

FACULTY OF FINE ARTS

INTERDISCIPLINARY STUDIES IN FINE ARTS



Courtesy of Fazail Lutfi, MFA, Swing, 2007

HANDBOOK

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Welcome

Thank you for choosing the Interdisciplinary Studies in Fine Arts program for your graduate research and study. Welcome and good luck from all of us in the Faculty of Fine Arts, especially from me, your Graduate Program Coordinator.

Interdisciplinary Studies in Fine Arts is designed to fulfil a theoretical and pragmatic niche for students who believe that their own practices and research reach beyond the borders of more traditional programs of study. Here, you will be able to design, develop and implement programs of study and ideas that compel questions that traverse disciplinary and departmental boundaries. Through personalized programs of study you will decide upon the questions, methods, materials and practices that constitute your studies. What do you want to do? How will you get there? What tools do you need? What theories and methods does your research encourage you to ask? What challenges need to be addressed through your own practice and study? These are questions that will constantly be asked in your program and that you will be prepared to respond to by the time of your oral defence.

I hope that your graduate studies will be as successful as you imagine. This handbook is designed to assist you in guidance and decision-making throughout your program of research and study at the UofR. We have tried to be as comprehensive as possible in its design, but please remember that it is a document that is in process. If there is something we have missed or about which you have questions feel free to contact me. In this way, I can respond to your questions immediately and include them in future versions of this handbook.

Best wishes for success with your studies.

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Faculty of Fine Arts

Mission Statement:

The Faculty of Fine Arts provides a creative and critical environment dedicated to innovative teaching, learning, research and engagement with local, national, and international communities.

Vision Statement:

To become an international centre of interdisciplinary study, research and practice, inspiring tomorrow's cultural leaders.

Values:

- ◆ We promote an environment that includes a range of disciplines and interdisciplinary approaches.
- ◆ We are a student centered faculty.
- ◆ We are committed to excellence in teaching and learning.
- ◆ We respect the historical trajectories in all the disciplines and embrace pedagogical innovation.
- ◆ We respect the rights, differences and dignity of all.
- ◆ We respect and value our colleagues, their disciplines and aspirations.
- ◆ We are committed to creative and critical thought and excellence in diverse forms of dissemination.
- ◆ Ethics and integrity are the foundations of our relationships.
- ◆ We understand the arts to be fully integrated in the fabric of society.
- ◆ We value the productive confluence of theory and practice.
- ◆ We are committed to the sustainability of the natural environment.

Facilities and Resources

The Faculty of Fine Arts is located within the state-of-the art Riddell Centre. Special facilities include a 425-seat proscenium theatre, and an environmental theatre, the Shumiatcher Open Stage (The Shu-Box Theatre), with flexible stage

and seating for up to 150. Each theatre is equipped with a computerized sound and lighting board. Both theatres may also be used as concert halls, as well as the Education Auditorium, seating 800.

The Department of Media Production and Studies has 16mm film, digital video, and audio production facilities including 16mm cameras and flatbeds, digital video camera packages, field audio recorders and audio mixing stations. Production is supported by nine avid workstations, a New Media Lab shared with Computer Science, traditional animation and optical printing facilities, and a traditional wet photography darkroom. The department has recently constructed an electro-acoustic composition and creation lab in collaboration with the Music Department. Faculty and graduate research facilities include the New Media Studio Laboratory that houses high definition production and post-production facilities, a surround-sound recording studio, a 3-D scanner and Maya animation workstations. The department has an extensive 16mm print, videotape and DVD collection.

Interactive Media and Performance Labs (IMP Labs) in the Riddell Centre have been set up under the direction of the Canada Research Chair in the Department of Media Production & Studies. The IMP Labs are in a centralized location for intellectual discussion and cultural production among scholars, musicians, and performers across western and northern Canada and beyond. The IMP Labs house a multi-media DJ interactive studio and performance/workshop space, an ethnomusicology and beat-making lab and archival materials. For more information see <http://www.interactivemediaandperformance.com/>

The DJ studio houses 7 fully equipped DJ stations, including Technics 1200, Rane Mixers, speakers, Technics headphones, and microphones, as well as a designated facilitator DJ station.

The Beat Making and Production Studio houses 9 stations equipped with Pro Tools HD, Reason, Ableton Live, Max MSP, Super Collider, and Final Cut Pro. Additionally the studio is equipped with MPC1000s and MPC2500s, and other sound production devices. The studio doubles as a smart classroom with 5.1 HD surround sound.

The Ethnomusicology Lab offers a range of field recording and playback equipment, along with 3 transcription stations. The archives will house a vinyl collection, field recordings associated with the CRC research, and video archives of The Flatland Scratch Seminar Workshop Series.

The Department of Music boasts a modern ensemble rehearsal room, practice rooms, teaching studios, computer and keyboard lab and a "smart" classroom equipped with the latest technology. There are two electronic music studios: the electro-acoustic composition and creation lab that was constructed in collaboration with the Department of Media Production & Studies and an

electronic music composition studio, both containing a full range of advanced digital systems for sequencing, notation, editing and recording. Additional resources include selected band, orchestral and early music instruments, a music ensemble library that houses an extensive collection of music for all large ensembles.

Located in the Dr. William Riddell Centre, the Theatre Department's state-of-the-art facilities include spacious studios and workshops, a fully flexible 150-seat environmental theatre and a 425-seat proscenium theatre with balcony and full fly tower. The theatres, scene and wardrobe shops and the CAD lab feature current, high quality equipment.

The Department of Visual Arts has a fully equipped woodshop and extensive equipment in each of the studio areas: ceramics, drawing, intermedia, painting, printmaking and sculpture. Specialized equipment includes a 36" slab roller, 11" diameter hydraulic extruder, 4 gas kilns (one walk-in) and 8 electric kilns and clay-mixing equipment, a complete litho and etching area, photomechanical area, ortho camera, plate whirler and photo litho area, paper making and bronze casting facilities, welding, plaster, casting, video camera, monitors, and other electronic media.

The Fifth Parallel Gallery is a student-run gallery at the University of Regina sponsored by the Department of Visual Arts. The City of Regina has several public galleries: the MacKenzie Art Gallery, the Dunlop Art Gallery, the Art Gallery of Regina, several artist-run centres (Neutral Ground Artist Run Centre, Sâkêwêwak First Nations Artist Collective, Soil Digital Media Suite) as well as commercial galleries.

The Visual Resource Centre (VRC) holds collections of approximately 150,000 slides and 7,000 digital images relating to Art History, Art Elements, Theatre and Photography. Special collections include Canadian artists, Ceramics, Department of Theatre productions and images of MFA graduate works. The VRC also maintains a collection of videos and DVDs focusing on artist biographies, art techniques, theory, theatre productions, and theatre techniques.

The Faculty of Fine Arts ART Store is located in the lower level of the Riddell Centre, (Room 022), and carries a wide variety of ceramic, drawing, intermedia, painting, printmaking and sculpture supplies. Hours of operation are Tuesday - Thursday from 9:00 am - 3:00 pm during the academic year. A valid U of R ID card is required to shop in the store.

The Dr. John Archer Library houses the University of Regina's entire collections of books, journals, government documents and microforms, comprising 832,000 monographs, pamphlets and periodicals, 585,000 government publication and 913,000 other items in microform. The Dr. John Archer Library provides seating for 760 readers and there are 170 computer workstations with printing access

and full office productivity software for student use on its main floor. It contains listening facilities, recordings, microfilms, and a broad spectrum of scores, collected works and music texts. Library services and collections support the research and information needs of students at the undergraduate and graduate levels, faculty and the community-at-large in the Education and Fine Arts subject areas. The library's collection is comprised of resources in traditional and electronic formats, including print micro format, audio-visual and multimedia, CD-ROM and electronic full-text. Electronic resources are accessible at networked workstations across campus. The Library provides course reserve services, on-site listening facilities, photocopiers, microreaders/printers, laser disk players, and other specialized equipment required to use audio-visual and multimedia resources.

Other resources available in the City of Regina include the Saskatchewan Legislative Library, which holds unique photo-archives and historical sub-collections; the Gabriel Dumont Institute of Metis Studies and Applied Research; the Centre for Franco-Canadian and Francophone Studies; the Canadian Plains Research Centre; as well as other research centres and public archives.

Interdisciplinary Studies in Fine Arts

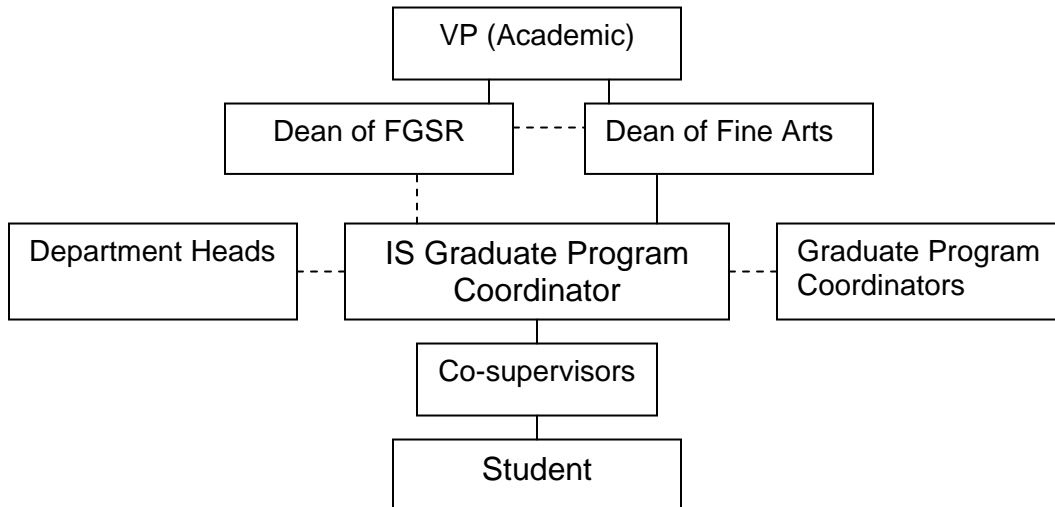
Objectives

Our objectives for the programs in interdisciplinary studies are as follows:

- Foster an environment of interdisciplinarity in Fine Arts which emphasizes areas of examination that are innovative and expand the role of Fine Arts locally, nationally, and internationally
- Attract students who are highly motivated and capable of re-conceiving the role of Fine Arts as a contributing and shaping factor in culture and information/knowledge economies
- Retain qualified students in Saskatchewan, thereby contributing to the cultural and economic advancement of the province
- Prepare students with a training in fine arts practices and issues in preparation for a careers as practising artists, arts professionals and a variety of other career choices

Administration of Program

Structure



Students in Interdisciplinary Studies (IS) in Fine Arts programs are administered exclusively through the policies of IS programs and the University of Regina.

Student:

- as a student, you are registered in the Faculty of Graduate Studies and Research (FGSR) and have chosen concentrations in the Faculty of Fine Arts (and in some cases a non-Fine Arts faculty)

Co-Supervisors:

- Faculty members from each of the student's areas of concentration who have agreed to oversee the student's program, thesis preparation and oral defense.
- all faculty members for these programs are required to be accredited by FGSR

Graduate Program Coordinator:

- oversees the administration of the Interdisciplinary Studies Program
- chairs the Fine Arts Interdisciplinary Studies Graduate Program Committee

Fine Arts Interdisciplinary Studies Graduate Program Committee:

- consists of one graduate-accredited member from each Department, one representative from First Nations University of Canada, one representative from the Faculty of Arts and a student currently enrolled in Interdisciplinary Studies in Fine Arts

- responsible for the following tasks: adjudicating applications for admission; establishing and monitoring a student's program (including semester reviews); approving proposals for the final research project. This committee also determines if any qualifying work is required before a student is admitted to the program as a fully qualified student.

Communication

Students will usually communicate with their co-supervisors as a first point of contact on matters related to the content of their MA/MFA programs. On matters pertaining to the administration of their programs, students will communicate directly with the Graduate Program Coordinator for IS programs.

Program Description

The graduate programs in Interdisciplinary Studies in Fine Arts include a studies-based Master of Arts (MA) and a practice-based Master of Fine Arts (MFA). In both cases, students are required to complete projects which integrate knowledge from two (or three) distinct traditional disciplines, one of which must be a Fine Arts discipline (i.e. Interdisciplinary Studies, Media Production and Studies, Music, Theatre, Visual Arts).

It is the philosophy of our program that traditional skills and specializations are usefully augmented and contextualized by a Fine Arts perspective and a cross-disciplinary approach. As society moves towards information/knowledge economies, cultural and entertainment sectors are rapidly emerging as driving forces in change. In this environment, there is an opportunity to expand the role of the Fine Arts beyond traditional disciplinary boundaries. The graduate programs in Interdisciplinary Studies in the Fine Arts are designed to accommodate students who are motivated to pursue innovative projects in a rigorous intellectual environment that is supported by a flexible framework of coursework and an expansive network of research links to the university community.

Students in Interdisciplinary Studies in Fine Arts may perform research in the Fine Arts through either an MA or MFA program. In the MA program, students concentrate on theoretical, historical, cultural and/or aesthetic elements of art, film, media, music, or theatre, which may be supplemented by combining these with other areas of concentration outside of Fine Arts. Such programs typically require substantial writing, and will culminate in a 50-110 page thesis (The recommended length for theses in Interdisciplinary Studies in Fine Arts is 60-80 pages). In the MFA program, students are actively engaged in producing media or art, creating and/or performing theatre or music. These may be supplemented by combining other areas of concentration outside of Fine Arts. Programs in this area typically culminate in the public exhibition or performance of a body of work and a 30-40 page Critical Engagement Paper.

Programs of Study

Two streams are offered in the Interdisciplinary Studies programs:

Master of Arts - a studies-based program requiring 36 credit hours

	Credit hours
FA 800, FA 801, FA 802	9
12 cr hrs in at least two (but not more than 3) disciplines and at least 9 cr hrs in a studies area	12
FA 901	<u>15</u>
Total	<u>36</u>

Master of Fine Arts - a professional, practice-based program, requiring 60 credit hours

FA 800, FA 801, FA 802	9
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Option 1 – for programs within Fine Arts (i.e. Media Production and Music)

18 - 27 cr hrs of studio/production/performance and 9 – 18 cr hrs in a studies area

OR

Option 2 – for programs combining Fine Arts and non-Fine Arts study area/concentrations (i.e. Theatre and History)

36 cr hrs in at least 2 (but not more than 3) disciplines divided between disciplinary areas

FA 901	<u>15</u>
Total	<u>60</u>

Courses

Planning is the key to successful study in the Interdisciplinary Studies graduate programs. It is strongly advised that students develop and design their programs of study before officially entering their first term to provide an overview of plans and goals. This should be done in consultation with co-supervisors who will play a major role in program design and implementation. The Graduate Program Coordinator will meet with students in the weeks prior to term commencement or shortly thereafter to assist with this process and is available to respond to questions or issues as they arise.

Students in Interdisciplinary Studies in Fine Arts programs are expected to be registered in each and every term of the academic year.

The core courses that anchor Interdisciplinary Studies in Fine Arts programs are FA 800, FA 801 and FA 802. These are typically offered in fall, winter and spring terms respectively. Core seminars will be taken in the first three semesters of study by all full-time students. Part-time students will take core seminars in their first six semesters of study.

Apart from the core courses, students are expected to register in regularly scheduled graduate courses in their areas of interest and research to the extent that this is possible (see Appendix II).

Taking one or two 300-499 level courses in areas of interest and specialization is also possible. The student will meet with the instructor and determine, in consultation, the information required to set up a graduate level course to mirror the undergraduate course (see Appendix I). The student is expected to attend lectures, meet regularly on an individual basis (minimum of 4 times per semester) and do work as negotiated with the instructor. Keep in mind that graduate students are expected to do significantly more work than undergraduate students and are evaluated at the graduate level. Teaching a class is also a possibility but is not a requirement.

The majority of courses taken will be individual classes of 3 or 6 credit hours and directed toward student research interests. These courses will be taken with co-supervisors and other instructors of interest to students. It is critical that students plan early for these classes as they take time to locate instructors, design, plan and timetable. Deciding upon an instructor and co-designing a course dedicated to individual interests is time consuming. In order to avoid late registration fees, please ensure that your courses for the upcoming term are submitted to the appropriate office at least one month prior to the commencement date of classes (i.e. 1 August for fall; 1 December for winter; 1 April for spring/summer).

Courses under Fine Arts (FA, FILM, ART, ARTH, MU, THEA) will be catalogued/scheduled by the Administrative Assistant in the Dean's Office of Fine Arts; any courses outside of Fine Arts must be catalogued/scheduled by the appropriate Department office (ie: Women's Studies).

All Grad courses will be in the 800 series.

The student's MA thesis or MFA project proposal must be accepted by the co-supervisors and the Interdisciplinary Studies Graduate Program Committee before entry into the final 12 credit hours of FA 901. If the proposal has not been accepted by the end of the term following its submission, the student will be Required to Discontinue (RTD). For example, if it does not pass in the fall semester, it must be passed by the end of the winter semester. Typically the thesis/project proposal will be completed in the fall or winter semester of your second year.

The following course descriptions list the three core courses and disciplines that interdisciplinary studies students may use in building their program.

FA 800 Seminar in Interdisciplinary Theory and Criticism I (3)

Seminar exploring and questioning the theory, history and aesthetics of Fine Arts within the broader context of cultural studies, thereby investigating diverse and shifting conceptions of Fine Arts disciplines in relation to other social and cultural forms. The seminar will also address specific issues related to interdisciplinarity.

FA 801 Seminar in Interdisciplinary Theory and Criticism II (3)

Seminar dedicated to a specific and changing theme of importance. Topics depend on the specialization and interests of the instructor.

FA 802 Seminar in Interdisciplinary Theory and Practice (3)

Seminar/studio course situating, analyzing and producing interactive media and performance. Theoretical, socio-cultural, historical and political contexts of interactive media and performance will be explored.

FA 810 AA-ZZ Selected Topics in Fine Arts (Variable Credit 3-6)

Seminar course examining selected topics in the Fine Arts.

FA 890-897 AA-ZZ Directed Reading in Fine Arts (Variable Credit 3-6)

Directed study in Fine Arts under the supervision of a faculty member.

FA 901 Research (15)

Thesis, Exhibition, Production, or Performance

ARTH 810 AA-ZZ Selected Topics in Art History (Variable credit 3-6)

Seminar course examining selected topics in Art History.

ARTH 890 AA-ZZ Directed Reading in Art History (Variable credit 3-6)

Directed study in Art History under the supervision of a faculty member.

FILM 810 AA-ZZ Selected Topics in Film Studies (Variable credit 3-6)

Seminar course examining selected topics in Film Studies.

FILM 820 AA-ZZ Selected Topics in Film Production (Variable credit 3-6)

Seminar course or project examining selected topics in Film Production.

FILM 890 AA-ZZ Directed Reading in Film (Variable credit 3-6)

Directed study in Film under the supervision of a faculty member.

THEA 810 AA-ZZ Selected Topics in Theatre Studies (Variable credit 3-6)

Seminar course examining selected topics in Theatre Studies.

THEA 820 AA-ZZ Selected Topics in Theatre Production (Variable credit 3-6)
Seminar course or project examining selected topics in Theatre Production.

THEA 890 AA-ZZ Directed Reading in Theatre (Variable credit 3-6)
Directed study in Theatre under the supervision of a faculty member.

Additional graduate-level courses are provided by the Department of Music and Department of Visual Arts

See Appendix I: Instructions for Setting Up Courses and Appendix II: List of Catalogued Courses.

Residency Requirements

Although there are no residency requirements at the Master's level, students must be resident during the semesters in which they are taking FA 800, FA 801 and FA 802.

Continuation of Program

Students will undergo an internal review of progress in the fall and winter semesters. Two consecutive failed reviews will result in a Required to Discontinue (RTD) from Graduate Studies.

The student's MA thesis or MFA project proposal must be accepted by the co-supervisors and the Interdisciplinary Studies Graduate Program Committee before entry into the final 12 credit hours of FA 901. If the proposal has not been accepted by the end of the term following its submission, the student will be Required to Discontinue (RTD). For example, if it does not pass in the fall semester, it must be passed by the end of the winter semester.

FGSR Annual Progress Report

MA students and those holding national scholarships will complete an FGSR Annual Progress Report (<http://www.uregina.ca/gradstudies/forms/index.shtml>). This form requires input from co-supervisors and is submitted to FGSR by 1 September each year.

Graduation Requirements

All work toward the degree must be completed within five years.

Master of Arts: Students are required to write a thesis and successfully complete an oral examination on the thesis.

Master of Fine Arts: Students are required to present a media work/production/performance/exhibition; write a Critical Engagement Paper; and successfully complete an oral examination on the project and the Critical Engagement Paper.

See Appendix V – Defense Procedures MA/MFA in Interdisciplinary Studies Fine Arts

Appendices

Appendix I: Instructions for Setting Up Courses

The type and areas of studies for your courses will be determined in consultation with your Co-Supervisors and the Interdisciplinary Studies Coordinator. A number of courses that have already been set up could fit your degree requirements (see Appendix II). If none of these courses fit the particular subject required for the student a new course will be set up. The following steps must be taken to have a course catalogued and scheduled.

1. Approach the faculty member with whom you wish to take a course.
2. If there is a course already in the system (see Appendix II) that would work for your particular course interests, then the course would just have to be scheduled. The scheduling of the Fine Arts areas of study for IS students is done by the Administrative Assistant in the Fine Arts Dean's Office.

The Course Catalog <http://www.uregina.ca/compserv/postcard/> lists the courses currently available through the university. This is *NOT* a list of scheduled classes; rather, it is a list of potential courses that may be scheduled in the term. To find the classes that are scheduled or available for registration, please search the [Class Schedule](#) at https://banner.uregina.ca/prod/sct/bwckschd.p_disp_dyn_sched

3. If a new course is required, the following must be provided by the faculty member:

Course Number and Title

Number of Credit Hours

A 50 word (max) description – this description should be generic in nature so as to allow other grad students to be able to use in their program if the subject matter is applicable.

Intended frequency and duration of meetings for discussion of student's work – (ie: bi-weekly – 2 hours)

Evaluation: Number and Nature of Activities Assigned and the Percentage of Grade Assigned to each (75% of the final grade must be of a nature able to be re-evaluated by an Independent Examiner).

4. Courses under Fine Arts (FA, FILM, ART, ARTH, MU, THEA) will be catalogued/scheduled by the Administrative Assistant in the Fine Arts Dean's Office.

Faculty member e-mails the above information with the student's name to the Administrative Assistant (sheila.hamilton@uregina.ca).

Any courses outside of Fine Arts must be catalogued/scheduled by the appropriate Department office (ie: Women's Studies).

5. All new courses are submitted to Graduate Studies by the Interdisciplinary Studies Coordinator for final approval before being catalogued/scheduled. The complete process of setting up new courses can take a minimum of four weeks. Please make sure that you plan your courses for the next semester to meet the deadlines of 1 August for fall; 1 December for winter; 1 April for spring/summer.

6. Any course that will involve the use of human or animal subjects must have prior approval from the Research Ethics Board before being submitted for approval, catalog or schedule (see Appendix VIII). The Ethics Board approval letter must be e-mailed at the same time as the information requested in point 3 above.

7. For Fine Arts courses, the student will be notified of the CRN so they may register in the course through UR Self-Service.
https://banner.uregina.ca/prod/sct/twbkwbis.P_WWWLogin

8. Note: some courses have variable credit hours. When you register you must indicate the exact number of credit hours for which you have been approved to take the course.

9. Sections of FA 901 are scheduled only when a request has been made to the Interdisciplinary Studies Graduate Program Co-ordinator or the Administrative Assistant in the Fine Arts Dean's Office. This request must come from your co-supervisors.

10. If UR Self-Service registration has been turned off, you must complete a paper registration form and obtain the Interdisciplinary Studies Coordinator's signature as the "Advisor Approval" before handing the form into Graduate Studies to process.

11. Online registration does not prevent you from registering in courses that do not apply to your graduate program or adding inappropriate courses to your academic record. Permission to register in courses outside the prescribed program requires a demonstration of relevance to the program of studies and is subject to the approval of the department/faculty head and the Dean of the FGSR. Permission is to be sought prior to registration in the course. For courses where permission is not sought, FGSR will not entertain inclusion for program credit and such courses will be considered as extra to the program. As well, FGSR will not become involved in a process for adjustment of associated fees etc.

Appendix II: Catalogued Courses

The following courses have been catalogued and are available to be scheduled. If you wish to register in one of the following, you must meet with a faculty member and decide on the applicable course. The Faculty member must e-mail the course code (i.e. FILM 820AX), student's name and the number of credit hours to the Administrative Assistant (sheila.hamilton@uregina.ca).

COURSES WITH FA DESIGNATION

FA 810AA Conducting (3-6)

Seminar in Conducting.

FA 810AB Time-based Art and Linguistics (3-6)

The student will produce a series of artworks that investigate the potential of interdisciplinary practice by combining linguistic methodology with visual art studio practice. The student will interview second language speakers and investigate potential relationships between herself and her subjects/collaborators in the resultant artwork.

FA 890AA Bibliography (3-6)

This course will provide the student with rudimentary foundation in some advanced theoretical texts in the field of culture.

FA 890AB Space/Place: Locating Interdisciplinary Theory and Practice (3-6)

This course investigates multiple theoretical/methodological frameworks focused on ideas of space and place: Bertold Brecht's ideas for revolutionizing his audience will be the beginning continuing with geographical, sociological, literary engagements with space/place and concepts of narrative, performativity, memory. Site specificity and installation art are central foci of the course.

FA 890AC Exploration of Indigenous Constructions in Popular Culture (3-6)

This course examines stereotypical constructions of Indigenous peoples in popular North American culture since contact. The development to such imagery over time has led to constructions that have more to do with mainstream notions of the other than Indigenous images.

FA 890AD Theoretical Investigations (3-6)

Students will investigate the theoretical and contextual ideas of their thesis project through reading, discussion and writing.

FA 890AE Theorizing Conferences (3-6)

This course will investigate the notion of the "conference" as a performative action. The student will investigate various conference models, calls for proposals and structures, and will ground this exploration in attendance at several conferences, the history the conference and planning a practical event.

FA 890AG Cultural Landscapes (3-6)

This course is an investigation of various forms of space, including but not limited to, landscape representation, urban/city space, the spaces of activism, gendered, classed and post-colonial spaces and representations.

FA 890AH Audience Development in the Cultural Sector (3-6)

The class will focus on the research, development, preparation of a case study and marketing plan; focusing on audience development for a non-profit organization in the cultural sector.

FA 890AI Mapping Illness (3-6)

What does it mean to represent the diseased body? What are the relations between health, illness, Other-ness and deviance in representation? As several interdisciplinary investigations of the body in crisis this course will look at how illness has been represented from the sixteenth century to the present.

COURSES WITH ART DESIGNATION

COURSES THAT HAVE BEEN ESTABLISHED FOR PREVIOUS INTERDISCIPLINARY STUDIES STUDENTS

ART 890AJ Site Specific Practices (3-6)

This studio course is an investigation of site specific interventionist practices through research (interviews with producers and presenters) and practice (development and documentation of site specific/interventionist project).

ART 890AK net.art Practices (3-6)

This studio course is an investigation of net based contemporary art practices through research and practical exploration (developing and creating a net.art project).

ART 890AM Sculpture/Video Installation (3-6)

A studio-based class examining installation practice as it pertains to sculpture and video. Classes will be spent analyzing presented work and critique through discussion.

ART 890AN Drawing (3-6)

The student will be involved in studio production in the area of drawing. Research outside the studio will be on themes of immigration, migration and distance as it pertains to both physical and psychological space.

ART 890AQ Synchronize Video Installation (3-6)

This course is an exploration of synchronized video using the KPC 2 synchronization unit. The student will create a maximum of four channel DVD video installations exploring the possibilities of this unit. Proposal and statement documents will be required which should reflect research into aspects of video installation.

COURSES WITH ARTH DESIGNATION

ARTH 810AA-ZZ Selected Topics in Art History (3-6)

No courses have been established under this particular heading.

ARTH 890AA Migrating Practice (3-6)

This course will interrogate the theoretical notion of migration in relation to practise in three specific domains: literature, theory and art. We will locate migration theory by examining a novel and two short stories; four contemporary art exhibitions; and two works dealing with migration as a theoretical foundation.

ARTH 890AB Collecting in Context (3-6)

This course examines ways in which museums display art, how institutions think and to what extent collections have impacted on national and local identity. Topics and case studies will allow for consideration of concepts including public and private ownership, the state and the individual, antiquarianism, custodianship and provenance.

ARTH 890AC Preliminary Corpus Definition (3-6)

For the course the student will define the preliminary corpus of the thesis project in terms of content, theory, and methodology.

ARTH 890AD Landmark Texts in Post-Colonial Theory (3-6)

An investigation of major theoretical works in post-colonial theory, including texts by Edward Said, Homi Bhabha and Gayatri Spivak and others.

ARTH 890AE Studies in the History of Virtual Art (3-6)

This course will examine the history of virtual art and its role in the larger scheme of art in the early part of this century. Consisting of reading, oral discussions and writings, the student will examine the art historical traditions of virtual art.

COURSES WITH FILM DESIGNATION

MEDIA STUDIES COURSES

FILM 810AA Gender, Identity, Class & Race (3-6)

The student will investigate the subversive construction of gender identity, class and race in the Canadian and American maternal melodrama by comparing and contrasting key films in terms of character behaviour, narrative construction and closure.

FILM 810AB Traditions in Film Narrative (3-6)

This course will examine a wide range of narrative styles in film. Drawing on close readings of narrative and aesthetic strategies, the course will focus on how narrative structure of films create meaning.

FILM 810AC Masculinities in Arts (3-6)

This course will investigate interdisciplinary questions of representation of masculine identity in visual arts, performance art, and popular film through such artists and works as Don Falvin, Don Smith, Spalding Gray, Paul Couillard and Ed Johnson's series "Diormama", High Fidelity (Stephen Frears, 2000) and e The Good, The Bad and The Ugly (Sergio Leone, 1966)

FILM 810AD Media Aesthetics (3-6)

This course is intended to allow the student to examine aesthetic properties of a variety of film and media genres.

FILM 810AE Spatial Cognitions in New Media (3-6)

This course is intended for the student to examine theoretical constructions of spatial cognitions through a variety of new media texts and art forms.

FILM 810AF Traditions in Ethnographic Documentary (3-6)

This course will investigate the documentary genre and its relationship to fiction, its historical origins, its modes, and its cultural contexts, with a specific focus on ethnographic documentary history and practice. Readings in ethnographic documentary and postcolonial theory and methodology will provide the framework of inquiry.

FILM 810AG Movements - Contemporary Documentary (3-6)

This course will investigate the documentary genre and its relationship to fiction, its historical origins, its modes, and its cultural contexts, with special focus on the actuality and reality movements in contemporary documentary. Readings in these movements will provide the framework of inquiry.

FILM 810AH Cultural Identities (3-6)

This course will investigate how cultural identities are constructed in national media. A variety of media forms and texts will be investigated including film, television and new media.

FILM 810AI Internet Impact on Social Movement (3-6)

This course examines the impact of the Internet on social movements and its capacity as a global network of dissent and protest. Websites of labour unions, feminist organizations, anti-globalization networks, etc., will be examined. Instruction will be theoretical and practical, with an emphasis on working examples.

FILM 810AJ Authorship and Genre Theories (3-6)

Two of the most influential interpretive strategies in contemporary film culture are auteurism and genre. This course will compare and contrast these two approaches in terms of their aesthetic, semiotic and socio-economic implications, including the phenomenon of media convergence.

FILM 810AK Traditions in Avant-garde Film (3-6)

The avant-garde film's alternative techniques, themes, modes of production, and audiences will be examined in terms of their impact on autobiographical approaches to new media narrative and aesthetics and human-centered web design.

FILM 810AL Theories of Authorship (3-6)

Auteurism is a complex topic because it involves intersecting and contradictory discourses about normative aesthetics, theories of meaning and commercial concerns. The purpose of this course will be to discuss the theoretical assumptions underlying the auteur approach to studying and interpreting films.

FILM 810AM Document the Self in New Media (3-6)

This course will investigate the discourses of the self through the documentary potential of new media and digital art with a focus on the new subject position of the "avatra". Questions to be pursued include the relationship of traditional modes of and approaches to documentary filmmaking to new media forms.

FILM 810AN Identities in a Global Context (3-6)

This course will investigate questions of personal identity and subjectivity in a global context, drawing on contemporary readings in identity formation as it relates to the diaspora, hybridity, flaneurie, space, heterotopia, and dialogism.

FILM 810AO Aboriginal Film Studies (3-6)

This course is a critical study of the evolving role of first nations people within mainstream and alternative cinema. Looking at historical Hollywood cinema, contemporary revisionist Hollywood cinema, Canadian narrative and documentary cinema and alternative cinemas, the evolving images and roles of North American Aboriginal peoples will be discussed.

FILM 810AP Memory – Contemporary Film & Cultural (3-6)

This course will focus on the concept of memory and emotion in contemporary culture with a focus on our experiences of forgetting in a memory-based technological environment. The method of approach will be through close analyses of contemporary films and novels.

FILM 810AQ Myth and the Prairie Gothic (3-6)

This course will provide a critical overview of the mythology of the prairie gothic in Canadian films studies with a focus on the aesthetics of hybridity.

FILM 810AR Explorations in the Mother/Daughter Bond (3-6)

This course explores the issue of the mother/daughter bond as represented in film, video and visual art from the perspective of contemporary psychoanalytic and feminist thinking on the origins of gendered subjectivity and intersubjectivity.

COURSES WITH FILM DESIGNATION

MEDIA PRODUCTION COURSES

FILM 820AA Film Producing (3-6)

Will include two projects on documentary and drama development. Assignments will include research into funding agencies, an inclass "pitch" session for the student to present their project and a final written proposal and budget for the proposed project which could be submitted to Telefilm.

FILM 820AB Soundscape Creation (3-6)

This course is designed to develop, train and engage in an artform of multichannel, multidimensional soundscapes. The main emphasis will always be on the creative potentials and outcomes of working with the artform. The direction and application of these outcomes will be focused on the particular needs of the graduate student thesis project.

FILM 820AC Fundamentals & Explorations (3-6)

This course will examine the aesthetic conventions of the three primary cinematic genres, drama, documentary, and experimental. Screenings, artistic discussion, practical production strategies will be studied with tools necessary for cinematic creation, namely camera, lights, sound recorder and image/audio editing.

FILM 820AD Film and Video Fundamentals II (3-6)

This course will examine the aesthetic conventions of photography, animation, and optical printing in relationship to film and video production. Screenings, artistic discussion, and practical production strategies will be studied hand-in-hand with the tools necessary for cinematic creation. The three disciplines of static image gathering will be explored.

FILM 820AE Fundamental – Doc/Video Creation (3-6)

This course will examine aesthetic and technical strategies in documentary and video creation. Screenings, artistic and aesthetic discussion and critique, practical production strategies will be conducted in conjunction with hands-on study of tools necessary for creation.

FILM 820AF Narrative Production Technique (3-6)

Within this course, the student will explore a variety of stylistic approaches to narrative cinema ranging from silent cinema through montage, surrealism classic Hollywood and cinema verite.

FILM 820AG Multi-Media Design (3-6)

The course will encompass multi-channel audio soundscape and interactive design. The student will expand both knowledge and skills in multi-channel audio soundscape creation and explore software which can be purposed in facilitating human interaction within a digital media environment.

FILM 820AH Screenwriting-Alternative Cinema (3-6)

In this course, the student will explore traditional and non-traditional screenwriting practises as they relate to alternative cinema. Sections of writing created during the course will be tested as a multi-video camera experimental.

FILM 820AI Cinema Surround Sound Mixing (3-6)

This course will encompass analysis of exiting surround sound mixes for pictures; creation of sound design for a thesis project, through surround sound design analysis and practise, through study and practical development of knowledge and skills in multichannel audio soundscape creation for cinema.

FILM 820AJ Production Management (3-6)

The course will develop the student's understanding of the logistical requirements of a dramatic feature film production, including the development of a detailed production schedule and budget.

FILM 820AK Mediated Sound (3-6)

Mediated Sound investigates the creative use of sound through theory; method and practice in music, visual art, cinema, media art and dramatic art; from historical and contemporary perspectives. Course work is devoted to creative exercises, assignments and research in the creation and exploration of sonic artforms.

FILM 820AL Intro Audio for the Web (3-6)

This course will introduce the creative application of sound through theory, method and practise for web-based artwork. Knowledge about audio as an artform and technical form will be developed through assignments. Course work includes creative exercises, reading assignments and research concerning sound for the web.

FILM 820AM FV Editing & Post-Production (3-6)

This course will examine the aesthetic conventions of film and video editing, putting a selection of theoretical approaches into practice. Projects will be designed to test the ability to shape media material using a variety of editing traditions. It will also look at the relative effectiveness of these strategies at conveying ideas to an audience.

FILM 820AN Thought & Discourse-Screenplay (3-6)

A production course designed to explore how critical and dialogic discourse can be incorporated into screenwriting. The student is required to develop and integrate specific ideological positions into an original step treatment for a feature-length screenplay and interrogate how these positions affect the plot, character and spectacle within the screenplay.

FILM 820AO Method/Procedure-Experimental Media (3-6)

The purpose of this course is to engage in the creation of a diverse range film and video making as an experimental form. Projects are structured to give each student experience with and appreciation for the range and the history of experimentation within media production.

FILM 820AP Foundation of Screenplay (3-6)

The course explores the practical application of screenwriting theory. Focusing on plot, character, ideology and dialogue as a means of artistic expression, the course will focus on the writing of a feature-length screenplay and a comparative analysis of key screenwriting theorists.

FILM 820AQ Interactive Audio/Artforms (3-6)

This course is designed to develop the artforms of multichannel soundscapes and interactive video to creation installation art. MAX/MSP software will be utilized to generate interactive programs for the installation. The direction of the outcomes will be focused on needs particular to the thesis project.

FILM 820AR Interactive Audio/Video Install (3-6)

This course is designed to develop the artform of interactive installation art. Technologies and software will be utilized to generate interactivity for this installation series, with a special emphasis on audio.

FILM 820AS Photography (3-6)

This course will cover a large range of photography techniques and aesthetic practices ranging from landscape to portraiture to photojournalistic approaches.

FILM 820AT Photography as Storytelling (3-6)

This course explores photographic and digital imaging techniques to expand upon the scope of storytelling. The student will create character and mood as related to storytelling by focusing on the relationship between photographic process and content. Image psychology, subtext, and sequencing will be key factors in this examination of photography.

FILM 820AU Animation (3-6)

This course is to engage in the creation of a diverse range of animation techniques. Traditional and computer-based approaches will be viewed and workshopped. Critical discourse of animation will also be discussed. Projects are structured to develop experience and appreciation for the range and history of animation.

FILM 820AV Field Work and Synthesis (3-6)

This is a production course that will include a trip to shoot footage, perform interviews and write production journal for the first half. In the second half, the student will continue to work on the film footage and write up her research in the form of a research paper.

FILM 820AW Advanced Documentary Development (3-6)

This course will supervise the research and development phases of a documentary film. The course will focus on the practical aspects of documentary research, development and production as well as the theoretical and historical aspects of the documentary.

FILM 820AX Organize/Coordinate Filmmaking (3-6)

This course builds organization and coordination skills for filmmaking through focus on three specific projects: organization of a variety of material for student's project documentary, coordination of the programme and publicity materials for a local film festival, and production of the recording of a panel discussion.

COURSES WITH FILM DESIGNATION

COURSES THAT FALL UNDER EITHER STUDIES OR PRODUCTION

FILM 890AA Digital Characterization (3-6)

This course will focus on strategies for creating effective characterization in hypertext.

FILM 890AB Contemporary Film Semiology (3-6)

This course will survey the various theoretical approaches developed by film semiologists since the publication of Christian Metz "Langage et cinema" in 1971, and also to explore film semiology beyond what is included in the undergraduate course on film theory.

FILM 890AC Semiological Film Analysis (3-6)

The goal of this course is to examine the scientific usefulness of critical tools developed by semiology for the textual analysis of film. The fortnightly readings will be complemented by an applied exercise, whereby another film will be analyzed following the method proposed by each article.

FILM 890AD Interactive Cinema (3-6)

Through an analysis of aesthetic and narrative structures of chosen interactive films, the student will explore how these texts have pushed the boundaries of established film theory and will produce an interactive screenplay.

FILM 890AE Critical Approaches to Memory (3-6)

Critical approaches to memory is an interdisciplinary course dedicated to the investigation of concepts of memory in theory and production.

COURSES WITH THEA DESIGNATION

THEATRE STUDIES COURSES

THEA 810AA Spatiality in Art/Performance (3-6)

This course will examine the transition of contemporary art and theatre practice, from mid-century to the present, into a conjoined performance strategy favouring process over form and found space over conventional exhibition/presentation venues. Issues surrounding performance based disciplines and diverse media practices.

THEA 810AB Memory, Narrative and Identity (3-6)

Through a selection of readings, this course will examine some current theory surrounding memory, narrativity and the construction of identity in an attempt to develop a critical framework for the student's practical work located in the interstices of these tropes.

THEA 810AC Historical Approaches to Theatre (3-6)

This course will enable the student to explore a variety of historical theories, methodologies and approaches to theatre within the context of a variety of historical periods and plays. The application of these approaches more broadly within the context of performance studies and cultural studies will also be considered.

THEA 810AD Marketing, Publicity and Audience Development for Non-Profit Theatre (3-6)

Working with non-profit theatre companies, the student will gather data, investigate practice and develop marketing and publicity strategies.

THEA 810AE Literature of Disability and Performance (3-6)

In this course the student will, through assigned readings and critical writing, research and develop an understanding of the language and current issues related to disability and performance. This course will assist the student in building a bibliography related to the MA/MFA thesis.

COURSES WITH THEA DESIGNATION

THEATRE PRODUCTION COURSES

THEA 820AA Music Director (3-6)

To compose the underscore and serve as musical director for the Theatre Department's production of Piper by Colleen Murphy.

THEA 820AB 20th Century Scenography (3-6)

This course will examine the literature of scenography both from a practical and a theoretical point of view, with special attention given to the latter part of the twentieth century.

THEA 820AC Advanced Lighting Design (3-6)

This course is an advanced seminar in theatrical lighting design. Both research and practical components of lighting design will be explored.

THEA 820AD Lighting Design-Practical Applications (3-6)

This course will require the student to serve as the Assistant Lighting Designer and Computer Operator for the production: EOS-The Dream of Nicholas Flood Davin. Responsible for the

execution of lighting design, hang/focus, cueing, running lighting, notes and the required paperwork and schedules.

THEA 820AE Advanced Problems in Lighting (3-6)

This course is an examination of the aesthetics and practices of lighting design. It examines the practical requirements of using VectorWorks to draft a lighting plot as well as examining the aesthetic theories surrounding the role of light in contemporary theatre. The class will lay the practical and aesthetic foundation for a portion of the student's graduating practicum.

THEA 820AF Advanced Costume Design – Film (3-6)

This course will require the student to undertake activities in research, design and implementation of costumes for a feature length film.

THEA 820AG Projects in Dramaturgy (3-6)

In this directed study course, students will undertake creative dramaturgical projects while examining the relevant theoretical and methodological foundations of dramaturgical practice.

THEA 820AH Projects in Dramaturgy 2 (3-6)

In this directed study course, students will continue work on the dramatic script developed in THEA 820AG through writing and research projects, as well as workshops with actors, while continuing to examine relevant theoretical and methodological foundations of dramaturgical practice.

THEA 820AI Directing Actors for the Camera (3-6)

In this directed studies course, students will study theoretical and practical aspects of directing actors for camera through workshops, and will then direct on-camera scenes for a dramatic feature film using these principles.

THEA 820AJ Character Creation in Acting (3-6)

The exploration and development of character for the actor/performer using specific psychological and physical techniques inspired by Constantine Stanislavski.

Appendix III: Review of Student Progress

Students will be reviewed at the end of the fall and winter semesters in each term in which they are registered. You will be notified by e-mail about the dates and sign up process. Please do not make travel plans until the review date has been set.

Reviews must include the following: co-supervisors, instructors of current courses; Graduate Program Coordinators from area concentrations and Interdisciplinary Studies. Students may also appoint a note taker.

Review Guidelines

Students will do a twenty-minute presentation outlining the research and work completed during the term. Presentations must include: visual presentation of new work and research; context of research; theoretical questions and issues; and proposed trajectory for the next term. Presentations are followed by up to 30 minutes of questions from the reviewers. Following the question period, the reviewers will discuss student progress *in camera*, after which only the co-supervisors and the IS Graduate Program Coordinator will stay to discuss progress with the student.

One failed review will result in a probationary term in which the student must demonstrate the ability to complete their program of study. A letter will be sent to the student, placed in the student's file in the Dean of Fine Arts office and the Dean of FGSR will be notified. A second failed review will result in the student being withdrawn from the Interdisciplinary Studies in Fine Arts program. A letter from the Dean of FGSR will inform the student of their status as Required to Discontinue (RTD).

Additionally, the Faculty of Graduate Studies and Research requires students to complete an annual progress report. This form is available on the FGSR website (<http://www.uregina.ca/gradstudies/forms/index.shtml>) and is due 1 September.

FGSR Annual Progress Report

MA students and those holding national scholarships will complete an FGSR Annual Progress Report (<http://www.uregina.ca/gradstudies/forms/index.shtml>). This form requires input from co-supervisors and is submitted to FGSR by 1 September each year.

Appendix IV: Guidelines for Proposal for Thesis/Project and Thesis or Critical Engagement Paper

Thesis Proposal

When students are prepared to enter the thesis/project portion of their degrees a thesis/project proposal will be written and submitted to co-supervisors. Once they are satisfied with the proposal it will be submitted to the Interdisciplinary Studies Graduate Program Committee for final approval. The proposal will usually be written in semester four or five, but may be written sooner in exceptional cases. The first 3 cr hrs of FA 901 will be used to complete the thesis/project proposal and it must be passed by the end of the subsequent semester if not passed on the first attempt. Failure to complete the proposal within this timeframe will result in being withdrawn from your program of study.

The thesis/project proposal will be a maximum length of 2500 words. It will contain three separate sections. Section I Context of Thesis/Project; Section II Theoretical Framework; Section III Methodological Approaches. Section I will include a description of the thesis/project, outline its broader social contexts and the questions raised/addressed by it. Section II will address the specific theoretical framework and critical resources used in the thesis/project. This section will also explain the interdisciplinarity of the thesis/project. Section III will discuss the ways that you approach the thesis/project and will suggest the possible outcomes of your research or creative practice.

Thesis

Students in the MA program will produce a thesis according to the regulations and guidelines of the Faculty of Graduate Studies and Research. The recommended length for Interdisciplinary Studies theses is 60 – 80 pages (FGSR requirement is 50 -110 pages) and will be guided equally by your co-supervisors.

Critical Engagement Paper

Written by MFA students, the Critical Engagement Paper has a recommended length of 30 – 40 pages with a 50 page maximum. It will normally be an expansion of the project proposal and may include the three sections defined above; however, students are not required to follow this form with the advice of your co-supervisors. All information from the proposal must be presented in the final project. The Critical Engagement Paper will be evaluated as 1/3 of your oral defense and the media work/performance/production/exhibition

Appendix V: Defense Procedures MA/MFA in Interdisciplinary Studies Fine Arts

MA in Interdisciplinary Studies

MA in Interdisciplinary Studies must follow the Thesis Procedures as outlined by the Faculty of Graduate Studies and Research.

Please refer to A GUIDE FOR THE PREPARATION OF GRADUATE THESES located at <http://www.uregina.ca/gradstudies/publications/Thesis%20Guide.pdf>

The title page of the thesis must list the concentrations studied. (see sample of title page on page 21)

All documentation for MA in Interdisciplinary Studies will be completed by the Interdisciplinary Studies Coordinator and/or Administrative Assistant in the Dean of Fine Arts Office.

MFA in Interdisciplinary Studies

All documentation for MFA in Interdisciplinary Studies will be completed by the Interdisciplinary Studies Coordinator and/or Administrative Assistant in the Dean of Fine Arts Office.

Students are required to do the following in order to meet their degree requirements:

1. Submit a written Critical Engagement Paper

The title page of the Critical Engagement Paper must list the concentrations of study (see sample of title page on page 22).

A Critical Engagement Paper of 30 – 40 pages (double spaced) consists of the following: the description, critical context, interdisciplinary nature and theoretical/methodological approaches of the project.

Weighting of the Critical Engagement Paper is 1/3 of defense evaluation.

2. The co-supervisors in consultation with the Interdisciplinary Studies Coordinator will strike an examining committee once the student's project is deemed ready for defense by the co-supervisors. The committee must consist of one representative from each of the student's concentrations.
3. The required Supervisory Committee Release Form must be signed once the Examining Committee has deemed the project ready for defense. Materials are then submitted to FGSR by the Interdisciplinary Studies

Coordinator. The student must supply the Critical Engagement Paper and media work or documentation for the Examining Committee and the External Examiner to the Interdisciplinary Studies Coordinator, Faculty of Fine Arts, Dean's Office, RC 269.

4. Present media work/performance/production/exhibition or other approved form.

For example: if the final project is a film – the student might wish to have it screened in the University Theatre or at Rainbow Cinema; if the final project is a performance such as an opera – the student might decide to use the University Theatre; if the final project is an exhibition the student might decide to present at the MacKenzie Art Gallery, the 5th Parallel Gallery or another venue.

Weighting of the media work/performance/production/exhibition is 2/3 of defense evaluation.

5. Undertake an oral defense of the thesis project.
6. Upon successful completion of the oral examination, students must submit the following to the Interdisciplinary Studies Coordinator, Faculty of Fine Arts:

Two copies of the final media work/performance/production/exhibition or documentation on appropriate media (i.e. DVD/CD-ROM).

Two paper copies of the final Critical Engagement Paper.

**Sample of Title Page for MA
in Interdisciplinary Studies – Fine Arts**

RAPING POCAHONTAS:
HISTORY, TERRITORY AND EKPHRASIS IN THE
REPRESENTATION OF AN INDIGENOUS GIRL

A Thesis

Submitted to the Faculty of Graduate Studies and Research

In Partial Fulfillment of the Requirements

For the Degree of

Master of Arts

in Interdisciplinary Studies

(list concentrations) Media Production & Studies and Indian Art

University of Regina

by

Student's Name

Regina, Saskatchewan

Month and Year of submission of final copy

Copyright 2004, Student's Name

(As an alternative to the copyright symbol, a statement such as the following may be used – “The author claims copyright. Use shall not be made of the material contained herein without proper acknowledgement, as indicated on the following page.”)

**Sample of Critical Engagement Paper Title Page for MFA
in Interdisciplinary Studies – Fine Arts**

WILLIAM WALTON'S *THE BEAR*:
A UNIFICATION OF
LIGHTING DESIGN AND CONDUCTING
IN THE PRODUCTION OF A CHAMBER OPERA

A Critical Engagement Paper
Submitted to the Faculty of Graduate Studies and Research
In Partial Fulfillment of the Requirements

For the Degree of
Master of Fine Arts
in Interdisciplinary Studies
(*list concentrations*) Music and Theatre

University of Regina

by

Student's Name

Regina, Saskatchewan

Month and Year of submission of final copy

Copyright 2004, Student's Name

(As an alternative to the copyright symbol, a statement such as the following may be used – “The author claims copyright. Use shall not be made of the material contained herein without proper acknowledgement, as indicated on the following page.”)

Procedure for the Oral Defense of the Master of Fine Arts in Interdisciplinary Studies

The following is the procedure for conducting an oral defense:

The Chair introduces the candidate and all members of the Examining Committee, and outlines the examination procedures.

The candidate will provide a 15 minute overview of the thesis project and the Critical Engagement Paper. The overview describes the thesis project, critical context of the project, interdisciplinary nature of project and methodological approaches. No questions are allowed at this time.

The co-supervisors will be asked if the candidate has omitted any major points in the overview.

The External Examiner, who is expected to have the longest single period of questioning, will begin the examination. This portion of the examination takes a maximum of 60 minutes. The External Examiner is expected to address major matters of importance in the thesis project, leaving non-substantive matters such as concerns about style, typographical errors, spelling, etc. for subsequent action from the supervisory committee.

The other members of the examining committee then question the candidate. The co-supervisors are the last examiners. The Chair will ensure that a faculty seminar does not develop, although some discussion will be allowed to clarify points.

After the first round of questioning is complete, the Chair will invite further questions. When the second round of questions is completed, the candidate and all individuals who are not members of the examining committee will leave the room. The candidate will wait nearby while deliberations of the committee takes place.

The examining committee discusses the thesis project. The Chair polls the committee, beginning with the External Examiner and indicates the responses in three categories.

The vote of the Examining Committee is that:

The Media Work/Performance/Production/Exhibition, etc:

_____ Passes

_____ Fails -- *****If the media work/performance/production/exhibition, etc. fails, it is not possible to pass the defense***

The Critical Engagement Paper:

- Passes without revision
- Passes with minor revision
- Passes with substantial revision
- Must be rewritten and redefended
- Fails -- *****If the Critical Engagement Paper fails, it is not possible to pass the defense***

The Defense:

- Passes
- Fails and may be repeated
- Fails

The committee must provide the candidate with clear written instructions that reflect the discussions of the committee about any revisions to the Critical Engagement Paper. The revisions must be forwarded to FGSR before the end of the semester immediately following the defense.

If the media work/performance/production/exhibition, etc. fails, it is not possible to pass the defense. If the Critical Engagement Paper fails it is not possible to pass the defense. If the Critical Engagement Paper and/or defense are required to be re-written and re-defended, each member of the examining committee will provide a brief rationale to the Interdisciplinary Studies Co-ordinator, Faculty of Fine Arts who will forward the statements to the Associate Dean of FGSR. The Interdisciplinary Studies Co-ordinator and the FGSR Associate Dean will meet to discuss the issues.

If the media work/performance/production/exhibitor/paper/defense fails, which would constitute an exceptional situation given the authorization to go to defense, the Associate Dean of FGSR will request information from relevant parties to determine whether the student is to be given an opportunity to revise and resubmit for defense.

Appendix VI: Scholarships and Awards

Following is a list of Scholarships and Awards available to Interdisciplinary Studies students. Please check the following website for the complete information on the scholarships listed and application process.

<http://www.uregina.ca/gradstudies/scholarships/index.shtml>

Applications for the following are to be delivered to the Dean's Office, Faculty of Fine Arts by the due date stated

Doris and W.A. Riddell Graduate Scholarship

February 1st to the Dean's Office, Faculty of Fine Arts

Faculty of Graduate Studies & Research Graduate Teaching Fellowships (TF) and Graduate Teaching Assistantships (TA)

February 28 for Spring/Summer; June 15 for Fall/Winter

Graduate Centennial Merit Scholarship

Fall semester - April 1; Winter semester - December 1

Graduate Student Travel Award

March 1; July 1; November 1

Graduate Students' Association (GSA) Graduate Student Travel Award

March 15

Interdisciplinary Studies Travel Award

April 15th

TD Bank Financial Group Internships 2008

February 28/29

SSHRC-CGS – Master's Scholarship

November 15th

Please check <http://www.uregina.ca/gradstudies/scholarships/index.shtml> for the instructions to apply for the following:

Nathalie Des Rosiers Audacity of Imagination Award

January 27th

Shastri Student Excellence Awards

November 1st

Appendix VII: Past and Present Students

Graduates of Interdisciplinary Studies in Fine Arts

Vernon Slipetz

MFA in Interdisciplinary Studies – Music and Theatre

Performance Thesis: William Walton's *The Bear*: A Unification of Lighting Design and Conducting in the Production of the Chamber Opera

Co-Supervisors: Kathryn Laurin, Wes D. Pearce

Fall 2004

Kenneth Bell

MA in Interdisciplinary Studies – Film & Video and Journalism

Thesis: *Constructed Reality in Television News and Its Effect upon Representation and Credibility*

Co-Supervisors: Christine Ramsay,

Winter 2007

Fazail Lutfi

MFA in Interdisciplinary Studies – Visual Arts and Media Production & Studies

Production Thesis: *Once Upon a Place...Eye Spied with My Little 'I's*

Co-Supervisors: Rachelle Knowles, Gerald Saul

Winter 2007

Rafael Sacramento

MA in Interdisciplinary Studies – Media Production & Studies and Anthropology

Thesis: *Styles of Ethnographic Film and Associated Ethical Issues*

Co-Supervisors: Christine Ramsay, Carlos Londono Sulkin

Winter 2007

Bridget Keating

MA in Interdisciplinary Studies – Media Production & Studies and Indian Art

Thesis: *Raping Pocahontas: History, Territory and Ekphrasis in the Representation of an Indigenous Girl*

Co-Supervisors: Randal Rogers, Carmen Robertson

Winter 2008

Current Students of Interdisciplinary Studies in Fine Arts

Loretta Paoli

MFA in Interdisciplinary Studies – Visual Arts and Linguistics

Co-Supervisors: Ruth Chambers, Brent Galloway

Chrystene Ells

MFA in Interdisciplinary Studies – Theatre, Media Production and Visual Arts

Co-Supervisors: Mary Blackstone, Gerald Saul, Leesa Streifler

Janine Windolph

MFA in Interdisciplinary Studies – Media Production and Indian Studies

Co-Supervisors: Gerald Saul, Carmen Robertson

Daniel Matthews

MA in Interdisciplinary Studies – Media Studies and Philosophy

Co-Supervisors: Christine Ramsay, Robert Piercey

Seema Goel

MASc – Interdisciplinary Studies and Engineering

Co-Supervisors: Randal Rogers, Dena McMartin

Krista Baliko

MA in Interdisciplinary Studies – Interdisciplinary Studies and Media Studies

Co-Supervisors: Randal Rogers, Charity Marsh

Regena Marler

MA in Interdisciplinary Studies – Media Studies and Theatre

Co-Supervisors: Christine Ramsay, Kathleen Irwin

Phillip Ollenberg

MA in Interdisciplinary Studies – Theatre and Business Administration

Co-Supervisors: Kathleen Irwin, Lisa Watson

Katrina Tashlikowich

MFA in Interdisciplinary Studies – Theatre and Education

Co-Supervisors: Kathleen Irwin, Ann Kipling-Brown

Joseph Tremblay

MFA in Interdisciplinary Studies – Media Production and English

Co-Supervisors: Charity Marsh, Lynn Wells

Appendix VIII: Resources

Following are some very important links and resources that you should be familiar with.

Faculty of Graduate Studies & Research

online Calendar – considered the official document for all policies and procedures of FGSR

<http://www.uregina.ca/gradstudies/calendar/index.shtml>

Mentorship Handbook

http://www.uregina.ca/gradstudies/publications/Mentorship_Handbook.pdf

Important Dates at the University of Regina

covers the period of January 2008 – December 2010

http://www.uregina.ca/compserv/postcard/academic_schedule.shtml

UR Self-Serve for Graduate Students

<http://www.uregina.ca/gradstudies/main/webregistration.shtml>

Follow instructions and using the following website:

<http://www.uregina.ca/compserv/postcard/>

- view the course catalog and/or class schedule
- register/drop classes
- pay tuition and/or other fees
- refund schedule
- print tax forms
- purchase textbooks
- purchase parking pass

Research Services Office

Research Ethics Board Members

<http://www.uregina.ca/research/REB/main.shtml>

Policies <http://www.uregina.ca/research/REB/policies.shtml>

Forms <http://www.uregina.ca/research/REB/forms.shtml>

Booking Spaces at the University

University Theatre and Shu-Box

Contact: Fine Arts Theatre Technicians

Morley Crowle – 585-5648 (morley.crowle@uregina.ca)

or Dwight Daradich - 337-3258 (dwright.daradich@uregina.ca)

Education Auditorium

Contact: Conference Services – 585-5401 or 585-5335

RC 050

Contact: Fine Arts Dean's Office – 585-5557 or 585-5560

If you are planning on using the equipment in this room, you must make arrangements with one of the technicians below for instructions on the use.

Morley Crowle – 585-5648 (morley.crowle@uregina.ca)
or Dwight Daradich - 337-3258 (dwight.daradich@uregina.ca)

Fifth Parallel Gallery

Contact: 585-5541

Dean's Office Staff

Dean's Office
Faculty of Fine Arts
Riddell Centre 269
Fax: 306-585-5544

Sheila Hamilton
Administrative Assistant
E-mail: sheila.hamilton@uregina.ca
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