Tuition and fees must be paid by check or money order to Circadium.
3. There is a \$75 fee in the 1st Year for a Training Journal, which will be provided to the students in September.
4. There is a \$75 fee in the 2nd Year for a Training Journal, which will be provided to the students in September.

Total Program Cost: \$47,450.00

## **Application Process for 2022**

January 31, 2022 - Online applications due with \$50.00 fee

February 18, 2022 - Notification of students' invitations to live auditions

March 16-17, 2022 - Live auditions in Philadelphia

March 28, 2022 - Students notified of their acceptance into the program

April 15, 2022 - Students seeking tuition assistance must submit the Financial Aid

## Application

May 20, 2022 - Accepted students must submit Enrollment Agreement and \$1000.00 deposit

## Payment Methods

Circadium accepts cash, checks, and ACH electronic payments. PayPal is accepted; however, any processing fees must be paid by the student. Circadium cannot accept credit card payments.

### Payment Plans 2021-2022

Deposit: All accepted students must pay a \$1,000.00 deposit no later than May 21, 2021. This deposit will be directly applied to the tuition bill.

Full payment for the year may be made at the beginning of the year, by August 15, 2021; OR there is a trimester payment plan: Students are billed by trimester, on August 15, November 15, and February 15.

### Payment Terms

Tuition payments must be received no later than the 15th of the billing month.

A late payment fee of \$25.00 will be assessed for payments more than one week late, and \$25 will be added each week after that. If a student has not paid the term's tuition in full after 3 weeks of the term (the beginning of the 4th week), they may be asked to withdraw from the program.

### Financial Aid

Need-based scholarships: Circadium provides limited scholarships on a per-student, per-year basis, based on funding available. To apply, a student must submit a financial disclosure form that demonstrates financial need. The awarded grant amount will be deducted from the student's payment schedule, before the start of the school year. Students must annually reapply for need-based scholarships.

Work-study equivalent: \$1000 (applied towards tuition payments) is open to qualified students for 3 hours per week, 85 hours per year. Duties include cleaning, grounds maintenance, construction, and front-desk work.

# Withdrawal Policies and Procedures

## Expulsion

An applicant expelled by the school prior to the start of the course is entitled to a refund of all monies paid, subject to the school's refund policy (below).

Permanent expulsion from Circadium may be invoked as a result of Disciplinary Procedures (see pages 32-34)

## Suspension (Partial & Full)

Suspension from Circadium may be invoked after Stage 3 of Disciplinary Procedures (page 42) or after 2 unexcused absences (page 28). Suspension is a temporary condition, set for 5 class days.

The student should resume the course in full upon return.

Partial Suspension indicates that the student cannot attend circus-discipline classes during the 5 days, but must attend all other classes. The student is not allowed independent training time during these 5 days, and should leave the building when classes are finished.

Full Suspension indicates that the student cannot attend classes, and should not be at the school at all during the 5-day period.

Missed coursework during a suspension should be discussed with individual teachers.

No tuition is refunded in the case of a suspension.

## Withdrawal Procedure

A. Please see policies on Leave of Absence, Expulsion, and Disciplinary situations that would require a student to leave the course before graduating.

B. If a student chooses to withdraw from the course before graduating, the below refund policies apply.

C. A student will be determined to have withdrawn from the course if the student misses five consecutive days of instruction with no written explanation.

D. All refunds, if applicable to the below paragraph, will be returned to the student within 30 calendar days of the withdrawal date.

Tuition refunds will be determined as follows. Please note that the following text provides the minimum refund policy pursuant to ACT 174 of 1986 and The Regulations of the State Board of Private Licensed Schools, Title 22, Ch. 73.134:

### **Refund and withdrawal policies**

- (1) If the student requests cancellation in writing after signing the enrollment agreement, but prior to the beginning of classes, the deposit and all tuition paid is refundable.
- (2) If a student enrolls and withdraws or discontinues after the trimester has begun, but prior to completion of the trimester the following minimum refunds apply:
  - (i) For a student withdrawing from or discontinuing the program during the first 7 calendar days of the trimester, the tuition and fees charges refunded by the school shall be at least 75% of the tuition for the trimester.
  - (ii) For a student withdrawing from or discontinuing the program after the first 7 calendar days, but within the first 25% of the trimester, the tuition charges refunded by the school shall be at least 55% of the tuition and fees for the trimester.
  - (iii) For a student withdrawing or discontinuing after 25% but within 50% of the trimester, the tuition charges refunded by the school shall be at least 30% of the tuition and fees for the trimester.
  - (iv) For a student withdrawing from or discontinuing the program after 50% of the trimester, the student is entitled to no refund.

Students who withdraw from Circadium's program are welcome to take classes at the Philadelphia School of Circus Arts, but there is a 3-month interim period during which they may not apply for the Professional Practice Program or the Artist-in-Residence program.

## **Attendance Policy**

A 100% attendance rate is expected of Circadium students. To be registered as present, students must be on time for each of their classes (including warmup), according to each teacher's Syllabus.

**Excused Absences:** If a student must miss school time *for a medical appointment*, a doctor's note must be brought to a School Administrator by the following day to be considered "excused".

If a student is sick and cannot come into school, they must send an email to the Executive

Director (shana@circadium.com), or a text to the School Text Number before the start of classes.

If a student is sick during the day and must leave school, they must get approval from either Shana, Adam, or Aidan for it to be excused.

**Unexcused Absences:** If a student misses a class and is unexcused, the student will be issued a warning from the Executive Director.

If this happens a second time in a term, the student will be suspended from all circus and Major / Minor classes for 5 days. They must attend all other classes during that 5-day period.

If an unexcused absence happens for a third time in a term, the student will be suspended from the school completely for 5 days.

After the 4th unexcused absence, the student will have to meet immediately with a panel of faculty and Board members, and this meeting may result in expulsion from the program.

### **Lateness**

If a student misses more than 15 minutes of any class, this is considered an Absence. (it does not matter if the 15 minutes happens at the beginning, middle, or end of the class). All regular rules apply around Excused and Unexcused Absences.

For example: if a student leaves a class and is missing for more than 15 minutes with no explanation, this is an Unexcused Absence.

If a student becomes sick and needs to go home, they must get approval from Shana, Aidan, or Adam to make this an Excused Absence.

Teachers may still have their own class policies for lateness (before 15 minutes).

**85% Minimum:** The Attendance Policy recognizes that students occasionally sustain injury, become ill, or have personal difficulties that mean they cannot attend, or can only partially complete a class. It also recognizes that students may occasionally be late in the morning due to circumstances beyond their control. Therefore, the absolute minimum required attendance for a student to pass is 85%.

(this includes both Excused and Unexcused Absences)

Students with an attendance rate of more than 85% will receive grades through normal assessment procedures. Students with an attendance rate of less than 85% for any class will be given an F.

All classes will include “participation” as a percentage of final grades. On days that a student has an unexcused absence, the student will receive a 0 for participation on that day.



Participation grades will also be affected when students miss parts of class, whether Excused or Unexcused.

Attendance rates of each student, and the effects on their grades, will be considered at the Student Progress Meetings at the end of each term.

**Requesting Concessions:** The School recognizes that students are occasionally absent for reasons beyond their control. To allow for this, the Attendance Policy makes provision for a certain number of absences and allows students to pass with an 85% attendance rate.

When a student drops below 85% attendance and there are known mitigating circumstances (unforeseen, unpreventable situations that significantly disrupt the ability to attend or arrive on time, such as illness or bereavement) the student can “Request Concessions” (see below)

Students should get into the habit of collecting evidence (i.e. medical records) when they are absent for illness or injury, in case they need to apply for concessions at a later date.

## **Leave of Absence**

In case of injury or if special circumstances arise, a student may request a leave of absence, which should include the date the student anticipates the leave beginning and ending. If the leave is due to injury, then the student must submit their request with a doctor’s recommendation of absence. If a student requires an extension of the leave of absence, it is necessary for the student to communicate about the extension with the Executive Director to avoid withdrawal. If a student fails to return on the scheduled date and does not request an extension, then the student will be considered withdrawn.

If the student is absent due to serious injury, illness, or family emergency and does not provide a realistic make up work scenario, then the student and Executive Director will arrange either a temporary hold, allowing the student to be reinstated in the following year’s class, or a permanent withdrawal, which will invoke the refund procedures and policies, and would require the student to re-apply in the following year.

## **Mandatory Leave of Absence**

If the Executive Director, Faculty Advisor, and one Faculty Member document that an injury or illness creates a safety hazard to other persons at the school, or otherwise significantly prevents a student from participating in his or her program of study at the desired level of commitment and/or skill, the Executive Director may issue a Mandatory Leave of Absence.

Notification will be via a written notice indicating the date range and reason for the Mandatory Leave of Absence. The Executive Director will propose a means whereby the

student can make up incomplete coursework.

This Mandatory Leave of Absence is in lieu of dismissal from the school because the Executive Director has determined that upon healing from the injury or illness, the student will be able to re-enter their program of study at the desired level of participation. If a student does not agree to the terms of the Mandatory Leave of Absence, the student can choose to withdraw from the school (See “Withdrawal Policies and Procedures, page 20-21”).

## **Accommodations and Learning Agreements**

When a student needs to be excused from only certain classes, due to a medical reason with a doctor’s note, Accommodations may be put in place.

The student should meet with the Executive Director to explain the medical condition, which classes will need to be missed, and for how long.

If the Executive Director feels that the requested Accommodations would cause the student to miss too much of the course, a Leave of Absence may be recommended instead.

But if Accommodations are granted, then the ED, along with the student, will develop a Learning Agreement. This is a document that outlines the injury that is being dealt with, and then specifies prescribed activity and excluded activity. It also outlines which classes should be attended in full, which classes are authorized for absences, and which ones need adapted content. The ED will then send the Learning Agreement to the full faculty.

## **Progress Reports**

Teachers will give progress reports in the middle of each term. Progress reports will include letter grades only - no comments. Students are encouraged to meet with teachers, if there are any questions about the Progress Report grades.

## **Requesting Concessions**

A “concession” is when the school takes into account circumstances which may have impacted assessment and in response may decide to adjust one or more assessment outcomes. If the student has dropped below the 85% threshold for attendance, OR failed a piece of work for assessment, or has not done as well as they should have, and there is evidence of illness or other misfortune which has caused exceptional interference with academic performance, they can apply to be considered at the concessions panel, held once per term prior to the Student Progress Meeting.

The panel will consider applications and determine whether or not adjustments to assessment outcomes are appropriate, and if so what kind. The panel will need to be satisfied that the student in question has met all the intended learning objectives for the course in question.

If the concessions votes against the student's appeal, the grade of F will stand for the class in question.

How to apply for concessions:

A student who wants to be considered for concessions for a given term should email the Executive Director (shana@circadium.com) with the request. Please note:

- Specify which course you wish the concessions application to apply to
- Submit evidence of your circumstances to Shana
- If you have discussed the issues which have affected your assessment in detail with another member of staff you can state that you have done so, and ask that the member of staff reports to the Student Progress Meeting as part of your evidence.

Please be aware that the evidence will be seen by all members of the faculty, and in some cases might need to be reviewed by the Board of Directors.

Categories of circumstances that would be considered for concessions:

- Family or personal emergencies / crises
- Victim of crime (when possible, obtain a police report)
- Hospital tests
- Long standing health problems
- Operations
- Significant accidents or injuries, acute ailments or conditions
- Taken ill on day of assessment
- Bereavement involving a close relative or friend
- Religious observance on the day of assessment

In the case of severe or prolonged circumstances beyond your control, which seriously affect your ability to engage with your program of study (such as major injury or chronic illness), the school would not consider concessions.

These extreme situations should be referred to the Leave of Absence or Fitness to Train policies.

Reasons for requesting an extension that are NOT considered legitimate:

- Computer, phone, or printer problems

- Alarm clock did not go off / time management problems
- A minor cold
- Mental / emotional health
- Vacation
- Gigs
- Weather conditions

# Fitness to Train Policy

'Fitness to Train' refers to a student's ability to engage positively and fully with their training and to fulfill the expectations of the course without negative impact on students or staff. It is a policy designed to support the needs of students.

The following lists reasonable expectations of any student:

- The ability to attend and engage effectively in a range of classes, workshops, rehearsals, lectures and tutorials including with staff, other students, and visiting professionals.
- The ability to work independently.
- The ability to participate in assessments throughout the academic year, with adjustments if required.
- To consistently arrive at Circadium at the time required and meet other attendance requirements.
- A full awareness of one's own health and safety, and that of others
- The ability and willingness to abide by School Policies

In cases where these expectations are not being met, the Fitness to Train policy may be applied.

## Disabled students and reasonable accommodations

In the process of applying for Circadium, students should communicate any disabilities that might affect their coursework here, and begin a discussion of reasonable accommodations. Once we have accepted a student into Circadium's program, we are committed to providing him/her the opportunity to participate in the course on an equal basis.

We will identify barriers that a disabled student might face in their training and take steps ("reasonable accommodations") to identify and remove these barriers wherever possible. There is every reason to expect that a student with long term disability or health condition will successfully complete their training.

## When should the fitness to train policy be applied?

Each application of the policy will be based on individual circumstances. The following list provides examples of situations when the policy may be applied, but should not be considered exhaustive.

- The student declares difficulties related to ill health, injury, alcohol or drug problems, or other personal circumstances.

- A student has disclosed a disability and reasonable adjustments and appropriate support are in place, but where the student has continued and ongoing difficulties in meeting the core elements of the training.
- A third party such as another student, staff member, or healthcare professional reports concerns about a student's health or personal circumstances that are having a negative impact on their ability to engage with their studies.
- The student is in serious and continued breach of the attendance policy.
- The student behaves in a way that would usually be considered a disciplinary matter but there is reason to believe this may be due to underlying cause(s) which could provide mitigating factors.

## **What happens when a student's fitness to train is questioned?**

Students and/or staff should bring the matter to the attention of the Executive Director. The Executive Director will then, in consultation with other senior members of staff where appropriate, follow the procedures outlined below.

Normally there will be a three stage process once it has been established that a Fitness to Train issue has arisen. In exceptional cases of risk, and on the Executive Director's judgement, the process may move directly to Stage Three. At all stages, a note of the agreement will be recorded which sets out what is expected of the student.

### **Risk assessment:**

At all and any stages used a risk assessment should be documented to identify the level of risk to the student and/or others, and to consider whether the student's presence within the school puts the student and/or others at an unacceptable level of risk or exacerbates the student's difficulties.

### **Stage One:**

The Executive Director will have a conversation with the student setting out concerns, how or why the student is not meeting his or her obligations and strategies for resolving the situation.

The possible outcomes at Stage One in the process are:

- The matter is considered resolved and no further action is needed
- An Action Plan is established which may include referral to additional support services
- The matter is referred directly to the next stage

### **Stage Two**

The Executive Director and a selected group of relevant faculty members will have a meeting with the student which outlines the continuing problems and the agreed strategy for managing the situation and a reasonable timeframe for seeing improvement.

The possible outcomes at Stage Two in the process are:

- A new Action Plan is agreed upon which may include further referral to support services
- The student decides that s/he wishes to take a Leave of Absence
- The student is made aware that if there is no improvement, the matter will be escalated to the next stage

### **Stage Three**

If there has been no resolution of the problems or change in behavior, the Executive Director will meet with the student to determine whether the student may continue on the program, must take a Leave of Absence, or will be asked to withdraw from the program entirely. At this stage, the decision is entirely in the hands of the Executive Director.

### **Limitations**

The Fitness to Train policy should be distinguished from other policies:

- Leave of Absence: when a student requests temporary suspension of their participation on the course of owing to ill health, injury or personal circumstances.
- Concessions: when a student is unable to participate in a specific assessment owing to ill health, injury, or personal circumstances.
- Disciplinary: when a student may have formal sanctions applied to them owing to a contravention of the school code of conduct. Students may be referred to disciplinary procedures when their behavior continues to be disruptive to students and/or staff and there is no indication of the student's willingness to engage with the Fitness to Train procedure.

# Circadium School Policies

Every student in Circadium’s program is expected to conduct themselves in a manner that ensures respect and consideration not only for staff and fellow students, but also for the program of study and the pursuit of excellence therein. Students’ professional behavior, consistent attendance, and contribution to classes will be monitored by all of the teachers. Overall conduct will be considered before awarding any final grade.

1. Arrive to class on time.
2. Full attendance is expected; refer to the **Attendance Policy** for details.
3. The teachers’ Syllabi serve as the contracts between students and teachers. Students’ failure to comply with terms in the Syllabi will result in lower grades and possible failure of the class.
4. If a teacher is not present in the classroom after 20 minutes, and the students have not been given any other instruction by a faculty member, they may leave the class with no attendance penalty.
5. Take responsibility to ensure that the time spent in the program is used to its full advantage. Students must make healthy choices about nutrition, rest, and lifestyle that will contribute to their steady progress during the course.
6. Students will be working independently at many times during their three years here. Students will not always have coaches beside them. They must demonstrate independence: good time-management, ability to self-direct, and motivation.
7. Students may not participate in classes if tuition is not paid for the current term.
8. No phones are allowed in the classroom, unless special permission is granted by the teacher.
9. No headphones or earbuds should be used during active class time. When practicing outside of instructed class time, keep volume low.
10. No food or drink, other than water in sealable containers, is allowed in the studio spaces.
11. Whenever students are watching something, they should be a respectful, attentive audience.
12. Whenever a discussion is happening, students should communicate respectfully.
13. Students should demonstrate a positive attitude (examples include active listening, open eyes, relaxed body language, optimism, alertness), engaged learning and participation.
14. Students must give their best effort. In all classes, in all assignments, effort is noticed and reflected in grades.
15. Maintain clear and consistent communication with staff, both teaching and administrative. The program is intense and can lead to stressful situations that may require counseling. If a student feels that they are not getting their needs met, or they are having issues with a class or faculty member, it is their responsibility to set up a meeting with their Faculty Advisor or the concerned faculty member. See the **“Who Should I Contact”** doc for more details.



16. Students will receive emails from faculty, and from the Executive Director, that must be read and responded to. Students should check their emails and issue needed responses within 24 hours on weekdays.
17. Texting and social-media messaging are not considered acceptable forms of academic communication at Circadium, though we will use them occasionally for emergencies or social reasons.
18. Personal relationships / conflicts cannot interfere with your progress in the academic program.
19. Abide by the dress code: close-fitting exercise clothing that does not impede movement; no logos, solid-color clothing only; leotards and tights for dance; acrobatic shoes (such as Feiyus); no street shoes. Instructors may have additional requirements for their classes.
20. When students need to leave the classroom, there is no need to ask permission; leave quietly and unobtrusively; return quickly.
21. Do not disturb the good work of others.
22. Due to the nature of circus education, physical contact will be made between teachers and students on a regular basis. When possible, teachers will ask students' permission before this contact; but in many cases, for safety and for the flow of classroom learning, this will not be possible. We will presume that Circadium's teachers have students' consent to be touched, when appropriate to the class at hand, unless students notify the teacher(s) otherwise.
23. Circus skills by their very nature include an element of risk. While we take reasonably practicable measures to reduce the risk, students must accept that we cannot eliminate all possibilities of injury.
24. Please report any safety concerns immediately to a Faculty Member or the Executive Director.
25. Medical conditions that will affect students' training should be reported to the relevant instructors. See the **Fitness to Train Policy, pg 26-28**, for more details.
26. Any injuries requiring medical attention must be recorded on an Incident Report Form.
27. Smoking is forbidden in all parts of the building, and the use of illegal drugs on the premises will result in immediate expulsion from the school. Students should never attend class under the influence of any drugs or alcohol.
28. Help prepare the studio at the beginning of class, and clean up at the end of class.
29. Notebooks are required for all classes. Bring them and write in them. Phones are not allowed to be a substitute for note-taking.
30. Take the utmost care to maintain the cleanliness of the workspaces and the student lounge, and make proper and respectful use of all equipment.
31. Circadium is committed to providing an environment that is free from discrimination and harassment based on race, age, creed, color, religion, national origin or ancestry, sex, gender, disability, veteran status, genetic information, sexual orientation, gender identity or expression, or political beliefs. Discriminatory attitudes will not be tolerated among any of the school's students or staff.
32. Practice outside of class time must adhere to the following policies.
  - a. You must have an orientation to our open practice policies. (this will be

- covered during Circadium's Orientation Week)
  - b. there is no guarantee of any apparatus being available; you may not request rigging changes.
  - c. you may bring your own apparatus, but it must be inspected and approved.
  - d. all aerial practice must use 8" crash mats.
  - e. return all equipment where you found it.
  - f. there must be a staff member in the room for you to train in the air or on the trampoline.
  - g. don't try out new skills during open practice time.
  - h. don't teach skills to other people.
  - i. don't ask staff members on the floor for advice on your training.
  - j. actively promote a culture of safety; make sure that everything you do is and appears to be safe and well-planned.
  - k. be respectful of others' desires to be social or asocial in their training.
  - l. be mindful of the noise in the space.
  - m. speak up if you see anything you believe is unsafe.
33. Students should communicate with their fellow students, help create group unity and a group support system. Students should be open to asking for help from / giving help to their peers, and recognize that all have different strengths and weaknesses. Be willing to accept others' differences and work as a team.

## Sexual Harassment Policy

Circadium is committed to the maintenance of a community free from sexual harassment. Sexual harassment is unacceptable conduct and will not be tolerated in any context at Circadium, whether it be in a faculty/student, faculty/faculty, supervisor/employee, student/student, worker/co-worker, or other relationship. All members of the school community have a responsibility to insure that the school is free from all forms of sexual harassment.

For all individuals who are part of the Circadium community, sexually harassing conduct includes the following: sexual assault, unwelcome sexual advances, requests for sexual favors, and other harassing conduct or physical contact of a sexual or gender-motivated nature, when:

- a. submission to such conduct is made explicitly or implicitly a term or condition of an individual's employment or status in a course, program, or activity; or
- b. submission to or rejection of such conduct is used as a basis for an employment-

related, educational, or other decision affecting an individual; or

- c. such conduct substantially interferes with an individual's work, educational performance, or equal access to the school's resources and opportunities; or
- d. such conduct creates an intimidating, hostile, or abusive work or educational environment.

Sexual or gender-based harassment creates a "hostile environment" when the conduct is sufficiently severe, persistent, or pervasive that it unreasonably interferes with, limits, or deprives an individual from participating in or benefitting from Circadium's education or employment programs and/or activities. Conduct must be deemed severe, persistent, or pervasive from both a subjective and an objective perspective. In evaluating whether a hostile environment exists, the school will consider the totality of known circumstances, including, but not limited to:

- a. The frequency, nature and severity of the conduct;
- b. Whether the conduct was physically threatening;
- c. The effect of the conduct on the reporting party's mental or emotional state;
- d. Whether the conduct was directed at more than one person;
- e. Whether the conduct arose in the context of other discriminatory conduct;
- f. Whether the conduct unreasonably interfered with the reporting party's educational or work performance and/or school programs or activities.

Reporting instances of sexual harassment should be done through the Grievance Procedures, listed below.

## **Disciplinary Procedures**

The success of Circadium depends in large part on the qualities and capabilities of those that work and study within it. Circadium seeks to encourage an environment in which everyone can learn and enjoy the academic and social life of the school. Disciplinary procedures at Circadium deal with matters of misconduct and unsatisfactory behavior.

There are two types of misconduct, Gross Misconduct, which may result in immediate dismissal from the program, and Progressive Misconduct, which may result in other disciplinary procedures.

If there is cause for concern over a student behaving in an unacceptable manner, they may be subject to the School's Disciplinary Procedures. For the details of Circadium's School Policies, please consult pages 39-42.

## **Gross Misconduct**

Examples of Gross Misconduct, which may result in the immediate expulsion from the program, include, but are not limited to:

- Aggressive, violent, threatening, or indecent behavior
- Any form of harassment
- Misappropriation of funds or assets belonging to Circadium
- Any criminal offense or misconduct committed on or off of the premises of Circadium
- Illegal drug use on the premises of Circadium

## **Progressive Misconduct**

Examples of Progressive Misconduct, which may result in disciplinary procedures and eventual expulsion from the program, include, but are not limited to:

- Poor or non-attendance
- Conduct that prevents or disrupts, teaching, learning, or assessments
- Conduct likely to cause loss, damage, or harm to the school, it's staff, or students
- Behavior which breaches the school's commitment to equal opportunities
- Behavior that does not adhere to Circadium's School Policies, which can be viewed on pages 39-42.

### **Informal Disciplinary Procedures**

It is anticipated that an informal approach will resolve many issues and this will normally be used first in the case of Progressive Misconduct. This will usually take the form of a verbal warning from a Faculty Member or the Executive Director. A record may be kept in the student's file.

When an informal approach is not effective or where the offenses are serious or repeated despite verbal warnings, this situation will be documented, and the formal stages of the disciplinary procedure will be used as set out below.

### **Formal Disciplinary Procedures**

The formal disciplinary procedure has three stages. In exceptional cases the disciplinary panel may elect to move directly to stage 2 or directly to stage 3. The reasons for this will be made clear to the student in writing prior to the disciplinary meeting.

At each stage of the formal disciplinary procedure, reasonable provision will be made by the school to ensure that the student can attend the meeting and in the same respect, the student has a duty to take all reasonable steps to attend. The student will be

notified in writing of the time, date, and place and of the nature of the alleged unaccepted behavior and supporting evidence. Reasonable time will be provided to the student to allow for any preparation required for the meeting.

### **Stage 1**

1. If as a result of informal action the issue is not resolved, a meeting will be held with two Faculty Members where the matter will be discussed formally. During the course of the meeting, the nature of the problem will be explained based on the evidence gathered regarding the student's behavior/conduct. The likely consequences of failure to address the identified problems or to modify his/her behaviour will also be explained. A record of the meeting and the outcome will be placed in the student's file and will be taken into account in any subsequent meeting. If a decision cannot be made by the two Faculty Members, the Executive Director will join the deliberations.
2. The student will be issued written warning explaining the nature of the misconduct and the change in behavior required - with a two-week deadline. The student will be advised that further incidents of misconduct may result in further disciplinary action or expulsion. A copy of the statement will be placed in the student's file and will be taken into account in any subsequent meeting.

### **Stage 2**

1. If as the result of the first written warning the issue remains unresolved two weeks later, a second meeting will be held with two Faculty Members, who will issue a final written warning based on the evidence gathered regarding the student's behaviour/conduct, outlining what modifications needs to be seen in order to prevent progression to stage 3 of the process - with another two-week deadline. A copy record of the meeting and the outcome will be placed in the student's file and will be taken into account in the event of further action. If a decision cannot be made by the two Faculty Members, the Executive Director will join the deliberations.

### **Stage 3**

1. At this stage, allegations of misconduct will be considered by a panel of three members of staff including the Executive Director. The record and outcomes of the panel meeting will be placed in the student's file.
2. The panel may apply one of the consequences set out below. Where it is recommended that the student be suspended or expelled from the school, the decision must be confirmed by the Board of Directors. In considering the recommendation, the Board of Directors will be provided with written material presented in earlier proceedings, the record of those proceedings and the decision(s) reached.
3. If a resolution is agreed upon, any future formal disciplinary actions will result in

- suspension or expulsion.
4. Any consequences decided upon in Stage 3 will be implemented immediately.

### **Consequences of Misconduct**

1. At Stage 1 and 2 of the formal procedures, a student may:
  - receive a written warning
  - be required to pay compensation/or cost for damage or loss
  - agree to apologize to the injured party
2. At Stage 3 there are three possible outcomes:
  - resolution of the issue.
  - suspension of the student's studies for a defined period (See Suspension and Withdrawal Policies and Procedures on page 20-21)
  - the student's expulsion from the school (See Expulsion and Withdrawal Policies and Procedures on page 20-21)

The severity of the penalty imposed will be consistent with the gravity of the complaint. Where a lesser penalty is appropriate this may be coupled with action to ensure all parties involved can continue working together without anxiety.

In the event of Gross Misconduct, a student may be suspended or expelled without notice.

### **Right of Appeal**

1. At any stage of the process, students have the right to appeal to the Grievance Panel in regards to any disciplinary action taken. (see below)

# **Grievance Procedures**

## **Introduction**

1. The school is committed to creating an atmosphere of mutual understanding and respect in an environment in which all individuals can operate effectively and confidently without fear of harassment, victimization, or discrimination.
2. The aim of the following procedures is to settle or address grievances promptly and fairly by methods acceptable to the parties concerned. If a problem does occur, students are encouraged to use informal measures in the first instance, but if apparent that the grievance cannot be resolved by informal means, then the student should pursue the matter through the formal procedures. At all stages of the procedure, the need to maintain confidentiality will be paramount.
3. The procedures apply in respect of grievances a student may have against another student, member of staff, or visiting faculty.

## **Scope of the procedures**

1. The procedures relate to matters affecting students' personal dealings or relationships with other students or members of staff that cause the student to feel upset, threatened, humiliated, or vulnerable, which undermine his/her self-confidence and cause undue stress. Such behaviour may relate to:
  - a. sexual, racial, or religious harassment
  - b. any form of bullying - offensive, abusive, intimidating, threatening, or insulting
  - c. creating or maintaining a hostile studying, working, or social environment
  - d. professional misconduct
2. And may be:
  - a. Physical - for example, unwelcome contact, assault or gestures, intimidation, aggressive behavior
  - b. Verbal - for example unwelcome remarks, suggestions and propositions, malicious gossip, jokes, and banter
  - c. Non-verbal - for example, offensive literature or pictures, graffiti and computer imagery, isolation or non co-operation and exclusion from social activities

## **Responsibilities**

It is the duty of every member of the school and those visiting the premises, to take responsibility for their behavior and modify it if necessary, as such behavior is not acceptable under any circumstances. In the event of failure to do so, disciplinary action in accordance with the school's disciplinary procedures may be a consequence and anyone found responsible may be held personally liable should the person who has been harassed undertake legal proceedings.

## **Procedures for dealing with grievances**

If a student feels that they have been subjected to unacceptable behavior of the nature outlined above, they should record the details of the incident (s) in writing. Keep records of all correspondence.

Conflicts should always first be attempted to resolve directly between the parties. As soon as possible after the incident, make it clear to the offender that the behavior is unwelcome, unacceptable and should stop. If the circumstances are such that it is not possible to speak to the person concerned, it could be done in writing, or including a third person as a mediator.

If the action continues, please seek support from a Faculty Advisor. This person may be able to help to resolve the issue directly / informally.

If this is unsuccessful, a formal grievance should be filed.

To file a complaint, the matter should be reported by submitting [this Grievance Report Form](#), which will be sent to the School Administrator.

The Executive Director may take steps, if it is believed appropriate to do so, to resolve the matter orally or in a meeting. This will be documented and reported back to the student in the Grievance Resolution Form. However, if the Executive Director feels that a meeting will not be sufficient to resolve the grievance, the matter can be pursued through the school's Disciplinary Procedures, and/or further Grievance Procedures.

If the student or the Executive Director feels it is necessary, they may request a hearing of the Grievance Panel (a group made up of 2 Board members, 2 Faculty Members, 1 Student Member (a second- or third-year student in good standing...)). This is an independent body that will, if they believe there is a case, undertake an independent review.

The Grievance Panel will consider complaints based on allegations of:

- discrimination based on race, gender, sexual orientation, religion, ethnicity
- physical or emotional abuse
- harassment
- misconduct or unfair practices
- the program's delivery of planned services / facilities / learning experience
- disciplinary matters

The Grievance Panel will not consider complaints that

- relate to a matter of academic judgement (i.e., grades, schedules)
- are or have been the subject of court proceedings related to admissions
- are about other students
- relate to extra-curricular activities, or issues outside Circadium's program

The end result of a Grievance Panel review will be the Grievance Resolution Form.

## **Equipment Loan Plan**



Many students wish to own the equipment for their circus discipline. Circadium recognizes that this equipment can be expensive. In order for all students to access the correct equipment, we will support their purchase through a loan and repayment system.

Access to the Loan Plan is only available by prior approval of the Executive Director.

Equipment Loan Plan: Following approval by the Executive Director, the student will request an invoice sent to Circadium, and Circadium will purchase and receive the equipment on behalf of the student. The student signs an equipment repayment contract with the Executive Director. While the student will be able to use the equipment while they are paying back the loan, the equipment will remain the property of Circadium until the loan has been fully repaid.

The costs of any damage / repairs needed to the equipment during the loan period will be paid for upfront by Circadium, but added to the balance due for the student.

## Personal Equipment

Students are welcome to bring their own circus equipment in to Circadium for their personal use. If the equipment is not intended to be shared, it must be kept in the Student Lounge.

If personal aerial equipment is to be used in our space, it must be inspected by our Rigger. The [Rigging Request Form](#) should be submitted. There is a \$75 one-time fee for equipment to be inspected. Aerial equipment should also be kept in the student lounge.

## Outside Performances

Students are welcome to take performing gigs outside of school, as long as there is no negative impact on their studies (including the Attendance Policy). Our in-house performing agency, AirPlay entertainment, will request students' promotional materials if they are interested in working for this agency. There is never any obligation to take outside performance work, and there will be no impact on students' grades or evaluations if they turn down these opportunities.

If circus equipment is needed for outside performances, and the gig is managed through AirPlay, students may borrow Circadium's equipment. If the outside performances are not booked through AirPlay, students may not borrow Circadium's equipment. (and we do not

rent it.)

## **Work Opportunities & Extracurricular Projects during course time**

Students during their course at Circadium will often receive offers for paid and unpaid work opportunities. As a rule, students should accept these offers only when they do not cause absences and/or other transgressions of School Policies.

In some special circumstances, a student will be granted Concessions for an outside opportunity, if the project meets the following criteria:

- Project has been approved by the student's Major discipline instructor, as a valuable part of his/her learning experience
- Request must be submitted in writing to the Executive Director, at least 1 month in advance
- Core Faculty must vote to approve
- Before the student's departure, proof of the work opportunity / extracurricular project must be provided in writing to the Executive Director
- Upon return, the student must submit a short essay to the Executive Director about what they learned from the project.

Note that approval will only be granted for this kind of opportunity in the 2nd and 3rd Years of the program, and at the discretion of the Executive Director in consultation with the Core Faculty.

## **Student Privacy Policy**

As all students at Circadium are over 18 years of age, its students have a right to privacy under the Family Educational Rights and Privacy Act. The Family Educational Rights and Privacy Act is a federal law that protects the privacy of education records for all students. The general principle is that student education records are considered confidential and may not be released to third parties (including parents) without the student's written consent. This means, if a student does not give Circadium specific permission, the school will not be communicating directly with their parents about their time at Circadium, even if the parents are paying for tuition.

If a student would like to give a parent, guardian, or other person permission to receive information about him/herself while attending school (for example, personal issues, assessments, disciplinary actions), the student must provide Circadium with written permission.

In the case of an emergency, issues about a student's health may be communicated with their "emergency contact person" from the healthcare section of their enrollment agreement.

It is Circadium's goal to treat students as adults and to respect their right to privacy. This means, the school will be contacting students directly if issues arise or with important emails regarding their education. It is up to the student to share this information with their parents, or not. If a student is not comfortable being the one in charge of communications, the student must provide Circadium a signed written request stating what information should be shared with others and in what instances others should be kept informed.