



HANDBOOK

THEATRE DEPARTMENT 2011-2012

PLAYFUL!
2011-2012 Theatre Department Season

THE PASSION PROJECT
by Reid Farrington



October 14-16, 2011 • Shu-Box Theatre

Much Ado about Nothing
by William Shakespeare



March 14-17, 2012 • University Theatre

SCHOOLHOUSE
by Leanna Brodie



November 2-5, 2011 • University Theatre

Lookingglass
by Kelley Jo Burke



April 3 - 5, 2012 • Shu-Box Theatre

Tickets for The Passion Project \$20 • Available at
MysteriaGallery.ca, 2705 13th Ave, 545-4309
All other play tickets:
Adults: \$15.00 • Seniors/Students \$10.00
U of R Students free with valid I.d.
Box Office 595-5500

University of Regina Theatre Department

Theatre Season 2011 / 2012 Photos by Don Hal

TABLE OF CONTENTS

Theatre Department General Information	3
I Academic Programming and Regulations	
1.1 Our Programs.....	14
1.2 Degree Programs.....	15
1.3 Department Standard for Continuation in Degrees	15
1.4 Class Attendance Policy	16
1.5 Missing Class for Professional Development.....	16
1.6 Performance Class Regulations.....	16
II Theatre Productions	
2.1 Production Policy	18
2.2 Casting and Grading for Acting Students.....	18
2.3 Ticket Policy	18
2.4 Strike	18
III Registration and Academic Counselling	
3.1 Student's Responsibility	19
3.2 Registration Categories.....	19
3.3 Dates for Tuition Refunds and Withdrawal Grades.....	19
IV Special Needs and Harassment Prevention Policy	
4.1 Services for Students with Disabilities	19
4.2 Harassment and Discrimination Prevention Office.....	20
V Scholarships	
5.1 Fine Arts Entrance Scholarship.....	20
5.2 Gene B. Ciuca Memorial Scholarship	20
5.3 Faculty of Fine Arts Scholarship	21
5.4 Rob Armstrong Prize in Theatre.....	21
5.5 Gabe Prendergast Scholarship in Technical Theatre	21
5.6 Coca Cola Student Awards Scholarship	21
5.7 Wascana Preceptory No. 51 Knights Templar Scholarship	21
VI Use of Theatre Department Facilities and Resources	
6.1 Student Lockers	22
6.2 Booking Theatre Spaces.....	22
6.3 Access to Theatre Facilities After Hours	22
6.4 Key Access to Theatre Spaces	22
6.5 Student Use of Other Resources	23

VII	Student Employment Opportunities	23
VIII	Theatre Student Representation	24
8.1	Student Representative to the Department.....	24
8.2	Student Representation to the Faculty of Fine Arts	24
IX	Theatre Department Contact List	25
X	Appendices	
	Appendix A Program Outlines for all Theatre Degrees.....	26
	Appendix B Performance Class Regulations	32
	Appendix C Key Agreement Form	34
	Appendix D Student Application for Permission to Be Absent From Class for Outside Professional Work.....	35
	Appendix E Excused Absence/Late Form	36



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Eurydice Photos by Don Hall



IMPORTANT DATES

FALL 2011

September 7.....	First day of class(es)
September 13.....	Last day to add class(es)
September 20.....	Last day to drop class(es): no record
October 10	University Holiday
October 15	Fall Convocation
November 1	First day of group registration for Winter 2011
November 11.....	University Holiday
November 15.....	Last day to drop class(es): Grade of W
December 5	Last day of class(es)
December 8	First day of examinations
December 21	Last day of examinations
December 25-31	University closed

WINTER 2012

January 5	First day of class(es)
January 11	Last day to add class(es)
January 18	Last day to drop class(es): no record
January 31	Deadline to apply to graduate at Spring 2012
February 20-25.....	Mid-term break: no classes
March 6	First day of group registration for 2011 Spring/Summer and Fall courses
March 15	Last day to drop class(es): Grade of W
April 11	Last day of class(es)
April 14	First day of examinations
April 27	Last day of examinations
June 7	Convocation



And Baby Makes Seven Photo by Don Hall



Hansel and Gretel Photo by Don Hall

Tansi, Willkommen, Bienvenue, Welcome!

On behalf of the faculty and staff of the Theatre Department I want to extend a warm welcome to all of our students. As Department Head, I'm looking forward to a PLAYFUL academic year. With the wealth of knowledge, experience energy and talent we have, I know that, together, we will make this an exciting and productive season.

For those of you returning to the Theatre Department welcome back and for those of you who are new students it is our hope that you will soon feel like you've always been a part of the department. Whether you are returning or just beginning your development as a theatre artist, we will do our best to make sure your time spent with us will be productive, creative, enriching and rewarding. Welcome, as well, to our newest member of our creative team, Rebecca Caines. Dr. Caines is in the Faculty's Creative Technologies area but her academic home is Theatre.

This handbook is meant to provide some basic information, guidelines and policies about 'how things work' in the department. Yet no handbook can have the answer to everything, so if you have further questions or queries do not be afraid to ask a fellow student, your professor, myself or Marie Dmytrow (our indispensable department administrative assistant) and hopefully one of us will be able to find you an answer. Also, you can keep yourself informed by joining the Facebook Group - University of Regina Theatre Department.

Classes are a vital part of your education but they can't/shouldn't be the

"be all and end all" of your degree – get involved in a production, get involved in the TSA, take part in a workshop, and look beyond the Theatre Department and get involved in the larger Fine Arts activities, university community or opportunities with the city or the province in order to make the most of your time with the University of Regina and the Theatre Department. All of the faculty members and staff are here to help you get the most out of your education. When you have graduated, we trust that you will look back at your time with us as a vital, challenging and satisfying time in your life.

Remember that an education in theatre provides you with a greater understanding of the world, its peoples, their histories and literatures and the way they interact. It tests your metal and it trains your imagination. Its value is in its ability to enrich our lives and, indeed, socialize us – there is nothing more rewarding than this. It is a good return on your investment.

Best wishes for a great academic year!

Kathleen Irwin
Head, Theatre Department



Why Study Theatre?

A degree from the Theatre Department provides you with a well-rounded education, which means you possess specialized knowledge in an aspect of theatre production or studies, as well as flexible, transferable skills that will allow you to adapt easily in a changing world and make you a more creative and marketable person. The programme integrates performance making and academic reflection on performance in ways that provoke dialogue between the creative and the analytical, and where reflection feeds the performance making process. But what can I DO with my Theatre Degree?

Our graduates work in a vast number of facets and aspects of the theatre and film industries. Our programs have contributed to the success of actors across the country (including actors working at The Shaw Festival, The Globe Theatre, Persephone Theatre, Catalyst Theatre, Quest Theatre, Shakespeare on the Saskatchewan, Theatre Calgary and Souris Valley Theatre). Our programs have contributed to the success of stage managers and technicians continuously working across the country (including Alberta Theatre Projects, Theatre Calgary, Globe Theatre). Our programs have contributed to the success of designers working across the country (Canadian Stage Company, Manitoba Theatre Centre, Walnut Street Theatre (Philadelphia), Alberta Theatre Projects, Western Canada Theatre, Prairie Theatre Exchange, Globe Theatre).

Our programs have contributed to the success of artists (actors, technicians and designers) working in the film and television industry. Our programs have contributed to the success of artists who are now teaching at a number of universities in Canada (including the University of Lethbridge, the University of Saskatchewan and the University of Regina). Our programs have contributed to the success of artists and scholars who have gone onto graduate

schools across the continent (and beyond) attending schools as varied as Penn State, University of Calgary, University of Guelph, University of Alberta, Oxford (England) and Hogeschool voor de Kunsten (Utrecht). Our programs have contributed to the success of artists who desire to start a theatre company of their own and produce work that is important to them.

Our programs have contributed to the success of students who have pursued further education in a wide variety of other programs of study upon graduation including: arts administration, elementary and secondary education, law school, social work, medical school and curatorial and restorative work.

A broad based education in which critical thinking and critical analysis are central is one of the major differences between what a technical trade school and even conservatory training has to offer, and a University. In truth, critical thinking and analysis will make you a better citizen and a better artist.



School for Scandal

Photo by Don Hall



A Short History

The Theatre (Drama) Department was established in the mid 1960's with the hiring of Professor Salmon, a British actor/director with considerable experience in American universities. Along with William Chadwick and John Chamberlain, who also taught in the English Department, he established the first professional theatre company in the province, Theatre Saskatchewan, and presented a full season in Darke Hall. The members of the Company also taught classes. By 1970, additional faculty members had been hired and the first students had graduated.

The department was founded with a production base and we continue to employ a conservatory model to this day - all studies are centered around and support play production. By the end of the 1970s, the department had produced almost 100 plays, with all production elements carried out by the students, under the supervision of the expanding faculty. The hiring during this period recognized the need for highly trained specialists in performance, design, stage management and technical theatre. Professional instructors were also hired on a sessional basis to ensure a high level of movement training. By the end of the 1980s, these specializations were reflected in the degree titles: BFA Acting BFA Stage Management /Technical Theatre; BFA Design and the BA degrees in the studies area.

The 1990's saw us solidifying the newly designed programs and expanding activities

by touring productions in Saskatchewan and Alberta and hiring a number of professional guest artists. Several new events were also initiated: pre- and post-show talks, the Playwrights Reading Series, the Fine Arts Subscription series, the Fine Arts Festival week and a number of book launches. At the same time, the Department was undergoing a re-evaluation of our physical needs. This review finally culminated in a move to the new Faculty of Fine Arts Building, the Riddell Centre, on the main campus in 1997. Since that time we have had the pleasure of using some of the best theatre training facilities in the country - the University Theatre, a 450 seat theatre with a full fly gallery, and the Shu-box Theatre, a well-equipped experimental space. We regularly share these spaces with the Music Department and with arts organizations in the City of Regina. It all makes for a vibrant cultural environment for our students.

Our Country's Good Photo by Don Hall



AWARD WINNING INSTRUCTION

Our academic faculty is excited to share their expertise and passion with you across wide ranging areas of performance.



Mary Blackstone received her MA & PhD from the University of New Brunswick and teaches dramaturgy, theatre history and dramatic literature in the department. She is a professional dramaturg particularly concerned with the development of new plays and playwrights. As Director of the Centre for the Study of Script Development, which is based at the University of Regina, she is involved in fostering a cross-disciplinary environment for emergent dramatic work for stage, screen, radio and new media. In both her dramaturgical work and her published work as a cultural historian she is particularly concerned with theatre and performance as mechanisms for the negotiation of community. This has led her to focus on involving and interesting the community in new play development through events such as the annual Playwrights Reading Series, a local playwrights reading circle, workshops and full public readings of new plays as well as developmental productions. As a cultural historian she is currently working on a book entitled *The Performance of Commonwealth* and concerned with the importance of performance in the evolution of Early Modern English communities and a popular sense of "nation."



Kathryn Bracht received her BFA (Acting) from the University of British Columbia, and her MFA (Directing) from the University of Alberta and teaches acting, directing, and movement for the department. Her recent film and television credits include principal roles on *Insecurities*, *Little Mosque on the*

Prairies, *Corner Gas*, *renewgadedepress.com*, and the original series *Redemption, SK*. Kathryn has directed new work for the Vancouver Playwright's Centre, the Saskatchewan Playwright's Centre, Theatre Network, and Workshop West, and is currently in the process of developing a local theatre company for young audiences. Since joining the Theatre Department in 1999, Kathryn has directed *7 Stories*, *Walking the Line*, *Les Belles Soeurs*, *The Maenads*, *Les Liasons Dangereuses*, *The Laramie Project*, two one-acts from *Tantalus*, *Radiant Boy*, *By the Sea* *By the Sea by the Beautiful Sea* and *The Queens*.



Rebecca Caines

Dr Rebecca Caines is an interdisciplinary artist and scholar. She has an undergraduate degree in theatre, and a PhD in Performance Studies from the University of New South Wales in Sydney, Australia. She has just completed two postdoctoral research fellowships with the Improvisation, Community, and Social practice research project at the University of Guelph. She was the artistic director of theatre and performance company Greymantle Productions in Australia for almost ten years and has directed, produced, written for, and adapted for, theatre and performance in a wide array of different venues. She has also collaborated on projects in visual arts, sound art, music and film in Australia, Northern Ireland, the Netherlands and Canada. She has received a number of grants and awards for her publications and artistic works, most recently a grant from the Canada Council for the Arts to develop a new media sound art project in remote Northern Ontario. Her artistic work and scholarly research investigates community-engaged performance and contemporary models of community, site-specific arts and new media practices, with a special focus on the use creative technologies in the arts.



Leanne Groeneveld received both her BA Honours and PhD from the University of Alberta. Her academic home is Campion College and she teaches dramaturgy and dramatic literature/criticism courses for the department (including theatre of the Spanish Golden Age and Neo-Classical French theatre, Theatre of Cruelty, Staging the Passion, Expressionism and Epic theatre, and puppet aesthetics). She has published widely on a number of aspects of medieval religious drama. Leanne is not much of an actor/artist but had a brief (1995-2001) career in fringe theatre. Her proudest achievement was a starring role in “The Switchblade Oratorio,” a five-star-reviewed production at the 2000 Edmonton Fringe. She played Liz, a manipulative murderess who machinated the grisly deaths of four characters, including one very similar to (but for legal reasons not) Conrad Black. (On Sabbatical July 1 – June 30, 2012)



William Hales teaches the stage management, technical direction and lighting design components of Theatre Department’s degree program. William earned his Bachelor of Fine Arts from the University of Regina in 1978 and his Master of Fine Arts in Design and Production from the University of Calgary in 2000. In the years in between he worked for many of the theatre companies in Saskatchewan and Alberta including The Globe Theatre in Regina, Persephone and 25th Street Theatre in Saskatoon, Northern Light Theatre, The Citadel Theatre and Alberta Ballet in Edmonton and Theatre Calgary, Alberta Theatre Projects and the University of Calgary in Calgary. For those companies he has performed a variety of positions including stage manager, technical director, production manager, lighting designer, lighting technician, and carpenter, rigging and audio operator. Since returning to Regina, William has remained active in the professional theatre, designing lighting for *NiX*, a fairy tale for the end of the world;

a play build out of snow and ice for The Only Animal, stage managing and co writing Dancing Sky Theatre's production of *The City Mouse and the Country Mouse* and producing and directing *Zastrozzi* for Hectik Theatre. Big moments of his career have been winning the Betty Mitchell Award for Outstanding Lighting Design for the Calgary production of *NiX*, being a part of the 2010 Cultural Olympiad with the Whistler production of *NiX* and producing the 2003 Grey Cup Opening Ceremony in Regina.

The varied experiences of his career have shaped his teaching philosophy. The ability to do a wide variety of jobs and have a large number of different skills is the basis of the technical program with students graduating with ‘a large and well stocked tool box of skills’.



Kelly Handerek holds a B.F.A. (Acting), B. Ed. (Drama) and M.F.A. (Directing) from the University of Alberta and teaches voice, acting and directing in the department. Most recently he was seen in Rosthern Arts Centre’s production of *The Drawer Boy* and last February played the title role of No in the English World Premiere of Manuel de Pedrolo’s *Humanity and No* (Persephone Theatre). Other recent credits include the world premier of *Dry Streak* (Persephone Theatre) and the 2006 summer remount at Rosthern. He is a frequent adjudicator at musical/dramatic festivals and as a director his work is noted from the Stratford Festival, Banff Centre and many universities. He was Artistic Director of The Grand Theatre in London, Ontario from 1999 – 2001. For the department Kelly has directed (among others) *Come Back to the 5 and Dime*, *Jimmy Dean*, *Jimmy Dean*, *The Importance of Being Earnest*, *Three Birds Alighting on a Field*, *Blood Wedding*, *Popcorn*, *Hamlet*, *Life and Death of the Master Race*, *Antigone*, *Medea* and the upcoming production of *Much Ado about Nothing*.



Kathleen Irwin – Department Head.

She has taught scenography here since 1995. Trained at the National Theatre School of Canada, she completed her MA at Central Saint Martin’s College of Art and Design in London UK and DAMU in Prague. In 2007, she completed her PhD at the University of Art and Design in Helsinki. She has an active professional career having designed for theatre, opera, dance, performance, exhibitions, music video and film. Her research now focuses on large scale, community based site-specific projects. Recent work includes *Windblown / Rafales* (2008); *Crossfiring / Mama Wetotan* (2006); and *The Weyburn Project* (2002). Serving as Canadian Education Commissioner for OISTAT (International Organization for Scenographers, Theatre Architects and Technicians) since 1997, she has taken students and their work to the Prague Quadrennial of Performance Design and Space in 1999, 2003 and 2007. For the department Kathleen has designed numerous productions including: *The School for Scandal*, *Our Country’s Good*, *Escape from Happiness*, *The Love of the Nightingale*, *7 Stories*, *Blood Wedding*, *Hamlet* and *Transit of Venus*, among others. She is a former Member of the Board of ADC (Associate Designers of Canada), Co-Chairs the Education Caucus for the Canadian Institute of Theatre Technicians and is a Member of the Board for the Canadian Association for Theatre Research. She publishes widely in Canadian Theatre Research and other professional journals in Canada and abroad and has published two books on site-specific performance. She is Co-Director of Knowhere Productions Inc. and ArtsAction Inc.



Gerald Lenton-Young

received his Masters degree (Acting and Directing) from Indiana University, his PhD (Canadian Theatre) from the University of Toronto, and teaches acting,

directing & script analysis for the department. Recent television and film appearances include *Interpersonalities*, for which he received a SMPIA best actor in a lead role nomination, *Corner Gas*, *Rust*, *Finn On the Fly*, *A Time to Remember*, and *How I Married My High School Crush*. He has appeared on dozens of stages across Canada, including Regina’s Globe theatre, where he performed in *Elizabeth Rex*, *Sylvia*, *The Kite* and *Death and the Maiden*. His directing credits at the Globe include *The Melville Boys*, *Trying*, *Lend Me a Tenor*, *My Way*, and *Proof*. Other selected directing credits include *Agnes of God*, *Talking Dirty*, *Educating Rita*, several episodes of the Genie Award winning television series *Incredible Story Studios* and, for the department, *Bonjour, la*, *Bonjour*, *Scenes from American Life*, *Museum*, *The Admirable Crichton*, *As You Like It*, *The Skin of our Teeth*, *Cloud Nine* and *Crimes of the Heart* and *String of Pearls*.



Wes D. Pearce holds a BA (English/History), BFA [Distinction] both from the University of Regina and an MFA from the University of

Calgary. He is currently the Associate Dean (undergraduate) for the Faculty of Fine Arts and teaches (primarily) in the area of costume design. He has designed extensively for a variety of theatre companies in Western Canada (including the Globe Theatre, Persephone Theatre, Alberta Theatre Projects and Stage West, Calgary) and has been twice nominated for Calgary’s Betty Mitchell Award for Outstanding Costume Design. He is also actively researching a number of issues at the intersection of queerness and theatre as well as a number of pedagogical issues. For the department he has designed various aspects of a number of shows including *Radiant Boy*, *The Importance of Being Earnest*, *The Merry Wives of Windsor*, *Woyzeck*, *The Good Person of Szechwan*, *Our Country’s Good*, *Love of the Nightingale* and *Blood Wedding*.

UNIVERSITY OF REGINA THEATRE DEPARTMENT 2011/2012 SEASON

PLAYFUL!

The Passion Project

Produced by Curtain Razors and Reid Farrington

Farrington's approach integrates videoscapes into live theatre. As video designer for The Wooster Group, he now leads on his own projects as a director, writer and designer. *The Passion Project* is acclaimed for its inventive take on the silent film masterpiece *The Passion of Joan of Arc* by Carl Theodore Dreyer (1928). Produced in collaboration with U of R Theatre Alumna, Michele Sereda (Curtain Razors), we are pleased to offer this production as part of our Centennial Celebration.

October 14-16, 2011, Shu-Box Theatre

Schoolhouse

by Leanna Brodie

Directed by Gerald Lenton-Young

1938 - S.S. #1 Jericho School, a one-room schoolhouse outside the village of Baker's Creek. A delightful but unmanageable group of children finally meets its match -- Melita Linton, an 18-year-old teacher fresh out of Normal School. The play chronicles her struggle to connect with a boy who has shut down from everyone, including himself -- and to persuade their cautious, and close-knit community to open its arms to the troubled young man. *Schoolhouse* explores timeless themes of rejection, compassion, damage and hope in a rich and winning tale.

November 2-5, 2011

University Theatre

Much Ado About Nothing

By William Shakespeare

Directed by Kelly Handerek

This is a rollicking comedy about pairs of lovers, Benedick and Beatrice, and Claudio and Hero. Benedick and Beatrice are engaged in a "merry war"; both proclaim their scorn for love, marriage, and each other. Claudio and Hero are rendered practically speechless by their love for one another. By means of "noting," Benedick and Beatrice are tricked into confessing their love for each other, and Claudio is tricked into rejecting Hero at the altar. Constable Dogberry discovers the evil trickery of the villain, the bastard Don John. In the end, evil is punished and everyone celebrates the marriages of the two couples.

March 14-17, 2012, University Theatre

Lookingglass

By Kelly Jo Burke (MFA Showcase); Directed by Kathryn Bracht

Lookingglass is a play about identity, reflections, truth, and playing cards. Through the characters of four sisters, and their niece, Burke looks at the stability of female archetypes in a post-feminist society, challenges sacrosanct notions of "mother love" and "sisterhood," and asks "what comes next?" for the post-feminist, post-structural young women of the new century.

April 3-5, 2012, Shu-Box Theatre

The Theatre Department is Open -

This is a place where cultural diversity and human rights are respected and where gays, lesbians, bisexuals and transgendered students are welcomed and supported.

The Theatre Department is

Accessible to students with a range of abilities. We are pleased to offer the opportunity for students to take classes or audit many of our courses on a not for credit basis.

Living in a Vibrant Cultural Community

Studying in the Theatre Department at the University of Regina puts you at the centre of one of the most culturally vibrant communities in the province. Both the Faculty of Fine Arts (Visual Arts, Music and Media Production and Studies) and the larger community supports a wide range of cultural events. Experiencing these will make your education experience even more rewarding. For example, we have a strong connection with the Globe Theatre, which offers free tickets for our students to attend the dress rehearsal of their shows on a first come first, serve basis. Marie Dmytrow will post notice of this over the course of the semester. There are other worthwhile cultural organizations including:

New Dance Horizons -

<http://www.newdancehorizons.ca/>

Curtain Razors -

<http://www.curtainrazors.com/>

The Mackenzie Art Gallery -

<http://www.mackenzieartgallery.ca/>

Dunlop Art Gallery –

<http://www.dunlopartgallery.org/>

Regina Public Library Film Theatre –

<http://www.reginalibrary.ca/blogs/index.php?blog=9>

Neutral Ground -

<http://www.neutralground.sk.ca/>

Becoming connected with the cultural community will benefit you in so many

ways. You will learn about the arts, meet people and it will enhance your network of professional contacts.

Study Abroad

For more information go to

<http://www.uregina.ca/isso/>)

The Theatre Department currently has a formal student exchange arrangement with York St. John's in the UK. Since its inception, more than two-dozen students have taken advantage of the opportunity to cross back and forth for a semester of learning in another country.

"Life at York St. John's is awesome! The city is incredibly gorgeous and there's always something to see and do. At school we see our professors once a week and that's it. I only have classes on Thursday and Friday, which means I have lots of time to travel and see the country. And the classes are so interesting that I love going to them. My roommates in my dorm building are amazing and so sweet. I'm loving it here."

Aurora Eilig York St. John's – England

FACEBOOK

University of Regina Theatre Department – a great way for our current students and alumni to stay connected.

Theatre Department Annual Alumni Award

Every year the Theatre Department celebrates one of our exceptional alumni with the presentation of an award. To date we have honoured:

Joey Tremblay
Valerie Creighton
Dianne Goodman
Colleen McMillan
Brenda Bazinet
Janine Pearson
Monica Prendergast
David Leyshon

OTHER HAPPENINGS IN THE THEATRE DEPARTMENT

PLAYWRIGHT'S READING SERIES

The Playwrights Reading Series is hosted annually by the Theatre Department in partnership with the Saskatchewan Writers Guild. Between September and March the Series will feature Canadian playwrights reading from their work, talking about their writing process and other topics of interest and answering questions from students and members of the community.

SASKATCHEWAN DRAMA ASSOCIATION PROVINCIAL FESTIVAL

The Theatre Department is a proud sponsor of this annual event, one that brings together elementary and secondary students and their teachers from all over the province to present plays and take part in workshops. Provincial Festival Dates - Riddell Centre, University of Regina
May 10 - 12, 2012

THE CENTRE FOR THE STUDY OF SCRIPT DEVELOPMENT

The Centre for the Study of Script Development is a community-university partnership involving ten provincial arts and educational organizations connected with the areas of film and theatre. The Centre runs programs to support writers and other artists by providing cross-disciplinary, alternative approaches to the development of dramatic work for stage, screen and radio. Students and community members as well as individuals from the community may take advantage of its dramaturgical services and programs such as the *Regina Playwrights Reading Circle*. For more information contact Mary.Blackstone@uregina.ca.

International Tour Courses

UR International provides partial funding for eligible students to participate in tour course. This year we are planning a Theater tour to Chicago in Spring / Summer 2012. Last year we toured to Las Vegas and Prague.



Piper Photo by Don Hall

The Importance of Being Earnest Photo by Don Hall



I. ACADEMIC PROGRAMMING AND REGULATIONS

1.1 Our Programs

Students acquire expertise and a unified approach to theatre studies through dramaturgy, literature, performance, design and stage management courses and through participation in productions mounted each semester. Experiential learning is balanced with liberal arts courses. Degree programs cover the full spectrum of specialties relating to theatrical production. Our students come from many backgrounds, but they all share a combination of academic ability with an enthusiasm for new challenges. We invite students who have the motivation and potential to succeed in a career in the creative industries and a level of personal maturity and self-direction consistent with the demands of a competitive program. See 1.2

BA Theatre Arts
BA Fine Arts Theatre
BA Theatre Special
BA Fine Arts Theatre Honors
BFA Theatre Acting
BFA Theatre Design / Stage Management

An interdisciplinary Approach:

We encourage our students to take an interdisciplinary approach to learning and opportunities to explore other areas in the Fine Arts are available through the open electives in each student's program. Specific course designated FA in the calendar encourage students to think broadly and critically about how disciplines interrelate and are contextualized within our society.

Supervision and Mentorship:

Finding one's way through the programs that we offer may be confusing to the uninitiated. We provide individual counseling to every student in our program on a semester-by-semester basis.

Please contact the department's Secretary to book an appointment with an appropriate member of the Faculty (Marie.Dymtrow@uregina.ca).

Work Placement Experience:

On a case-by-case basis, we offer the opportunity for students to work in professional placements.

Admission Policy:

Our admission policy is open. We welcome everyone into our program in first year because we want to offer each student the opportunity to pursue his or her dreams and aspirations. However, we have a stringent culling process at the end of second year. Only the best will graduate. Our decision to open our program in first year is guided by our mission to educate talented, ambitious students looking to make their mark in an exciting and fast-paced industry.

How to Apply:

For on-line registration, please go to: <http://www.uregina.ca/admissions/>

Accommodation:

Living on campus is a perfect way to get the full U of R Student experience. It offers you independence and friendship in a vibrant, multicultural atmosphere. The University of Regina offers four fully furnished residences to meet the diverse needs of our students. Residence life is a comfortable and convenient "home away from home." You will be living in a warm, friendly community with still enough space to be independent, with single or multiple occupancy options. Please refer to:

Residence Services
Room SR 110 University of Regina
3737 Wascana Parkway Regina,
SK Canada S4S 0A2
Fax: (306) 585-5457
E-mail: residences@uregina.ca
or
Luther College Residence:

<http://www.luthercollege.edu/university/students/residence>

You may also consider off-campus Housing. Options here include but are not limited to:

URSU Housing Registry: postings of suites, apartments, rooms, and places that offer room and board:

<http://ursu.uregina.ca/pages/housing/rent/index.php?page=2>

Regina Leader Post: accommodation listings from Regina's local newspaper:
<http://reginaleaderpost.oodle.com/>

Kijiji: www.kijiji.com.regina

Craig's List: <http://regina.en.craigslist.ca/>

Graduate Studies in Theatre

We accept MFA students in Theatre on a case-by-case basis. We also partner with the other departments within the Faculty of Fine Arts to offer MAs and MFA in Interdisciplinary Studies. Please contact the following for further information:

Faculty of Graduate Studies and Research
<http://www.uregina.ca/gradstudies/>

or

<http://www.uregina.ca/finearts/interdisciplinary/index.html>

1.2 DEGREE PROGRAMS

The Theatre Department of the University of Regina offers a BFA in Acting, a BFA in Design, a BFA in Stage Management /Technical Theatre, a BA Honours (Theatre Studies), BA (Theatre Studies), BA (Theatre Arts) and a special three-year BA combined with a BEd Arts Education degree.

Appendix A contains a list of all the requirements for the degrees offered in the Theatre Department. For each degree there is a list of the suggested sequence of courses that should be taken semester by semester. It is extremely important to note that most classes in the Theatre

Department are offered only one semester a year, in the Fall or Winter, and some classes, only every other year. Therefore, students must follow the recommended semester-by-semester sequence of classes in order to complete the degree in four years.

1.3 DEPARTMENT STANDARD FOR CONTINUATION IN DEGREES

The BFA programs and BA Honours program have minimum standards that students must maintain in order to continue. They are:

BFA Acting

For Admission and continuation to/in years 3 and 4 of the acting program, students must:

Achieve a mark of at least 70% in **all** movement and voice classes.

Achieve a mark of at least 70% in **all** performance and production classes.

Achieve a mark of at least 70% in **all** acting classes

BFA Design

Design students must be aware that their Fine Arts requirements **must** include ARTH 100, ART 220 & ART 221

A minimum average of 75% in Theatre 332, 323, 334 & 324 is required to enter THEA 425 or 435.

BFA Stage Management

A minimum average of 70% in stage management courses is required to enter THEA 446 and 447.

BA (Honours)

Admission to an honours program in Fine Arts requires a minimum average of at least 70% in all courses taken and a

minimum average of 75% in the area of concentration.

1.4 CLASS ATTENDANCE POLICY

Most theatre classes involve collaboration. When students miss classes or rehearsals outside of class time, they adversely affect the work of their fellow students and their fellow students' grades. Therefore, we have a stringent attendance policy detailed on each course syllabus. In all performance classes, for example, the syllabuses state that two unexcused absences in the course means automatic failure. Excused absences are those for which a student has received the instructor's permission and the appropriate form has been filled out and signed by both and instructor. In the case of an excused absence for medical reasons students are required to submit a doctor's certificate.

1.5 MISSING CLASS FOR PROFESSIONAL DEVELOPMENT

In special cases classes may be missed for professional development. We have a policy that allows students to apply for permission to accept professional work in his or her field of study, even though it involves missing a class. Students are required to fill out the necessary form and submit it for approval to the instructors and then to the Department Head. An important part of the form includes the student's explanation as to what he or she expects to learn from this experience that relates to his or her education, and how the student plans to catch up on the missed class work.

Permission to be excused in order to accept professional work depends on several circumstances:

1. The standing of the student in the course at the time the request is made.

2. The attendance record of the student in the course.
3. The frequency of this particular request. It is important with each request that the student demonstrates something new will be gained from the experience. For example, working as a background extra for a movie one week and requesting the same the next week would not be considered.

The student is being excused from class because of the learning experience, not in order to accept a part time job.

1.6 PERFORMANCE CLASS REGULATIONS

Theatre is a collaborative art form that, above all else for the actor, means creating ensemble. Just as everyone in the cast of a play puts the play ahead of his or herself in order to participate fully in the production, so everyone in a performance class must participate fully in every activity 100% of the time. Everyone shares the responsibility of establishing an atmosphere that will foster creative growth and development. Respect for your fellow student actor is the cornerstone of all creative work. That respect begins punctuality. In the theatre, the curtain goes up at 8 p.m. and everyone must be present and accounted for. There are no excuses for missing an entrance. The same is true of attendance at Theatre classes, rehearsals for productions, and working with your colleagues on project or scene work. (Read the first 3 pages of chapter one in Constantine Stanislavski's An Actor Prepares.) Similarly, wearing inappropriate clothing, perfumes and jewellery are not acceptable in performance classes – safety and consideration for others is foremost. Great acting requires working off the other, so consider your

partner's needs first. Appendix B lists the rules and regulations for all our performance classes. Students who do not comply will be asked to leave and have their attendance for that class that day marked as an "unexcused absence". Two such incidents by the same student can result in the student being expelled from the class.

ACADEMIC INTEGRITY AND SUCCESS

The principles of academic integrity for students doing course work are that they do their own original, individual work, unless told otherwise by the course instructor, and they are to give credit for other people's ideas or words. Students should be aware that, while collaborative or group work on assignments may be encouraged in some disciplines, it is not acceptable in others.... Discussion of ideas with faculty and other students (that is intellectual debate) is both allowable and important, provided that credit is given in written work for ideas that are not one's own. (University of Regina General Calendar 2010-20 p 32).

Students should be aware of the University's policies on academic and non-academic misconduct as discussed in the General Calendar (pp 32 – 37). The most frequent example of academic misconduct is plagiarism.

Plagiarism

Plagiarism is using somebody else's work and claiming it is yours. If you do not note that it was written by somebody else you are automatically claiming it was your own. In other words, if you copy two sentences off the internet, or anywhere else, and include them in an essay or report without saying where you got them from, you have committed plagiarism. Plagiarism is very serious business. It can get you thrown out of the University.

If you have questions or concerns about referencing written, visual or recorded work, please consult the U of R Style Sheet, your professor or the U of R Writing Clinic.

Study Tips

- **Attend classes.** There is a temptation to pour all one's energies into a favourite course, which for theatre majors often means the semester's major production or a major lighting or design project. Although a majority of rehearsals and work periods are scheduled there is a temptation (especially with tech and production week) to miss your other classes or 'save yourself for the performance'. Unless you make time for your least favourite courses, you'll be compromising your academic progress and wasting your money. Attending *all* your classes is the absolute minimum requirement.
- **Study the more difficult subjects first.** You might be inclined to put aside your weakest subject, but this will likely guarantee a weak performance. It is important to prioritize your courses in terms of the amount of work you devote to each of them. If you start with the hard courses, you'll have more time to deal with problems as they arise.
- **Study regularly.** Using your time effectively is a key to success in most fields. You will be rewarded if you study for periods that are shorter but more frequent, rather than cramming the night before an exam. By dividing your work into manageable chunks, it won't seem so overwhelming and you'll reduce your stress level. Make sure you include study periods every day of the week, and vary your work to keep it fresh and interesting.
- **Take regular breaks.** Balancing work and rest is a way to both reward yourself for the good work you accomplish as well as maintain your effectiveness when you hit the books again. Studying

long hours late at night can definitely be counterproductive. By the same token, it is important not to make your breaks more frequent than they need to be. Sticking to your plan will help you build self-discipline and confidence. Have your own private study space, too.

- **Time management.** In order to avoid being unable to keep up with your master plan, make sure you set realistic goals for yourself, and spread the work out over the entire week. Don't procrastinate: stick to your 'to-do' list for today, and you won't increase your workload for tomorrow. For example, make sure you do the assigned readings well in advance. If you need to read 20 pages or more per class per week, that might add up to 100 pages. If you read every day, you'll only need to read 14 to 15 pages at a time. And beware the lure of TV and the Web.
- **Setting goals.** By breaking down your project into intermediate tasks, you can more easily achieve each small step towards the project's completion. List and prioritize the intermediate steps, assign a timeline for each step, determine the tasks required to complete each step, and schedule the individual steps in your personal planner/appointment book.
- **Daily planning.** Review the previous day for unfinished business, list your items for today and prioritize tasks. Remember to reward yourself when you complete a task, and don't get distracted: let the answering machine take the message. In preparing for classes, for instance, take a few minutes to refresh your knowledge and review your notes from the previous class.

II THEATRE PRODUCTIONS

2.1 PRODUCTION POLICY

Our Theatre Department productions are teaching tools intended to provide hands-on training for students in all areas and at all

levels of study. Plays are chosen and roles assigned to students in the Acting program with consideration for their degree and breadth of stage experience. Students in Theatre Design and Stage Management complete assignments of increasing specialization and complexity as they progress through their respective programs. Dramaturgical work is undertaken by students in Literature and Criticism classes. Thus, through its productions, we offer students a comprehensive learning experience, with faculty members serving in directorial and supervisory capacities.

2.2 CASTING & GRADING FOR ACTING STUDENTS

Our productions support the classroom learning that students experience on a daily basis. In the acting area each production is linked to specific acting class. Typically, each year we mount 4 productions: 2 productions will feature the 4th year class, 1 production will feature the 3rd year class and 1 production will feature the 2nd year class. Acting students in each class will have to audition for roles but production will generally feature students in that particular year of study.

As an acting student it is important to register for both the acting class and the studies in performance class in order to obtain the necessary 6 credit hours for completion of that acting unit.

2.3 TICKET POLICY

Theatre Department performances and Music Department concerts are free to all University of Regina students (with valid i.d.).

2.4 STRIKE

All theatre majors are required to attend the 'strike' immediately following the Saturday performance of each production. This is collaboration at its best and most fun.

III REGISTRATION AND ACADEMIC COUNSELING

3.1 STUDENT'S RESPONSIBILITY

The first time a student enters the University of Regina, a registration hold is put on his or her account. This ensures that the student first receives academic counselling from the appropriate person in the department. During that first counselling session all of the degree requirements and suggested sequence of courses for the student's university career are outlined. IT IS THEN UP TO THE INDIVIDUAL TO ENSURE THAT HE OR SHE IS REGISTERED IN THE APPROPRIATE COURSES EACH SEMESTER. Counsellors are available for consultation during registration periods. Please note that with web registration, it is impossible for us to monitor student registration. DESIGN and TECH/STAGE MANAGEMENT students have an advising hold on their accounts for each semester. The hold is removed after they have been counselled by a faculty member (in the area). Then they are free to register.

3.2 REGISTRATION CATEGORIES

With the advent of web registration, it is recommended that students register as quickly as possible in order to ensure getting into classes they wish to take. Senior students are the first category allowed to register, followed by students with an ever decreasing number of credit hours. The fewer the number of hours of credit you have the later your registration category. You may have to wait to try and get into required classes that fill up quickly. The specific registration days for each group are posted outside of the Fine Arts Student Program Centre, room RC 267. Check this notice board regularly for all-important deadlines related to registration

and scholarship. **As soon as you are allowed to register, do it!**

3.3 DATES FOR TUITION REFUNDS AND WITHDRAWAL GRADES

Students should be aware of all dates related to the dropping and adding of classes and their implications for tuition refunds and withdrawal/failure grades. These are posted outside of the Fine Arts Student Program Centre, RC 267, and all-important dates are listed in the front of the University of Regina general calendar.

IV DISABILITY RESOURCE OFFICE

4.1 Services for Students with Disabilities

The University of Regina wishes to effectively assist all students including students with disabilities. The University aims to provide services that will enable students with disabilities to approach their studies with minimum difficulty. This can be done if faculty members are informed in advance about requests for accommodations by students who will be taking their classes. Assistance can be arranged in such things as parking, lectures, reading assignments, examinations and technologies to assist students. Students should then contact the advisor of Special Needs Services for additional information about appropriate accommodation(s) and to discuss the adaptive equipment that is available on campus. Services may vary according to student abilities, needs, supporting documentation and requests. Early registration is advised, particularly for students who will need books taped or brailled. Since not all areas of the campus are accessible by wheelchair, students should inquire at the time of registration.

Contact Information

Disability Resource Office
251.15 Dr. William Riddell Centre
University of Regina
3737 Wascana Parkway
Regina, SK S4S 0A2
Voice/TTY/Variable Volume Phone (306)
585-4631
Fax (306) 585-5172

4.2 THE HARASSMENT AND DISCRIMINATION PREVENTION OFFICE

Room 251.7 Riddell Centre

Contact the Office:

- for information
- to discuss concerns or questions about harassment or discrimination
- to report complaints

Complaints may be dealt with by the Harassment and Discrimination Prevention Co-ordinator or referred to another University of Regina officer appointed to deal with harassment or discrimination concerns.

If you have a concern please contact:
Telephone: 585-5400
Fax: 585-5172

All consultations and enquiries will be dealt with in a confidential manner.

V SCHOLARSHIPS

The University of Regina offers many scholarships in a broad number of categories. Students should consult the scholarship handbook, available in the Fine Arts Student Program Centre (room RC 267) for details on all of these scholarships. The scholarships offered specifically in the Theatre Department are as follows:

5.1 Fine Arts Entrance Scholarships

Donor: University of Regina & Faculty of Fine Arts

Value: \$500.00

Eligibility: For a student entering the Bachelor of Fine Arts in Theatre.

This scholarship is awarded on the basis of academic achievement (minimum 75% average) and artistic talent.

Application: Theatre candidates must submit a letter of application to the Department Head of Theatre and include a copy of their high school transcripts. An audition or interview is required. Students interested in performance should prepare a two-minute selection of the candidate's choice and a dance or musical selection (if the candidate sings or plays an instrument) to be followed by an interview. Students interested in the Stage Management program will be required to have an interview and/or audition, depending on the student's background. Students interested in the Design program will be required to submit a portfolio and have an interview.

5.2 Gene B. Ciuca Memorial Scholarship

Donor: Family & friends of Gene B. Ciuca

Value: \$1,700.00

Eligibility: Awarded to students in the Faculty of Fine Arts entering the 3rd year of a 4-year degree program of studies in Theatre. A minimum of 75% CGPA is required with a demonstrated artistic ability. The student receiving the scholarship will be required to register in a minimum of 12 credit hours of work in the semester in which the scholarship is used. Applicants must include 2 confidential letters of reference supporting ability in chosen field.

Application: Faculty of Fine Arts

Deadline: April 15

5.3 Faculty of Fine Arts Scholarship

Donor: Scholarship fund

Value: \$500.00

Eligibility: Awarded to students in Fine Arts who have completed their third year and are progressing into fourth year. To be eligible the student must be registered in 12 credit hours and register for a minimum of 12 credit hours in the semester in which the scholarship is used. Scholarship is awarded on the basis of artistic achievement.

Application: no application required.

5.4 Rob Armstrong Prize in Theatre

Donor: University of Regina, Faculty of Fine Arts

Value: \$650.00

Eligibility: Awarded to a student who has completed at least 33 credit hours and no more than 105 hours towards a Bachelor of Fine Arts degree in Theatre who is deemed to have made the most outstanding advance in the area of Performance (Speech and Acting).

Application: no application required.

5.5 Gabe Prendergast Scholarship in Technical Theatre

Donor: Gabe Prendergast

Value: \$1,000.00

Eligibility: Awarded to a Bachelor of Fine Arts student, majoring in Stage Management or Technical Theatre, who has completed his/her third year at the University of Regina and entering the fourth year of the program at the University. The scholarship recipient will have a minimum CGPA of 70% and will have displayed a level of achievement in lighting design or have assisted in the stage management of a production. The student must also be registered in at least 12 credit hours.

Application: Faculty of Fine Arts

Deadline: August 1

5.6 Coca Cola Student Awards

Donor: Coca Cola Advertising Fund

Value: 8 @ \$750.00

Eligibility: The awards will be made in the Fall semester to students of good standing, who have completed six semesters of study and are enrolling for full-time studies (minimum 12 credit hours). The awards will be made to students who have shown outstanding contribution to the Faculty, to the University of Regina and/or to community involvement.

Application: Student Awards & Financial Aid

www.uregina.ca/awards

Deadline: March 15

5.7 Wascana Preceptory No. 51 Knights Templar Scholarship

Donor: Wascana Preceptory No 51 Knights Templar

Value: \$5000 (paid in 2 installments)

Eligibility: The scholarship will be awarded to a University of Regina undergraduate student who is:

- registered for full-time studies minimum of 12 credit hours completed 90 credit hours
- Saskatchewan High School graduate
- have maintained an undergraduate grade point average (UGPA) of 80% or better, average based on all University of Regina courses taken, but when a course has been repeated, only the grade in the most recent approved attempt is used
- in a program leading to a Bachelor of Fine Arts with a major in Indian Fine Arts, Theatre or Visual Arts, Bachelor of Music, Bachelor of Music Education or a Bachelor of Science with a major in Biology, Chemistry or Computer Science.

For more information:

www.uregina.ca/awards/scholarships/

VI USE OF THEATRE DEPARTMENT FACILITIES AND RESOURCES

6.1 STUDENT LOCKERS

All Theatre majors and students in Voice, Movement and Acting classes are eligible for a locker in the theatre change rooms.

Women's lockers are located in change room RC 173 and Men's lockers are located in change room RC 182.

Students must register their locker number with the Theatre Department Secretary in room RC 271. There is no fee, but students provide their own locks. All locks must be removed by the first Friday in May at the end of the academic year.

6.2 BOOKING THEATRE SPACES

Most theatre spaces are available to theatre students for rehearsals and project work. A weekly booking sheet is posted on the door of each space on Monday morning. Each student may reserve two sessions of two hours per week in advance booking, BUT, each two-hour advance session must be in a different room. The space is reserved by writing your name on the sign-up sheet posted on the room's door. In addition, students may sign up for two-hour blocks whenever a space is not being used. This "same day booking" cannot be done until the morning of the day of use.

All spaces must be left clean and organized, so allow time to restore the room at the end of your session.

Please report any abuse of this policy to the Theatre Department Secretary.

Students who do not follow this policy will lose their booking privileges.

6.3 ACCESS TO THEATRE FACILITIES AFTER HOURS

All theatre majors and students in acting classes are permitted to be in the building outside of normal university operating hours. The Theatre Department issues a special sticker, per semester, that is attached to the student's ID card. If you are questioned about your presence in the building during the weekends or late in the evening, you must show your card and sticker to security. Therefore, keep it with you at all times. Stickers are available from the Theatre Department secretary at the beginning of each semester.

6.4 KEY ACCESS TO THEATRE SPACES

A set of keys for the theatre spaces that students may work in after hours is located in the male change room. Ask your TSA representative for the locker number and combination. Do not keep the keys in your possession while you are in the space! Open the space and put the keys back in the locker immediately so that they are available for students arriving to use other spaces.

For some theatre courses or activities students (including design students) may require keys for access to spaces. All keys are controlled by and obtained through the Theatre Department General Office. The appropriate forms must be signed by the student, the instructor / supervisor and the Department Head. Forms are available in the Theatre Department General Office. A twenty-dollar safety deposit is required when keys are acquired.

All keys must be returned to the Theatre Department office by the end of the first week of May.

Important Notice

Students who do not return their keys by the requested date will have a \$20.00 hold put on their university account.

6.5 STUDENT USE OF OTHER DEPARTMENT RESOURCES

Students may borrow set pieces, costumes and props required for project work

The departments' props, costumes and furniture are available for students to borrow for project work. Both the prop shop and costume shop are open during the following times:

*Wednesdays 3-4 p.m.

*Fridays 2-3 p.m.

**Sign up on sheet on Props door*

During these times you can drop by to 'shop' or (and this is preferable) email your requests or make an appointment prior to these open times and Steve Martin (sets/props), or Cathy Mearns (costumes) will help you as much as possible.

Stephen.Martin@uregina.ca

Cathy.Mearns@uregina.ca

Students are responsible for all damage to or loss of Theatre Department resources signed out in their name.

VII STUDENT EMPLOYMENT OPPORTUNITIES

Each semester the Theatre Department hires students to assist with a variety of activities related to production and course work. All of the students are hired under the CUPE 2419 Academic Assistants agreement with the University of Regina. Under this agreement, when a "Student Assistant" is required for a position during a semester that will require more than 25

hours of labour, such as a marker for Theatre 100 or the Theatre Department student publicity position, the position must be posted and is open to all qualified students at the university. Postings for all of these positions in the Theatre Department appear during the second week of each semester. Applications and regulations regarding these positions are available in the Theatre Department Office.

The department also hires a number of students each semester for tasks or projects that require less than 25 hours of labour. These are generally specialized tasks associated with a production and students require specific expertise in the area of employment, knowledge of how to build and size a theatrical flat for example. During the two or three week building crunch for a production, several students may be required in different capacities. Whenever such jobs are available, the supervisor/instructor in the area consults with the Department Head and they review the completed application forms kept on the file in the Theatre Department Office. Therefore, it is important that all students who may be interested in such employment during each semester fill out an application form in the Theatre Department Office and detail their expertise and areas in which they would be interested in employment in the department. In all cases of student employment, students are informed of the status of their application with a letter from the Theatre Department Head.



Three Birds Alighting on a Field Photo by D on Hall

VIII THEATRE STUDENT REPRESENTATION

8.1 STUDENT REPRESENTATIVE TO THE DEPARTMENT

The TSA also elects two of its members to be the official student representatives to the Theatre Department. These two students have full voting privileges in the department and are responsible for bringing student concerns to department meetings, delivering a student report at each department meeting and reporting back to

the general student body on all issues that may be of concern to them.

8.2 STUDENT REPRESENTATION TO THE FACULTY OF FINE ARTS

The two Theatre Department student representatives elected by the TSA are also the Theatre Department's student representatives to the Faculty of Fine Arts. As such, they may attend and have full voting privileges at faculty meetings.



The Unseen Photo by Don Hall

IX THEATRE DEPARTMENT CONTACT LIST

Department Head	Dr. Kathleen Irwin	RC 180	585-5519	
Secretary	Marie Dmytrow	RC 271	585-5562	
Faculty	Mary Blackstone	RC 273	585-5517	
	Kathryn Bracht	RC 274	585-5590	
	William Hales	RC180.1	585-5568	
	Kelly Handerek	RC 272	585-5565	
	Gerald Lenton-Young	RC 263	585-5577	
	Wes D. Pearce	RC 270	585-5571	
	Rebecca Caines	RC 268	585-5520	
	Leanne Groeneveld	Campion	359-1222	
	Technician	Mason Roth	RC 065	585-5511
	Wardrobe Technician	Cathy Mearns	RC 260.4	585-5567
	Sessionals' Office		RC 181	585-5564
Costume Shop		RC 260	585-5569	
Design Studio		RC 179	585-5539	
Design Lab		RC175.2.1	337-2539	
Scene Shop		RC 063	585-5563	
TSA Office		RC 071	585-5514	
Stage Management		RC 070	585-5566	
Student's lounge area			337-2412	

Student Program Centre

Academic Program Coord.	Janelle Bennett	RC 267.2	585-5576
Secretary	Paulette Dull	RC 267.1	585-5570

FACEBOOK: University of Regina Theatre Department



School for Scandal

Photo by Don Hall

APPENDICES

APPENDIX A – PROGRAM OUTLINES FOR ALL THEATRE DEGREES

BACHELOR OF FINE ARTS IN THEATRE (ACTING)				THAC			
Name: _____				Student ID: _____			
Course Name	Semester	Grade	Hr.	Course Name	Semester	Grade	Hr.
Critical Competencies (18 credit hours)				Theatre major (63 credit hours)			
Communication in Writing (6 credit hours)				Core Theatre (24 credit hours)			
			3.0	THDS 121			3.0
			3.0	THDS 240			3.0
Social or Natural Sciences (6 credit hours)				THST 200			3.0
			3.0	THST 250			3.0
			3.0	THST 380			3.0
Culture and Society (6 credit hours)				THST XXX			3.0
			3.0	THST 3/4XX			3.0
			3.0	THST 3/4XX			3.0
Fine Arts (ART,ARTH,FILM,FA,INA,INAH,MU) (15 Credit Hours)				Acting Stream (39 credit hours)			
			3.0	THAC 260			3.0
			3.0	THAC 2XX			3.0
			3.0	THAC 2XX			3.0
			3.0	THAC 2XX			3.0
FA or may include major			3.0	THAC 3/4XX			3.0
FA or may include major			3.0	THAC 3/4XX			3.0
Open Electives (24 credit hours)				THAC 3/4XX			3.0
			3.0	THAC 3/4XX			3.0
			3.0	THAC 3/4XX			3.0
			3.0	THAC 3/4XX			3.0
			3.0	Acting in Productions (12 credit hours)			
			3.0	THAC 365AA-ZZ/465AA-ZZ			3.0
			3.0	THAC 365AA-ZZ/465AA-ZZ			3.0
			3.0	THAC 465AA-ZZ			3.0
			3.0	THAC 465AA-ZZ			3.0
			3.0				

Note 1: For admission to years 3 and 4 of the acting program, students must:
 achieve a minimum of 70% average in all performance courses
 complete all theatre courses required in the first four semesters (see suggested sequence of courses)
 be recommended for continuation by the Theatre Acting Review Committee

Note 2: To continue in the BFA Acting Program, students must:
 achieve a minimum mark of 70% in all movement and voice courses
 achieve a minimum mark of 70% in all performance in production courses
 achieve a minimum mark of 70% in all acting courses

Fall 2011

BACHELOR OF FINE ARTS IN THEATRE DESIGN/STAGE MANAGEMENT

THDN/THSM

Name: _____ Student ID: _____

Course Name	Semester	Grade	Hr.
Critical Competencies (18 credit hours)			
Communication in Writing (6 credit hours)			
			3.0
			3.0
Natural or Social Sciences (6 credit hours)			
			3.0
			3.0
Culture and Society (6 credit hours)			
			3.0
			3.0
Fine Arts (15 credit hours)			
3 outside major (FA, FILM, MU, ART ARTH, INA, INAH)			
2 FA may include major			
			3.0
			3.0
			3.0
			3.0
			3.0
Open Electives (24 credit hours)			
			3.0
			3.0
			3.0
			3.0
			3.0
			3.0
			3.0

Course Name	Semester	Grade	Hr.
Theatre major (63 credit hours)			
Core Theatre Courses (24 credit hours)			
THDS 121			3.0
THDS 240			3.0
THST 200			3.0
THST 250			3.0
THST 380			3.0
THST 2XX			3.0
THST 3/4XX			3.0
THST 3/4XX			3.0
Design/Stage Management Stream (39 credit hours)			
THDS 220/230			3.0
THDS 2XX			3.0
THDS 2XX			3.0
THDS 2XX			3.0
THDS 3XX			3.0
THDS 3XX			3.0
THDS 3XX			3.0
THDS 347			3.0
THDS 4XX			3.0
Production Work (12 credit hours)			
THDS 365AA-ZZ/465AA-ZZ			3.0
THDS 365AA-ZZ/465AA-ZZ			3.0
THDS 465AA-ZZ			3.0
THDS 465AA-ZZ			3.0

Fall 2011

BACHELOR OF ARTS IN THEATRE ARTS

THAR

Name: _____ Student ID: _____

Course Name	Semester	Grade	Hr.
Critical Competencies (24 credit hours)			
Communication in Writing (6 credit hours)			
			3.0
			3.0
Culture and Society (9 credit hours)			
			3.0
			3.0
			3.0
Research and Methodology (3 credit hours)			
			3.0
Social or Natural Sciences (6 credit hours)			
			3.0
			3.0
Fine Arts (from FA,ART,ARTH,FILM,MU,INA,INAH) (12 Credit Hours)			
			3.0
			3.0
			3.0
			3.0
Arts and Science electives (12 Credit Hours)			
			3.0
			3.0
			3.0
			3.0
Open electives (21 Credit Hours)			
			3.0
			3.0
			3.0
			3.0
			3.0
			3.0
			3.0

Course Name	Semester	Grade	Hr.
Theatre Major (54 credit hours)			
Core Theatre Requirements (24 Credit Hours)			
THDS 121			3.0
THST 200			3.0
THDS 240			3.0
THST 250			3.0
THST 380			3.0
THST XXX			3.0
THST 3/4XX			3.0
THST 3/4XX			3.0
Theatre Acting (12 Credit Hours)			
THAC 2/XX			3.0
THAC 3/4XX			3.0
THAC 3/4XX			3.0
THAC 3/4XX			3.0
Theatre Design/Stage Management (12 Credit Hours)			
THDN 2/3/4XX			3.0
THDN 2/3/4XX			3.0
THDN 2/3/4XX			3.0
THDN 2/3/4XX			3.0
Theatre Studies (6 Credit Hours)			
THEA 4xx			3.0

Fall 2011

BACHELOR OF ARTS (THREE-YEAR SPECIAL)

THEA

Name: _____ Student ID: _____

Course Name	Semester	Grade	Hr.
Liberal Arts (24 Credit Hours)			
ENGL 100			3.0
ENGL 110			3.0
Math/Phil 150			3.0
Language/Humanities ¹			
1			3.0
2			3.0
3			3.0
Nat Sc/CS ²			3.0
Soc. Science ³			3.0
Fine Arts (from FA,ART,ARTH,FILM,MU,INA,INAH) (9 Credit Hours)			
			3.0
			3.0
			3.0
Open electives (21 Credit Hours)			
			3.0
			3.0
			3.0
			3.0
			3.0
			3.0
			3.0

Course Name	Semester	Grade	Hr.
Theatre Major (36 credit hours)			
THST 200			3.0
THST 250			3.0
THAC 260			3.0
7 chosen from THDS, THAC, THST (200 level or above) including 365AA-ZZ & 465AA-ZZ			
			3.0
			3.0
			3.0
			3.0
			3.0
			3.0
THST 3/4XX*			3.0
THST 3/4XX*			3.0

Note: * With the approval of the department head, ENGL 301, 302, 460AA-ZZ may be used to satisfy some theatre requirements

Fall 2011

BACHELOR OF ARTS HONOURS IN FINE ARTS

THST

Theatre Studies concentration (BA)

2011

120 Hours

Name: _____ Student ID: _____

COURSE NAME	Sem.	Grade	Hours
Critical Competency Requirements (30 Credit hours)			
Communication in writing (at least 6 credit hours)			
			3.0
			3.0
Social and Natural Sciences (at least 6 credit hours)			
			3.0
			3.0
Culture and Society (at least 6 credit hours)			
			3.0
			3.0
Research Skills and Methodology (at least 3 credit hours)			
			3.0
Critical Competency Electives (from any of the above)			
			3.0
			3.0
			3.0
Note: Course substitutions in the above may be granted by Dean/Designate			
Fine Arts Outside concentration (12 cr. hrs.)			
			3.0
			3.0
			3.0
1 FA or 1 interdisciplinary course approved by Dean/Designate			
			3.0
Open Electives (21 credit hours)			
			3.0
			3.0
			3.0
			3.0
			3.0
			3.0
			3.0

COURSE NAME	Sem.	Grade	Hours
Concentration Requirements (57 credit hours)			
Core Requirements (36 credit hours)			
THEA 100			3.0
THAC/THDS			3.0
THAC/THDS			3.0
THST			3.0
THST			3.0
THST			3.0
THST			3.0
THST			3.0
THST 3/4XX			3.0
THST 3/4XX			3.0
THST 3/4XX			3.0
THST 4XX			3.0
Honours Requirements (21 credit hours)			
Students require an overall GPA of 70% and a GPA of 75% in the disciplinary area to complete the Honour's degree			
THST 3/4XX			3.0
THST 3/4XX			3.0
THST 3/4XX			3.0
THST Honours paper/project			3.0
FA 400			3.0
LANG			3.0
LANG			3.0

Notes:

Course substitution may be granted by the Dean or Designate

Students may take no more 14 courses at the 100 level

With the department head's approval, ENGL 301 and 302 may be substituted for some Theatre Studies requirements.

Admission to the honours program requires:

70% overall average and 75% in the concentration;

Acceptance by the Theatre Studies faculty

Students are advised to apply to the Honours Program after the completion of second year.

APPENDIX B PERFORMANCE CLASS REGULATIONS

IMPORTANT NOTICES

1. **Methods of evaluation make it impossible to re-evaluate a performance class.**

The vast majority of the final grade in a performance course is based on practical work. Assessment is therefore done on a continuing basis and is, realistically, impossible to appeal. Assessment includes such things as contribution to class discussions, degree of participation in games and exercises, mastery of skills, demonstrated knowledge of techniques in monologue and scene work, etc. Students will find it difficult to assess themselves because they will be continually participating. Everyone will receive a mid-term assessment, but, in addition, it is highly recommended that any student who becomes concerned about his or her progress immediately make an appointment with the instructor in order to receive a progress report.

2. **All** assignments **MUST BE** completed to receive a final grade in this class.
3. Students are expected to rehearse their scenes together for at least four hours a week outside of class time, and to follow the rehearsal procedures assigned.
4. **TWO UNEXCUSED ABSENCES MEANS AUTOMATIC FAILURE IN THE COURSE.** Attendance standards will be strictly enforced in this class. This also applies to scene rehearsals held outside of class with fellow students. Every absence must be phoned to the Department Secretary (585-5562) prior to the class being missed.
5. Excused absences are only those for which the student has received special permission from the instructor. In all cases, the appropriate form must be used, authorized by the instructor, and kept on file by the instructor.
6. All class members must attend the Theatre Department's productions for the semester.
7. **DRESS CODE**
For all performance classes students are required to wear form-fitted clothing; for example, leotard and tights, biking shorts and tank top, lycra aerobic outfits, etc. Warm-up clothing may be worn on top of these outfits when necessary. No jewelry, hats or other loose articles of clothing. **NO PERFUMES OR SCENTS.**
8. **Each female student must have a pair of character shoes and each male student must have a pair of black leather lace-up oxfords.** These are necessary for stage movement classes, character work, and are often used for

public performances, so they must be in good condition.

9. All students cast in shows must supply their own stage make-up. In cases of extreme character or body make-up the department will often supply the extraordinary elements.
10. Cheating and plagiarism are grounds for expulsion from the University. All students should read the rules and regulations in the University of Regina General Calendar.
11. Work for this class involves subject matter or activities that some students may find controversial. For example, production or scene work may involve direct physical contact, religious, political or sexual themes, the use of profane or offensive language, etc.
12. If there is any student in this course who, because of disability, may have a need for accommodations, please contact the Coordinator of Special Needs Services at 585-4631.
13. The University of Regina promotes a learning environment that is free of all forms of harassment and discrimination.



Piper

Photo by Don Hall

APPENDIX C – KEY AGREEMENT FORM

**DEPARTMENT OF THEATRE
KEY AGREEMENT FORM**

Keys will not be ordered until this form is authorized by Department Head.
Please return to the Department of Theatre Office.

Faculty Authorization

_____ has my permission to have a key for
the following rooms in the Theatre Department, Riddell Centre.

Room Number	Key Number <i>Office Use Only</i>	Date Key Issued <i>Office Use Only</i>

Signature

Department Chairperson

Student Contract

I am aware that if the above key(s) are not returned by the end of the first week in May, I will be charged the amount of \$20.00 per key on my university student account. University policy states that if money is owed:

1. Students may not register until their debt is cleared
2. Transcripts will not be issued until all outstanding accounts are cleared.
3. Convocation will be refused if students have outstanding accounts

Student No. _____

Student Signature: _____

Date: _____

Deposit of \$20.00 paid: _____
(Theatre Department signature required)

Office Use Only:

Key (s) and Deposit returned:

Date: _____ Office signature: _____

APPENDIX D

STUDENT APPLICATION FOR PERMISSION TO BE ABSENT FROM CLASS FOR OUTSIDE PROFESSIONAL WORK

UNIVERSITY OF REGINA – THEATRE DEPARTMENT

STUDENT APPLICATION FOR PERMISSION TO BE ABSENT FROM CLASS FOR OUTSIDE PROFESSIONAL WORK

STUDENT'S NAME _____ DATE: _____

PROPOSED DATE OF BEGINNING AND ENDING THE WORK: _____

AMOUNT OF TIME PER DAY, WEEK, OR MONTH THAT WILL BE REQUIRED:

NAME OF EMPLOYER: _____

NATURE OF WORK: _____

CLASSES / REHEARSALS THAT WOULD NEED TO BE MISSED AND THE STUDENT'S PLAN FOR MAKING UP THE MISSED WORK :

INSTRUCTOR'S COMMENTS:

APPROVED: _____
Instructor

APPROVED: _____
Department Head

Distribution: Department, Instructor, Student

APPENDIX E – EXCUSED ABSENCE/LATE FORMS

**UNIVERSITY OF REGINA
THEATRE DEPARTMENT
EXCUSED ABSENCE/LATE FORM**

_____ was excused/late from/for Theatre _____
on _____.

Reason:

Instructor

Date