

# DEPARTMENT OF THEATRE

# UNDERGRADUATE HANDBOOK



## 2024 - 2025



University  
of Regina

*All Good Things Must Begin*, Fall 2023  
Directed by Jennifer Brewin and Designed by Wes D Pearce.  
Photos courtesy of UofR Photography 1

# TABLE OF CONTENTS

<b>THEATRE DEPARTMENT CONTACT INFORMATION</b> .....	<b>4</b>
<b>IMPORTANT DATES</b> .....	<b>5</b>
<b>TANIS, WILLKOMMEN, BIENVENUE, WELCOME!</b> .....	<b>6</b>
<b>A SHORT STORY OF THE PAST</b> .....	<b>7</b>
<b>AN OVERVIEW</b> .....	<b>8</b>
<b>WHO ARE THE PEOPLE IN YOUR NEIGHBOURHOOD?</b> .....	<b>9</b>
<b>THE 2024-25 SEASON</b> .....	<b>12</b>
<b>OTHER HAPPENINGS IN THE THEATRE DEPARTMENT</b> .....	<b>13</b>
<b>THEATRE DEPARTMENT DISTINGUISHED ALUMNI AWARD</b> .....	<b>14</b>
<b>THE THEATRE STUDENTS' ASSOCIATION</b> .....	<b>15</b>
<b>I ACADEMIC PROGRAMING AND REGULATIONS</b> .....	<b>17</b>
1.1 DEGREE PROGRAMS.....	17
1.2 CLASS ATTENDANCE POLICY.....	17
1.3 PERFORMANCE STUDIO REGULATIONS.....	18
1.4 PRODUCTION CLASS REGULATIONS.....	18
<b>II THEATRE PRODUCTIONS</b> .....	<b>18</b>
2.1 PRODUCTION POLICY.....	18
2.2 PRODUCTIONS .....	18
2.3 ALUMNI SHOW .....	18
2.4 TICKETING .....	19
2.5 STRIKES.....	19
<b>III REGISTRATION AND ACADEMIC CONDUCT</b> .....	<b>19</b>
3.1 STUDENT'S RESPONSIBILITY .....	19
3.2 ACADEMIC INTEGRITY AND SUCCESS .....	19
3.3 PLAGIARISM .....	19
<b>IV UR STUDENT AFFAIRS</b> .....	<b>20</b>
4.1 SERVICES FOR STUDENTS WITH DISABILITIES .....	20
4.2 HARASSMENT AND DISCRIMINATION.....	20
4.3 SEXUAL HARASSMENT AND VIOLENCE.....	21
<b>V SCHOLARSHIPS</b> .....	<b>22</b>
5.1 MEDIA, ART, AND PERFORMANCE ENTRANCE AWARD IN THEATRE .....	23
5.2 GENE B. CIUCA MEMORIAL SCHOLARSHIP .....	23
5.3 WASCANA PRECEPTORY NO. 51 KNIGHTS TEMPLAR SCHOLARSHIP.....	23
<b>VI USE OF THEATRE DEPARTMENT FACILITES AND RESOURCES</b> .....	<b>23</b>

6.1 STUDENT LOCKERS .....	23
6.2 BOOKING REHEARSAL ROOMS .....	23
6.3 ACCESS TO THEATRE FACILITIES AFTER HOURS .....	24
6.4 STUDENT USE OF OTHER DEPARTMENT RESOURCES .....	24
6.5 GENERAL SAFETY AND SECURITY .....	24
6.6 POLICY ON SMUDGING.....	25
<b>APPENDICES .....</b>	<b>26</b>
APPENDIX A Program outline for the BFA in Devised Performance and Theatre Creation .....	26
APPENDIX B Program outline for the BA in Theatre and Drama Studies.....	27
APPENDIX C Request to Participate in Outside Engagement Form. ....	28
APPENDIX D Department of Theatre Key Form .....	29
APPENDIX E Photo Release Form .....	30
APPENDIX F Weapons Policy.....	31



**Family, Fairies, Wishes and War: A Showcase of Six Short Plays, Winter 2024**

- Directed by Jonathan Seinen

and Written and Designed by the 2<sup>nd</sup> Year BFA Ensemble with supervision by Wes D Pearce.

Photo by UofR Photography

## THEATRE DEPARTMENT CONTACT INFORMATION

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	Leanne Groeneveld	Campion	306-586-4242 (Ext. 222)	
	William Hales	RC 180.1	306-585-5568	
	Shannon Holmes	RC 272	306-585-2400	
	Wes D Pearce	RC 270	306-585-5571	
	Andrew Manera	RC 180.1	306-585-5568	
	Jonathan Seinen	RC 273	306-585-5265	
	Scenic Technician	Mason Roth	RC 065	306-585-5511
Wardrobe Technician	Cathy Mearns	RC 260.4	306-585-5567	
	Costume Shop	RC 260	306-585-5569	
	C-SET (Centre for Socially Engaged Theatre)	RC 175.2.1	306-337-2539	
	Scene Shop	RC 063	306-585-5563	
	Sessional Office	RC 181	306-585-5564	
	Stage Management Office	RC 070	306-585-5566	
	Student's Lounge Area	RC 170	306-337-2412	
	TSA Office	RC 071	306-585-5514	
	<b>Student Program Office:</b>			
	Academic Program Coordinator	Jennifer Lockwood	RC 267.2	306-585-5576
Administrative Assistant	Elizabeth Dow	RC 267.1	306-585-5570	

**FACEBOOK:** <https://www.facebook.com/TheatreMAP/>

**Theatre Student Association Facebook Link:** <https://www.facebook.com/uofrtsa>

**Instagram:** [uofrtheatre](https://www.instagram.com/uofrtheatre)

**Theatre Students Instagram:** [urtheatrestudents](https://www.instagram.com/urtheatrestudents)

**Twitter:** <https://twitter.com/uofrTSA>

**CAMPUS SECURITY: 306-585-4999**

## IMPORTANT DATES

### FALL 2024

September 2	Labour Day – University Closed
September 4	First Day of Class
September 17	Last Day to Add a Class
September 17	Last Day to Drop a Class – No Record
September 30	National Day for Truth and Reconciliation – No Classes (Most Offices Closed)
October 14	Thanksgiving Day – No Classes (Most Offices Closed)
October 14	Fall Reading Week Start
October 20	Fall Reading Weekend
October 17	Fall 2024 Convocation
November 11	Remembrance Day – No Classes (Most Offices Closed)
November 15	Last Day to Drop a Class – Grade of “W”
December 6	Last Day of Classes
December 9	First Day of Exams Last
December 21	Last Day of Exams
December 24	Faculty & Admin Offices close at 12 NOON
December 24 – 31	Christmas Break – University Closed

**TERM DATES: September 04 – December 21, 2024**

**CLASS DATES: September 04 – December 06, 2024**

**EXAMINATION DATES: Decembers 9 – 21, 2024**

### WINTER 2025

January 1	University Closed
January 2	Faculty & Admin Offices open @ 8:15 am.
January 6	First Day of Class
January 17	Last Day to Add a Class
January 17	Last Day to Drop a Class – No Record
January 31	Last Day to Apply to graduate Spring 2024 Graduation
February 17	Family Day (Monday) (Most Offices Closed)
February 17	Winter Reading Week Start (Monday)
February 23	Winter Reading Weekend
March 31	Last Day to Drop a Class – Grade of “W”
April 18	Good Friday – No Classes (Most Offices Closed)
April 11	Last Day of Classes
April 14	First Day of Exams
April 26	Last Day of Exams

**TERM DATES: January 06 – April 26, 2025**

**CLASS DATES: January 06 – April 11, 2025**

**EXAMINATION DATES: April 14 – 26, 2025**

# Tansi, Willkommen, Bienvenue, Welcome!

Welcome to all new and returning students to the Theatre Department!

We are excited to see so many new faces joining us this year and look forward to seeing our hallways and classrooms animated once again by students for our fall 2024 semester. We have some great initiatives and events planned this year which you can check out on page 13 of this handbook, so be sure to mark your calendars and make yourself available for those events with mandatory attendance. I guarantee they will be no hardship to attend, as many of them feature working professional regional and national theatre artists as well as past alumni.

As we move into the third year of our new theatre programs, we'd like to introduce all of you to some new ideas and requirements for students. We will be implementing a system whereby each student must commit to 10 hours per semester in the department. This can be crewing backstage, helping in the scene shop or costume shop, volunteering for front of house, or assistant stage managing our first-year cabaret or second-year fringe festival production. This kind of support will introduce you to different aspects of theatre production and administration that you might not have previously considered and helps to introduce and support students between our first, second, and third-year cohorts. We like to work as a team in the Theatre Department, and sincerely encourage your participation. The best way to learn and meet people is to get involved, and this is one way we can encourage greater learning and community building in our department.

Our welcome lunch and workshop is on **Friday September 6th between 12 – 4 pm**. This event is equal parts fun and information-gathering, so be sure to join us. We will be introducing the first, second, and third-year cohorts to each other, playing theatre games, and offering a workshop to kick-start the 2024/25 academic year in a good way – and of course there will be food!

If you are new to the Theatre Department and the University of Regina, a very special welcome to you. Your first year can be confusing, stressful, and a little terrifying – the best antidote for this is to find your academic “home” where you feel you belong and have the support to be successful in your academic journey. You will find that here in the Theatre Department. Your professors are all accessible and welcome the opportunity to help you with any support you might need in the coming year. You'll also find the Theatre Student's Association to be a welcoming and active student-lead organization, so the best advice we can give you is to jump in with both feet and get involved in any (or all!) of our theatre events and workshops.

Welcome home,

**Kathryn Bracht,**  
**Professor and Department Head,**  
**Theatre, MAP**

## A SHORT STORY OF THE PAST by Wes D Pearce

Before there was now there was then and as Mother from *Ragtime* sings, “You can never go back to before”. Aspects of performance had been an important part of Regina College from whence the University of Regina eventually emerged. In 1967 the University of Regina Theatre Department, although known as the University of Saskatchewan Drama Department (Regina Campus), was formed under the leadership of Eric Salmon. The department first produced plays in Darke Hall which is situated on the College Avenue campus. In 1969 the department moved into the Normal School, later known as the Fine Arts Building (one of the most haunted buildings in Regina and in the early 2000s it became the sound stage). Shortly after, the building was renovated to include a 212- seat open end stage, an 88-seat black box (arena theatre), scenery and costume shops and rehearsal/acting studios.

Back in the day the department offered a three-year Bachelor of Arts and a four-year Bachelor of Fine Arts in Drama and produced on average two plays a semester with students and faculty performing roles. David Savran held a term position in Theatre Department (and if you don't know who David Savran is please go google him). The Theatre Department became infamous for the fabulous Hallowe'en parties that were hosted in the black box theatre. In 1991 College of Fine Arts (housed in the Faculty of Arts) became the Faculty of Fine Arts with the Theatre Department's Dr. Mary Blackstone (professor emerita) serving as the first Dean. In the mid-1990s the department remodelled their program, going from a general Bachelor of Fine Arts degree to a Bachelor of Fine Arts degree that offered specializations in either Acting, Design or Stage Management. Productions continued to play a central role in the pedagogy of the department.

In the spring of 1997, a long-held dream was realized as the Departments of Theatre, Music and Visual Arts moved from the College Avenue campus to the new Dr. William Riddell Centre on the main University of Regina Campus. The 410 seat University Theatre replaced the open-end stage and the 140 seat Shu Box Theatre replaced the arena theatre. The University Theatre was state of the art and among other things boasted only the third fly tower in all of the province. For some reason, the obscure J M Barrie play, *The Admirable Crichton* was chosen to open this spectacular new theatre and *Twelfth Night* (featuring a VW van) was produced in Winter 1998.

Despite the fact that at the turn of the millennium theatre was looking quite different than it had in the mid 1960s the curriculum of the department didn't respond to this new reality. The department continued to offer a very structured Bachelor of Fine Arts and produced one major and one smaller production a semester. The program moved from productions with open auditions to productions dedicated and cast from each level of acting class which revealed there are pros and cons to both methods of casting.

In 2012 budget cuts and the decision by upper administration not to fill retiring faculty positions meant the Theatre Department no longer had the capacity to offer the conservatory-like BFA. The decision was made to discontinue the Bachelor of Fine Arts degree and offer a more flexible Bachelor of Arts degree. By necessity the structure of this new program ended the organized nature of previous degrees but this was counterbalanced by a program that gave more flexibility and provided more options for students. Given the nature and goals of this degree productions returned to an open audition process but given the faculty compliment the decision was made to reduce the season to one production per semester. In 2017 the department participated in the university's academic unit review process and the external report recommended that the department re-focus its energies on a degree that was unique and employed the strengths of the existing faculty. That report was the genesis of the new BFA in Devised Performance and Theatre Creation and the BA in Theatre and Drama Studies. The goals of these programs are to provide tools, skills, and techniques that theatre artists working in contemporary theatre will need in order to succeed. By its nature the BFA is more entrepreneurial in spirit and includes a class devoted to preparing a play to be taken to one (or more) Fringe Festivals, a study trip abroad, and three semesters to devise a final performance and the BA also includes a chance to study abroad and features an undergraduate student symposium around contemporary theatre...truly Creation without Boundaries!

## AN OVERVIEW

As you are aware both the BFA in Devised Performance and Theatre Creation and the BA in Theatre and Drama Studies are newly minted which is very exciting. The BFA is unique; while other programs offer streams in devising or collective creation, this is the first BFA devoted solely to devising and new play creation. Both programs have been developed in response to the realities of contemporary theatre practice and reflect the self-driven, entrepreneurial, “make my own work instead of waiting for the theatres to call me” ethos which is prevalent in Canada today. For the majority of the faculty in the department this is the world of theatre that they inhabit and the world they create in. In preparation for the launch of this program there has been a shift in what the Theatre Department produces, meaning: we have been learning as more of our productions are new creations devised by the ensemble.

The cohort is the foundation of both programs. Establishing strong connections with your colleagues is essential and as a result both the BFA and the BA share a common first year. The idea behind the common first year is removing some of the pressure of having to decide which program is best for you before you’ve experienced either. Everyone who is part of the first-year cohort performs (in some aspect) as part of the Cabaret and following the end of the semester will commit to either the BFA or the BA program. More importantly, the common first year allows you to build a support network of peers who will be with you for the rest of your degree (and we hope beyond). The emphasis on the cohort means that having spent four years with your artistic colleagues, upon graduation, instead of asking “what now?”, your graduating class will be announcing the name of your new theatre company!

The cohort is also important because the focus of the BFA program is on developing the theatre artist rather than actors, designers, technicians or stage managers. Most of our graduates who are constantly working in theatre are doing so because they have a wide and varied skill set rather than being extremely good at one thing. Spending considerable time with your cohort builds a trusting, support network which is important as you progress through the program. During the last year and a half, the cohort is responsible for mounting the final production which means your group will be involved in writing, performing, designing, stage managing, teching and marketing **your show**.

The cohort is equally important for the BA program for not only will some classes provide support through dramaturgy (write large) and other means for senior productions but more importantly the final semester of the BA features a mini symposium which serves as a showcase for undergraduate research in theatre and performance. Learning how to mount a production is critical for our BFA students and learning how to write and present a research paper and organize a conference is critical for our BA students. The 4<sup>th</sup> year devised production and the 4<sup>th</sup> year research symposium are designed as impressive capstone projects marking the end of a great adventure. Having colleagues in both programs who know you and have your back is not to say they won’t push you out of your comfort zone but they will also have your back.

These two programs create opportunities to explore what theatre as a collaborative art form really means. Through various research projects, faculty members are working on ways to decentralize and re-invent the modes of theatrical production. In partnership with the C-SET, the Globe Theatre and other community partners there will be occasions to research, theorize or participate in new or new-to-us ways of theatre making. These two programs align well with the philosophies of other theatre companies and artists in the city and Regina (and surrounding area), and it is a hope that the University of Regina Theatre Department working with our community partners will soon mean that Regina becomes a centre of excellence in the areas of devised performance, theatre creation and new play development.

This is truly an exciting time but as with all things new there might be some bumps along the way and, if you experience such a bump, make sure you let one (or many) of the faculty know and we will do our best to smooth that bump out as quickly as possible.



# WHO ARE THE PEOPLE IN YOUR NEIGHBOURHOOD?

*A brief overview of the Theatre Department's faculty and staff*

**DR. TAIWO AFOLABI** (he/his) holds the Canada Research Chair in Socially Engaged Theatre; he is the Director of the Centre for Socially Engaged Theatre (C-SET), and an Associate Professor in the Theatre Department at the University of Regina. Dr. Afolabi is a representative of the UNESCO's International Theatre Institute's Network for Higher Education in the Performing Arts, and a Co-Editor for the Journal of Arts and Communities. He is an artist, qualitative researcher, theatre manager, applied theatre practitioner and educator with a decade of experience working across a variety of creative and community contexts in over dozen countries across four continents. He conducts research, creates theatre, and teaches at the intersection of performance and human ecology. His research interests lie in the areas of applied theatre and policing, social justice, decolonization, art leadership and management, migration, and the ethics of conducting arts-based research. Dr. Afolabi has co-edited two books and published articles in various books and reputable journals. He is a Senior Research Associate at the University of Johannesburg (South Africa), the founding artistic director of Theatre Emissary International, and the Vice-President of the Canadian Association for Theatre Research (CATR).

**PROF. and DEPT. HEAD KATHRYN BRACHT** (she/her) is a theatre artist and Professor Department in the University of Regina, where some of her directing credits include the devised student work-in progress SECRETS FROM THE BORNE SETTEE, and the online production of THE PORTRAIT PROJECT, which she conceived and led in response to the COVID-19 pandemic. She travelled to Santiago, Chile, when a draft of her play SEED was selected for a staged reading at the Women Playwright's International Conference in in 2018 and directed Caryl Churchill's ESCAPED ALONE for Western Gold Theatre (Vancouver) in the fall of 2019. She profiled this project in a personal essay for the November 2021 issue of Theatre Research in Canada (Vol 42 /No 2 / 2021). Her most recent directing credit for the University of Regina was curating and co-directing a collection of 12 short plays for the Climate Change Theatre Action initiative titled PLANET B: LIGHTS! CLIMATE! ACTION! in the fall of 2021 with her colleague Shannon Holmes. She is recently co-created an original project titled ON PAPER with Maki Yi and Thomas Gallagher with support from the Canada Council of the Arts and the Saskatchewan Arts Board,. This was presented in a staged reading in August of 2022, and again in July 2023, both in Regina. She is currently revisiting her work on a short play with music, tentatively titled DRAW NEAR, and will be directing an editd and adapted version of AS YOU LIKE IT for the Theatre Department this fall.

**DR. LEANNE GROENEVELD** (she/her) is an associate professor of theatre studies at Campion College, the Jesuit postsecondary institution federated with the University of Regina. She completed her PhD in English literature at the University of Alberta (back before the turn of the millennium), was active in Fringe theatre (back in the day), and now teaches script analysis, dramatic literature, and theatre history for both the Theatre and English departments. She specializes in medieval and modern religious theatre, especially Passion plays. She has published articles on the York biblical cycle; on the Bodley manuscript plays *Christ's Burial* and *Christ's Resurrection*; on the "miraculous" Boxley mechanical crucifix; on modern re-imaginings of medieval plays; and on nineteenth-century tourism to the Oberammergau Passion play, including women's participation as tourists and the play's troubling representation by nineteenth- and twentieth-century eugenicists. Harold Pinter is her favourite playwright.

**DR. SHANNON HOLMES** is an Associate Professor of Theatre specializing in voice, movement and devising. Her research focuses on developing cross-disciplinary methods that disrupt the dividing line between speech and singing to mobilize new tools for performers. Central in her explorations is using autoethnographic performance practices to examine the connections between the lived body and voice to centralize the self in devising theatre. Dr. Holmes is Co-Lead Researcher in the Voice Mapping Lab at the University of Regina where, along with Dr. Melissa Morgan (Music), they are writing an Open Educational Resource pressbook which will offer interdisciplinary approaches to voice training for acting and singing students with a special focus on providing access to training for all regardless of geographical, financial or other barriers. Additionally, she recently co-edited a special issue of the Canadian Theatre Review journal, Issue 196, "Voicework in Canada,". As an interdisciplinary artist, Dr. Holmes is experienced as an actor, singer, vocal coach, intimacy director, director and writer. She is trained in a broad range of voice, acting and dance methods, including bel canto, extended vocal technique, Contact Improvisation and Fitzmaurice Voicework. As a performer, she has appeared in Opera, Musical Theatre, Shakespeare, Contemporary Theatre and devised projects. Her solo autobiographical show *The Crook of Your Arm* was produced in Montréal, New York and the Royal Shakespeare Company's studio stage, *The Other Place*, in Stratford-upon-Avon, U.K. and most recently as part of Riser Regina's 2024 season.

**CATHY MEARNS** has worked in the Theatre Department, Costume Shop for 22 years. She makes and teaches students all of the aspects that go into building costumes. Drawing, cutting, sewing. I love working in Theatre, every show is different. Meeting and getting to know the students. Working with like-minded people what more could I ask!

**MASON ROTH** (he/him) is the Scenic Carpenter/Theatre Technician and Sessional Instructor at the University of Regina. He joined the Theatre Department in 2011 after working for over six years as the Head of Scenic Carpentry at Globe Theatre. An expert welder and carpenter he not only build all the scenic elements for our productions but during the semester often does double duty as props master and/or scenic artist. As an artist his goal is to create something new and unique out of discarded materials and uses found objects to create a variety of metal art and wood art sculptures including the podium that Maestro Gerrard uses during RSO concerts. His background of odd jobs / travel has combined his talents to be a *Jack of All Trades and Master of none\**. When not at work you can find him kiteboarding on the lake or a snowy field in order to feed his addiction to the Saskatchewan wind.

*\* “a jack of all trades is a master of none, but oftentimes better than a master of one.”*

**PROF. WES D PEARCE** (he/his) is privileged to work and create upon Treaty 4 territory; these contested lands are the lands of ever-changing skies holding within them landscapes of dynamic wonder that continue to astonish, inform and inspire. He is a graduate of the University of Regina (BA and BFA [Distinction]) and earned his MFA from the University of Calgary. He is currently Department Head and teaches courses in visual-ness, theatre design and pop culture. He is keenly interested in decentralizing the design process and recently co-chaired a panel at World Stage Design on the subject. The focus of his current research is summer Shakespeare festivals and the public good. He has designed extensively for theatre companies in Western Canada (including Persephone Theatre, Prairie Theatre Exchange, Western Canada Theatre and Stage West [Calgary]) as well as over twenty productions for the Globe Theatre. For the department he has designed various aspects of a number of shows including *Lights! Climate! Action!*, *The Bourne Settee*, *The King Stag*, *Back Story*, *The Birds*, *The Merry Wives of Windsor*, *Woyzeck* and *Love of the Nightingale*. For the department this year he will be designing aspects of both *Circle Mirror Transformation* and *Orlando*.

**ASSISTANT PROF. JONATHAN SEINEN** (he/him) is an award-winning theatre artist with an emphasis on directing and creating devised work, new plays, and adaptations of classic texts. Born in BC and raised in Alberta, he was co-founder of Architect Theatre, which created two plays about resource extraction projects: *Highway 63: The Fort Mac Show* and *Like There's No Tomorrow*, and Saga Collectif, which created the Dora Award-nominated *Black Boys*, co-produced with Buddies In Bad Times Theatre. Recently, Jonathan co-created and directed *Access Me* by Boys in Chairs Collective at Toronto's Aki Studio, which received three 2024 Dora Award nominations and for which he won Outstanding Direction, *Sycophant* by Jonathan Mourant at the National Theatre School, and Ho Ka Kei (Jeff Ho)'s LAMBDA Literary Award-winner and Governor General's Award-finalist *Iphigenia and the Furies (On Taurian Land)* (Theatre Passe Muraille/Saga Collectif/Architect). He has acted on stages across the country at Tarragon Theatre, Theatre Calgary, and Citadel Theatre, amongst others. After ten years in Toronto and five years in the United States, including two years as Assistant Professor of Directing at SUNY Buffalo State University, he returned to the prairies and, in the past two seasons, directed Theatre Department productions of *Families*, *Fairies*, *Wishes*, and *War and Orlando*. Jonathan holds an MFA in Theatre Directing from Columbia University, where he trained under Anne Bogart, is a graduate of the Acting program at the National Theatre School of Canada, earned his BA (Honours) at the University of Alberta, and was awarded the John Hirsch Prize from the Canada Council for the Arts in 2020.

**ANDREW MANERA** (he/him) is a respected and highly sought-after arts administrator with over fifteen years of senior management experience in the cultural sector. After training at the National Theatre School of Canada and the Banff Centre for the Arts, he moved to Regina and joined the Globe Theatre Society in 2007. In four seasons as Director of Production, he oversaw a tremendous period of growth for the organization, at times carrying additional responsibilities as Technical Director and Artistic Associate for the Shumiatcher Sandbox Series. Andrew helped stabilize operations at the Regina Symphony Orchestra as its Production Manager from 2015-2019 and brought practical experience from the arts sector to his role as a Senior Program Advisor with the Department of Canadian Heritage (2019-2023). Andrew has been closely involved with the Artesian on 13th Avenue since it opened in 2011, initially providing production and technical support for events and later serving as its Venue Manager. In 2016, he founded the not-for-profit and charitable organization Artesian Performing Arts Inc. and became the organization's first Artistic and Executive Director. With a mandate to provide facility, production, and marketing support to the performing arts community in Regina, the newly imagined Artesian on 13th became a destination for new work development, a

champion for the emerging artist, and a center for community engagement with the arts. Andrew teaches technical production and stage management for the Theatre Department.

### PHOTOS FROM 2023/2024 THEATRE PRODUCTIONS



**Above:** Abiye Henry Akine (R) and Jun Lei (L) in *ALL GOOD THINGS MUST BEGIN*, a project in collaboration with the Climate Change Theatre Action Initiative, directed by Jennifer Brewin and designed by Wes D Pearce, Fall 2023. **Below:** Mikkel O'Shaughnessy in *Family, Fairies, Wishes and War: A Showcase of Six New Plays* written and designed by the 2<sup>nd</sup> Year BFA ensemble, directed by Jonathan Seinen, with design supervision by Wes D Pearce. Winter 2024 Fringe Production.



# THE 2024-25 SEASON

## DISTINGUISHED ALUMNI SHOW

**SEPTEMBER 14**

**Curtain Razors Theatre** presents an evening performance celebrating our 2024 Distinguished Alumna Paula Costain.

**OCTOBER 30 -  
NOVEMBER 2**

**William Shakespeare's AS YOU LIKE IT** in the University Theatre, directed by Kathryn Bracht and designed by Wes D Pearce.

**MARCH 12 - 15**

### **FRINGE PRODUCTION**

Directed by Jonathan Seinen, Shu-box Theatre

**APRIL 3,4,5.**

### **FIRST YEAR CABARET**

Directed by Shannon Holmes, Shu-box Theatre

Winter 2024 **CLUB ECKEMAN CABARET** performers, Left to Right: Fern Chopping, Areti Kotsetas, Brittani Delorme, Oona O'Brien, Ruth Wilder, Princess Okonkwo, Everet Chesney, Kolby Swan. April 2024



## **MARK YOUR CALENDARS FOR THESE IMPORTANT EVENTS!**

<b>August 23 and 30</b>	Interviews (First year BFA/BA)
<b>September 6</b>	12 - 4 PM - Welcome lunch and student introductions followed by workshop(s) with students and faculty. <b>Mandatory attendance.</b>
<b>September 14</b>	7:30 PM - Distinguished Alumni evening for 2024 Distinguished Alumni Paula Costain, with performance by Curtain Razors. <b>Mandatory Attendance.</b>
<b>October 2</b>	7:30 PM - <i>Owl Calling</i> staged reading in Shu-box Theatre. <b>Mandatory attendance.</b>
<b>October 10</b>	5 – 7 PM - Book launch, Denise Clarke and Curtain Razors, Shu-box Theatre. (To be confirmed)
<b>October 11</b>	12 – 1 PM - Devised Speaker Series, Curtain Razors, Shu-box Theatre. <b>Mandatory Attendance.</b>
<b>October 25</b>	12 – 1 PM - Speaker Nicole Malcolm - RC 176, ZOOM. <b>Mandatory Attendance.</b>
<b>October 30 – November 2</b>	<b><i>AS YOU LIKE IT.</i> Mandatory Attendance.</b>
<b>December 9</b>	Open classroom presentations, RC 176. <b>Mandatory Attendance.</b>
<b>January 17</b>	12 – 1 PM – Devised Speaker Series, speaker TBD, Shu-box Theatre.
<b>February 27 – March 3</b>	Ghost River Theatre Workshop. (To be confirmed)
<b>March 12 - 15</b>	<b><i>Fringe production,</i> Shu-box Theatre. Mandatory Attendance.</b>
<b>April 3,4,5</b>	First year <b><i>Cabaret,</i> Shu-box Theatre. Mandatory Attendance</b>

# THEATRE DEPARTMENT DISTINGUISHED ALUMNI AWARD

The University of Regina Theatre Department Distinguished Alumni Award was established in 2002 as a means of recognizing the extraordinary contributions our graduates have made to theatre in Canada and beyond. In the past the award has informally rotated amongst graduates from the areas of design, acting and stage management/technical theatre.

## DISTINGUISHED ALUMNA 2024: PAULA COSTAIN (*Acting*)

Paula graduated from the University of Regina Theatre Department and went on to act in many theatre productions throughout Saskatchewan. Highlights include: *Educating Rita* at The Globe Theatre, *Waiting for Godot* with The Curtain Razors, (a company she co-founded), and *The Selkie Wife* at Dancing Sky Theatre, (winning the S.A.T. Award for Achievement in Performance). She has since made her home in Montreal. Her Eastern theatre credits include: *Strawberries in January* at The Centaur Theatre, *Moonlight and Magnolias* at Theatre Lac Brome and *Blithe Spirit* with The Classic Theatre Festival. Paula also performs in Film and TV and lends her voice to many wild and wonderful characters in videogames. Paula can next be seen this year at The Centaur Theatre in the Canadian Premiere of *The Silent Woman*.



PAULA COSTAIN

### Distinguished Alumni Award Recipients

Name	Year	Area
Joey Tremblay	2002	Acting/Artistic Creation
Valerie Creighton	2003	Acting/Arts Administration
Dianne Goodman	2004	SM/Arts Administration
Colleen McMillan	2006	Design
Brenda Bazinet	2007	Acting
Janine Pearson	2008	Acting/Voice Work
Monica Prendergast	2009	Acting/Drama Education
David Leyshon	2010	Acting
Michele Sereda	2011	Acting/Artistic Direction
Andrea Runge	2012	Acting
Alan Bratt	2013	Acting/Arts Administration
Cheryl Hoover	2014	Stage Management
Trenna Keating	2015	Acting
Stephen Wade	2016	Design
Wes D. Pearce	2017	Design
Will Brooks	2018	Actor, Playwright, Stage Manager
Blayne George	2019	Actor/Drama Education
Amy Matysio	2020	Acting
Nicole Malcolm	2021	Arts Administrator/Storyteller/Facilitator
Wi-Hyung Yi (Maki)	2022	Acting/Playwright/Theatre Creation
William Hales	2023	Technical/Stage Management
Paula Costain	2024	Acting

# **THE THEATRE STUDENTS' ASSOCIATION**

## **THEATRE STUDENT REPRESENTATION**

The Theater Students Association is a great way to get involved in the Theatre Department, and they hold meetings throughout the semester to discuss upcoming workshops, readings, impromptu cabarets, and social events. The TSA asks for representatives from the first, second, and third-year cohorts so information can be relayed if there are some that can't attend the meetings. The co-presidents of the TSA are Hope Van Vliet and Madison Tyndale.

### **STUDENT REPRESENTATIVE TO THE DEPARTMENT**

The TSA may elect up to 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 interest or of concern to them. These reps are actively engaged in the development of department policy.

### **STUDENT REPRESENTATION TO THE FACULTY OF MAP**

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

## ENGAGING IN CHALLENGING CONTENT IN THE CLASSROOM, REHEARSAL AND PERFORMANCE:

One of the many educational goals of the Theatre Department is to create holistic theatre artists and scholars who are critical thinkers engaged with their world. This means our theatre classes and productions will sometimes include potentially difficult topics, such as: sex, violence, misogyny, homophobia, transphobia, injustice, poverty, disparity, inequity, racism, ableism, or climate change, among many other topics. While engaging with this material may provoke strong emotions and discomfort for some, the Theatre Department believes that the diverse experiences they represent are essential to the development of our student's critical faculties as well as their empathy and understanding of the world. We encourage students to engage with these topics in the classroom, in rehearsals, and in performances, and to conduct themselves in civil and compassionate debate about the possibilities and effects of exploring and/or staging difficult experiences.

Our instructors will do their best to flag potentially challenging course content on their syllabi and in class discussion. If you have questions or concerns about class content that may negatively impact you, please discuss this with your instructor in person or through email at the earliest convenience. The University of Regina's Theatre Department is committed to providing a brave, safe, and creative environment in support of our students where they can explore, learn, and express themselves freely on stage and off. Theatre isn't always going to be comfortable, but it should work within your boundaries.

### Consent and Boundaries Regarding Physical Touch

It is important to note that physical touch is an important aspect in your training and creative work and will be an important tool in performance. Touch may be required in the classroom, rehearsal hall, or in costume fittings. Physical touch may be anticipated but is not limited to; the demonstration of physical exercises related to voice and movement (including stage combat); in the blocking and execution of scene work; and in the context of a costume fitting. Consent must always be voluntary, verbally stated, and integrated into one's practice both in the classroom and during rehearsals that may be conducted outside of class time. Regarding physical touch, we are borrowing the following definition of consent from Planned Parenthood:

#### **FRIES:**

**Freely** – no coercion and provided verbally

**Reversible** – anyone can change their mind at any time

**Informed** – you only consent to something that you have full knowledge about

**Enthusiastic** – only do the things you want to do, not things you feel you must do

**Specific** – that you are only saying yes to what you have agreed upon regarding physical touch

As you move through your training both in the studio and in the rehearsal hall, be sure to check in with yourself about what your personal boundaries are with respect to the following:

**Physical** – how and where you want to be touched and where your partner may wish to be touched.

**Intellectual** – you are entitled to your own thoughts and opinions, as are others.

**Emotional** – you are entitled to know how you feel in any given situation, as are others.

It is vital that you state what your boundaries are regarding physical touch as no one can do this for you, and it is difficult to read another person's thoughts and actions. Respectful, compassionate interaction with your peers is how to develop healthy, trusting, creative relationships, and stating and respecting boundaries develops confidence and self-esteem in your artistic practice.

*Please review the University's policy on consent in appendix 4.3 in this handbook.*



# I ACADEMIC PROGRAMING AND REGULATIONS

## 1.1 DEGREE PROGRAMS

The Theatre Department of the University of Regina offers the following undergraduate degrees:

- BFA (Devised Performance and Theatre Creation)
- BA (Theatre and Drama Studies)
- BA 3 Year Special (Education Majors only)

Appendices A-C contain all the requirements for the degrees offered in the Theatre Department. For each degree there is the **recommended** 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. It is important to take the course when it is offered.

In order to graduate a total of 65% is required in the major and in program.

**Each course and instructor will elaborate on their expectations regarding conduct, assignment completion, and accountability in the course syllabus.**

## 1.2 CLASS ATTENDANCE POLICY

Theatre classes are experiential in nature, and in-class time is irreplaceable. This work requires the active participation and commitment of all class members. Each class member's development as an artist, as well as the progress of the ensemble, is critically dependent on each individual's attendance and in-class participation.

Each performance studio class will create their own statement of collective values. This statement will determine how the class moves forward in a collaborative, positive environment that encourages individual accountability.

Below are a number of general department policies that, by registering for Theatre classes, you hereby agree to.

### **Unexcused Absences, Late Arrivals and Assignments**

Classes start promptly at the time listed on the schedule, and students are required to be in the studio or classroom ready and prepared to work at that time. This means they are in class, warmed up, and dressed in appropriate studio attire.

Each unexcused absence can lower your participation grade. Three unexcused **absences or more may constitute grounds for course failure**. Lateness of more than half an hour equals a missed class. Two unexcused late classes that total more than 30 minutes will also count as an absence. Three unexcused late classes of any duration equal a missed class.

**Two unexcused absences will generate a letter from the department head.**

**After three unexcused absences, the student will be required to attend a meeting with the instructor and the department head to discuss their ability to continue in the course.**

**While we do not encourage students to attend class while sick, if the student feels well enough to attend but otherwise has minor cold symptoms we request students wear a mask.**

You must inform the instructor (via email) before you are late or miss a class.

Please inform the instructor at the beginning of the semester of any religious holidays that may require you to miss class.

All assignments (written or performance projects) need to be completed to pass the course and all submitted projects must be original to that class. (See individual course syllabus for further details).

### 1.3 PERFORMANCE STUDIO REGULATIONS

Class activities will often be physical in nature, and all students are required to wear modest, comfortable and loose-fitting clothing that will allow freedom of movement for all performance studio classes. Dance or yoga clothing works well. Jeans, hats, and excessive jewellery are not permitted. Street shoes are not permitted in RC 176. Bare feet are expected, hair should be off the face, and please refrain from wearing scented products. Please wear dark or black clothing without slogans, writing, and images.

Phones should be silent and kept out of sight for the entire class. Students will not be permitted to read scripts or take notes with their phone unless special accommodation has been made in collaboration with their instructor. Please check in with your instructor regarding the use of electronics in class to write and take notes.

### 1.4 PRODUCTION CLASS REGULATIONS

Production and performance classes, including Behind the Magic and technical theatre classes, often include working with machinery and heavy objects, as such sturdy well-fitting clothing is recommended for these courses. Jeans or heavier pants and close toed shoes are preferred for safety reasons. Also avoid loose flowing clothing and long dangling accessories as these can be a hazard. Each instructor will have specific requirements laid out in the course syllabus regarding safe clothing and students are expected to comply with these safety measures.

Attendance is mandatory for Theatre Department productions.

## II THEATRE PRODUCTIONS

### 2.1 PRODUCTION POLICY

All the productions and class presentations (public or not) are teaching tools which provide experiential learning opportunities for everyone. As one moves through the four years of the BFA program one finds that the productions and demands of the production become progressively more complex and ask more from the individual and the ensemble. Students in third and fourth year will provide offstage support for the cabaret and the fringe festival production while junior classes, as they are able, will support the third- and fourth-year productions. There is an expectation that you bring the work from your dramaturgy and literature courses into the rehearsal room and take what you've learned in the rehearsal room into your design classes. Productions are more than a chance to "be on stage" but offer students a comprehensive learning experience, with faculty members serving in facilitator capacities.

### 2.2 PRODUCTIONS

In the first and second year the production emerges directly out of the class in other words the cabaret and the fringe show support classroom learning. In the third and fourth year the production is a credited course. When the program is operating at capacity there will be four productions each year:

- 1<sup>st</sup> year- Cabaret (Winter)
- 2<sup>nd</sup> year- Fringe Festival (Winter)
- 3<sup>rd</sup> year- Scripted Production (Fall)
- 4<sup>th</sup> year- Devised Capstone Project (Winter)

With few exceptions the production of each year of the program is entirely self-contained within that particular cohort. Decisions around productions, play selections, devising prompts will be made by faculty in consultation with students but selections will be made to challenge you at all the stages of your degree.

### 2.3 Distinguished Alumni Award Show

At the beginning of our fall semester, we will be showcasing graduates of our program in our annual Distinguished Alumni Award Show. This year in September 2024 we honour Paula Costain with a special evening presented by Curtain Razors Theatre of Regina. Each fall we will introduce our incoming BFA and BA students at this event along with our senior students, with a special reception afterwards. Attendance is mandatory.

## 2.4 Ticketing

Theatre Department performances and Music Department concerts put on by MAP students are free to all University of Regina students (with valid I.D.).

Productions outside of the student body may include a ticket price/donation for entry.

## 2.5 Strike

At the discretion of the technical director, all theatre majors are required to attend the 'strike' immediately following the final performance of each Theatre Department production. The strike must be completed before any closing night festivities.

# III REGISTRATION AND ACADEMIC CONDUCT

## 3.1 STUDENT'S RESPONSIBILITY

As you no doubt have already experienced, before you were able to register for classes in your first semester a hold was placed on your account and you received academic counselling from someone in the department or through the Student Program Centre. During that session you will have gone over a copy of the degree requirements, digital copies can be found in UR Self Service. The department will make sure that the appropriate classes are offered but **IT IS YOUR RESPONSIBILITY TO ENSURE THAT YOU ARE REGISTERED IN THE APPROPRIATE COURSES EACH SEMESTER.** Counselling through the department or the Student Program Centre is available throughout the academic year but don't wait until the last minute to see an advisor.

**NOTE: COURSES WITH LOW STUDENT ENROLLMENT ARE SUBJECT TO CANCELLATION MONTHS BEFORE CLASSES BEGIN. THEREFORE, REGISTERING ALL YOUR CLASSES ASAP IS REALLY IMPORTANT.**

## 3.2 ACADEMIC INTEGRITY AND SUCCESS

It is important to remember that in all your classes the principles of academic integrity mean that the work you are doing is your own original, individual work and that you are giving credit for other people's ideas or words. There are sometimes exceptions to the first rule but NEVER exceptions to the second rule. Students should be aware that, while collaborative or group work on assignments may be encouraged in some disciplines, it is not acceptable in others and be sure you know what the expectations are in each of your classes. Intellectual debate or the discussion of ideas is the foundation of the university, but credit must always be given in written, oral or aural work for ideas that are not one's own.

Students should be aware of the University's policies on academic and non-academic misconduct as found here:

[https://www.uregina.ca/student/registrar/resources-for-students/academic-calendarsand-schedule/undergraduate-calendar/assets/pdf/2023-24/final-2023-2024-calendar\\_may2.pdf](https://www.uregina.ca/student/registrar/resources-for-students/academic-calendarsand-schedule/undergraduate-calendar/assets/pdf/2023-24/final-2023-2024-calendar_may2.pdf)

The most frequent example of academic misconduct is plagiarism.

## 3.3 PLAGIARISM

Plagiarism is using somebody else's work and either claiming it is yours or not claiming it is someone else's (i.e. "forgetting" to cite a source). You stumble upon something that someone else has already said and it is brilliant and makes an argument in your essay so much clearer. Regardless of the source, internet, journal, book, movie, tv show, podcast), if you do not make a note (cite the source) that it was written by somebody else you are by default claiming it was your own idea. By not citing the source or letting people know where the idea came from you have committed plagiarism. Plagiarism is NOT confined to your written assignments and it is very serious business and for repeat offenders it can lead to expulsion.

*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.*

## IV UR STUDENT AFFAIRS

### 4.1 Services for Students with Disabilities

The University of Regina works to assist all students. The University provides services to enable students with disabilities to undertake their studies with minimum difficulty. Students who require accommodation must contact the Centre for Student Accessibility prior to the beginning of 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 vital, particularly for students who will need books taped or brailled.

CONTACT INFORMATION:

**Centre for Student Accessibility**

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) 585-5650

### 4.2 HARASSMENT AND DISCRIMINATION

The Theatre Department is committed to keeping our spaces safe and respectful for all students, faculty, and staff. We have zero tolerance for acts of racism, discrimination of any kind, harassment, sexual harassment, bullying, violence, reprisal or abuse of power.

***All situations that occur on campus requiring an emergency response (including active situations of harassment and discrimination), should be handled by contacting Campus Security (306-585-4999).***

If a student needs to report instances on non-academic misconduct, here are the steps:

- i. Speak to your instructor/director or faculty member if you feel safe to do so.
- ii. If not your instructor/director, speak to the Department Head [MAP.theatre.dh@uregina.ca](mailto:MAP.theatre.dh@uregina.ca)
- iii. If not the Department Head, speak to the Associate Dean [MAP.AD.UG@uregina.ca](mailto:MAP.AD.UG@uregina.ca)
- iv. If not the Associate Dean, speak to the Dean of MAP [MAP.Dean@uregina.ca](mailto:MAP.Dean@uregina.ca)
- v. If not the Dean of MAP, contact the Student Conduct office [Student.Conduct@uregina.ca](mailto:Student.Conduct@uregina.ca)

For instances of harassment and discrimination any of the above can be contacted or an assessment can be booked with the Respectful University Coordinator by emailing [Respect.Matters@uregina.ca](mailto:Respect.Matters@uregina.ca)

**Student Conduct Office:** <https://www.uregina.ca/student/support/conduct.html>.

Respectful University policy and processes: <https://www.uregina.ca/hr/respectful-universityservices/policy-procedures.html>.

#### 4.3 SEXUAL HARASSMENT AND VIOLENCE

### If You Believe You Have Been Sexually Assaulted:

## Are You Safe?

If NOT - Call Regina Police Service at 911 or Campus Security at 306-585-4999 (24 hrs) if you need emergency services.

### Emergency Medical Care Hospitals

Sexual Assault Nurse Examiner (SANE) are available 24 hrs at both Regina hospitals. You do not have to disclose the situation to the triage nurse – just ask for the SANE nurse. The SANE team are experts dedicated to a trauma-informed and respectful approach to survivors of sexual assault, including a basic or more extensive medical examination, emergency medications and testing.

- Pasqua Hospital: 4101 Dewdney St.
- General Hospital: 1440-14th Ave.

### Other Emergency Supports

Regina Sexual Assault Crisis Line (24 hrs): 306-352-0434

Issues of Sexual Harassment/Violence should first be discussed with the Sexual Violence Prevention and Response Coordinator. Appointments can be arranged by emailing [Sexual.Violence.Response@uregina.ca](mailto:Sexual.Violence.Response@uregina.ca)

## U of R Policy

The University of Regina is committed to supporting the well-being of all members of our community. Sexual violence and misconduct are unacceptable and will not be tolerated. The U of R sexual violence policy makes a commitment to addressing sexual violence and misconduct.

## DEFINITIONS

### Consent

The active, ongoing, informed and voluntary agreement to engage in physical contact or sexual activity.

- There is no consent when someone says or does something to show they are not consenting to an activity, including but not limited to, pushing away, silence, giving in, not removing one's own clothing.
- Consent cannot be coerced through harassment, manipulation, threats, or abuse of power.
- A person is unable to give consent when they are impaired and under the influence of alcohol and/or drugs. Impaired judgement that leads a person to think or believe there was consent is not an excuse for sexual violence/misconduct.
- A person is incapable of giving consent if they are asleep, unconscious, drugged, or otherwise unable to communicate.
- The fact that consent to a sexual relationship was given in the past does not mean that consent is deemed to exist for all future sexual activity.
- Consent cannot be assumed within the context of relationships, including dating or marriage.
- A person can withdraw consent at any time during the course of a sexual encounter therefore consent must be ongoing.
- A person in a state of diminished judgement cannot consent.

### **Disclosure**

Sharing of information pertaining to an incident of sexual violence/misconduct. A disclosure does not automatically constitute a report with a subsequent investigation.

### **Report or Complaint**

A formal written or verbal statement accounting an incident of sexual violence/misconduct which initiates an investigation.

An individual who has experienced sexual violence/misconduct has a variety of options on how to proceed. The University recognizes and supports the individual's autonomy in decision making and will provide supports and services in all cases. Options include:

- Disclosure but no further action. Those who have made a disclosure but do not wish to pursue any further action are nonetheless entitled to access University supports and services.
- The individual may file a report. A report to the University can result in an investigation, interim measures and possible disciplinary action, as described in the procedures.
- The individual may file a report and report the incident to the police. A report to the University can result in an investigation, interim measures and possible disciplinary action, as described in the procedures. A report to the police may result in a criminal investigation and criminal charges being laid.
- The individual may only report the incident to the police. A report to the police may result in a criminal investigation and criminal charges being laid.

In the event of a criminal investigation or criminal proceedings the University investigation may be temporarily suspended, however interim measures will be sustained.

The University does not have the jurisdiction to investigate disclosures or reports of sexual violence/misconduct where the respondent is not a member of the University community. In such cases, the incident should be reported to the police. In the event that the [complainant](#) is a member of the University community, but the [respondent](#) is not, the complainant can still access supports offered by the University and the University may place restrictions on the respondent's access to campus and University services and events.

Sexual Violence Prevention and Response Coordinator: <https://www.uregina.ca/sexual-violence/>).

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

## **V SCHOLARSHIPS**

The University of Regina offers many scholarships, bursaries and other forms of financial aid. Be sure to thoroughly check through the scholarships available to U of Regina students as you might qualify for scholarships you aren't aware of.

[https://www.uregina.ca/student/registrar/resources-for-students/academic-calendars-and-schedule/undergraduate-calendar/assets/pdf/2023-24/final-2023-2024-calendar\\_may2.pdf](https://www.uregina.ca/student/registrar/resources-for-students/academic-calendars-and-schedule/undergraduate-calendar/assets/pdf/2023-24/final-2023-2024-calendar_may2.pdf)

Follow the link to find a list of scholarships available to U of R students:

<https://www.uregina.ca/cost-aid/funding/undergraduate-scholarships/index.html>

For more information: <http://www.uregina.ca/safa/awards/SAMS/>

The scholarships offered specifically in the Theatre Department are as follows:

### 5.1 Media, Art, and Performance Entrance Award in Theatre

**Donor:** University of Regina & Faculty of Media, Art, and Performance (MAP)

**Value:** \$1,480.00

**Eligibility:** For a student entering the Bachelor of Arts/Fine Arts in Theatre from a Canadian high school. This scholarship is awarded on the basis of academic achievement (minimum 75% early conditional admission average) and artistic talent.

**Application:** Include an essay, not to exceed 500 words, on the topic “**Theatre is important because**”

**Deadline:** March 15, 2025

### 5.2 Gene B. Ciuca Memorial Scholarship

**Donor:** Family & friends of Gene B. Ciuca

**Value:** \$2,650.00

**Eligibility:** Awarded to students in the Faculty of Media, Art, and Performance who has completed a minimum of 53 credit hours. A minimum of 75% CGPA is required with a demonstrated above average ability in their field of study. The student receiving the scholarship will be required to register in a minimum of 9 credit hours of work in the semester in which the scholarship is used.

**Application:** Faculty of Media, Art and Performance

**Deadline:** October 3, 2024

### 5.3 Wascana Preceptory No. 51 Knights Templar Scholarship

**Donor:** Wascana Preceptory No 51 Knights Templar

**Value:** \$7,600 (paid in 2 installments of 3,800.00)

**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 a minimum of 54 credit hours, Saskatchewan High School graduate, have maintained an 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, entering the third or fourth year of study 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.

**Application:** A statement from the applicant, not to exceed 1 page, on why they think they should be considered, as well as a statement of scholastic merit from a member of Faculty should be included with the application.

**Deadline:** October 3, 2024

## 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 the Men's lockers are located in change room RC 182.

Students must register their locker number with the Theatre Department Admin Assistant in Room RC 271. There is no fee, but students must provide their own locks. **All locks must be removed by April 30th of the current academic year.**

### 6.2 BOOKING REHEARSAL ROOMS

Students are allowed access to the rehearsal spaces in the Theatre department when they are not in use for classes. This is limited to Theatre students ONLY unless permission granted by the Department Head. Rooms will be unlocked between 8 a.m. and 10 p.m. with the exception of RC 176 (the blue room), in which you will need a FOB to gain access. Sign-up sheets will be posted outside the doors every Monday. Please respect your classmate's time by not a) exceeding 2 hour

blocks for each student/group or b) moving other students' times or interrupting their rehearsals.

Spaces available to students:

RC 176

RC 178

RC 183

RC 077

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 MAP Administration Hub in RC 271. Students who do not follow this policy will lose their booking privileges.

### 6.3 ACCESS TO THEATRE FACILITIES AFTER HOURS

If students would like access to the facility after hours a fob can be purchased for a one-time fee of \$10. This fob will remain in the students' possession for the remainder of the time when they are a declared Theatre Major (**students enrolled in the 3 year special BA students are excluded from this offer**). If the fob is lost, the theatre office should be notified immediately, and a new fob can be purchased for \$10.

We are hoping that the changes to the fob protocols will make gaining access to the Theatre Departments rehearsal spaces easier for students.

Note: The fobs will be programmed at the beginning of each semester that students are registered, however this is not an automatic process. Please contact the Theatre office to re-program your fobs.

### 6.4 STUDENT USE OF OTHER DEPARTMENT RESOURCES

Students may borrow set pieces, costumes and props required for project work that is happening on site. **Special permission is needed if any of the above are being removed from campus.**

You will need to email to set up an appointment. For Props email: [Mason.Roth@uregina.ca](mailto:Mason.Roth@uregina.ca) For Costumes email: [Cathy.Mearns@uregina.ca](mailto:Cathy.Mearns@uregina.ca)

Students are responsible for all damage to or loss of Theatre Department resources signed out in their name. **If damages aren't paid for a financial hold will be placed against the student's university account.**

### 6.5 GENERAL SAFETY AND SECURITY

- Lock the door to your classroom or studio no matter how brief a time you intend to be away,
- Lock your classroom or studio when working after hours and on weekends,
- Never prop open doors that are intended to be locked all the time,
- Stick to working, studying and being in areas where there are other people around,
- Work in pairs when on campus after hours and on weekends,
- be alert; know your route of travel and be aware of your surroundings,
- Travel with a buddy when possible,
- communicate your plans to your family and friends and stick to them. Protective Services offers two programs that staff and students can make use of to enhance personal safety: the Lone Worker Service and the Walk Along Services,
- Information on both of these programs can be found at: <https://www.uregina.ca/fm/campus/security/programs/index.html>



### **Download Student App and Sign in to Receive Emergency Notifications**

The University's official app for students is now available on the App Store and Google Play.

Please stay signed in to ensure you continue receiving emergency notifications on the app. The app push notification function is one part of the University's larger emergency notification system on campus which includes hallway beacons.

- Read more about the app.: <http://www.uregina.ca/external/communications/app/index.html>
- Read more about the Emergency Notification System (ENS):  
<https://www.uregina.ca/emergency/emergency-notification-system.html>

The official app for students was jointly developed by External Relations and Information Services.

### **VII University of Regina's policy on smudging can be found at:**

<https://www.uregina.ca/policy/browse-policy/policy-GOV-040-020.html>

## APPENDICES

### APPENDIX A Program outline for the BFA in Devised Performance and Theatre Creation

#### SCHEDULE OF COURSES BY SEMESTER: NEW BFA (11 May 2023)

FALL YEAR 1	WINTER YEAR 1
THTR 110 Foundations of Devised Performance	THTR 120 Cabaret
<b>Two courses from:</b> THTR 111 Performance Technologies THTR 121 Costume Construction THTR 112 Props and Painting	
ACAD 100 or ENG 100 (Critical Competency Req.)	THTR 122 Reading the Visual
Critical Competency	ENG 100 or ENG 110 (Critical Competency Req.)
MAP 001 (0.0 Credit Hours)	Critical Competency
One MAP Course or Elective	
FALL YEAR 2	WINTER YEAR 2
THTR 210 Scene Study/New Play Development or THTR 212 Technical Production	THTR 220 Fringe
THTR 202 Intro to Playwriting	THTR 213 Dramaturgy: Foundations of Performance
THTR 215 Understanding Performance Texts	THTR 211 AA-ZZ Selected Topics in Voice and Movement or THTR 222 Designing Performance Spaces
Critical Competency	MAP Course or Elective
MAP 202/209 (Critical Competency Req.)	(a) *THTR 330 Theatre Tour or MAP Course OR (b) THTR 311AA-ZZ Selected Voice or THTR 319 AA- ZZ Selected Topic in Theatre Practices*
	<b>*An (a) and a (b), one from each box above and below, must be completed*</b>
FALL YEAR 3	WINTER YEAR 3
THTR 311AA-ZZ Selected Voice or THTR 319 AA-ZZ Selected Topic in Theatre Practices	(a) *THTR 330 Theatre Tour or MAP Course OR (b) THTR 311AA-ZZ Selected Voice or THTR 319 AA- ZZ Selected Topic in Theatre Practices*
THTR 310 Scripted Production	THTR 320 Creative Exploration in Devising and Imagining
THTR 324 AA-ZZ Selected Topics in Performance or THTR 319 AA-ZZ Selected Topics in Theatre Practices	THTR 223 Decolonizing Dramaturgy or THTR 225 Survey Human Performance
Two courses from: THTR 326/327/328 AA-ZZ or approved English or Classics (200/300 LVL), or THTR 301 Storytelling, Performance and Theatre in Canada or THTR 315 Happenings and Collectives	
MAP Course or Elective	MAP Course or Elective
FALL YEAR 4	WINTER YEAR 4
THTR 411 AA-ZZ Selected Topics Voice/Mvmt or THTR 419 AA-ZZ Selected Theatre Practices	THTR 420 Devising Production And Performance (6.0 Credit Hours)
THTR 410 Devising And Development	MAP Course or Elective
MAP Course or Elective	MAP Course or Elective
Two courses from: THTR 426/427/428 AA-ZZ, or Approved ENGL 400-level or THTR 430	
THTR 414	

APPENDIX B Program outline for the BA in Theatre and Drama Studies.

**SCHEDULE OF COURSES BY SEMESTER: NEW BA (6 December 2023)**

FALL YEAR 1	WINTER YEAR 1
THTR 110 Foundations of Devised Performance	THTR 120 Cabaret
<b>Two courses from:</b> THTR 111 Performance Technologies THTR 121 Costume Construction THTR 112 Props and Painting	
ACAD 100 or ENG 100 (Critical Competency Req.)	THTR 122 Reading the Visual
Critical Competency/MAP Course	ENG 100 or ENG 110 (Critical Competency Req.)
MAP 001 (0.0 Credit Hours)	Critical Competency/MAP Course
Open Elective	
FALL YEAR 2	WINTER YEAR 2
THTR 202 Intro to Playwriting	THTR 213 Dramaturgy: Foundations of Performance
THTR 215 Understanding Performance Texts	
<b>One course from:</b> THTR 222 Designing Performance Spaces THTR 223 Decolonizing Dramaturgy THTR 225 A Survey of Human Performance	
<b>Two courses from:</b> THTR 101 Foundations of Improv THTR 116 Foundations of Mediated Performance THTR 203 Comedy Gold: A Stand-Up Course for Beginners THTR 200 or 300 level	
Open Elective	Open Elective
MAP 202/209 (Critical Competency Req.)	Critical Competency/MAP Course
FALL YEAR 3	WINTER YEAR 3
*Two THTR studies or approved English/Classics course at the 200/300 level (6 Credit Hours) or THTR 301 Storytelling, Performance and Theatre in Canada (3 Credit Hours)*	
THTR 315 Happenings and Collectives or THTR 301 Storytelling, Performance and Theatre in Canada	
Critical Competency/MAP Course	Critical Competency/MAP Course
Open Elective	Open Elective
Open Elective	*THTR 330 Theatre Tour (3 Credit Hours) or Two MAP Courses (6 Credit Hours)*
Open Elective	
FALL YEAR 4	WINTER YEAR 4
THTR 430 Theatre Research Seminar	*THTR 330 Theatre Tour (3 Credit Hours) or Two MAP Courses (6 Credit Hours)*
<b>One course from:</b> THTR 414 Developing the Holistic TheatreMAP 499 THTR 400 level	
Two THTR studies or approved English/Classics courses at the 300 or 400 level	
Critical Competency/MAP Course	Critical Competency/MAP Course
Open Elective	Open Elective
Open Elective	

## APPENDIX C Request to Participate in Outside Engagement



### UNIVERSITY OF REGINA DEPARTMENT OF THEATRE REQUEST TO PARTICIPATE IN OUTSIDE ENGAGEMENT

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

PROPOSED DATES OF WORK (BEGINNING AND ENDING):

\_\_\_\_\_  
\_\_\_\_\_

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

\_\_\_\_\_  
\_\_\_\_\_

NAME OF ENGAGER: \_\_\_\_\_

PRODUCTION: \_\_\_\_\_

DURING YOUR PARTICIPATION IN THIS PRODUCTION, ALL CLASSES MUST BE ATTENDED, AND ALL COURSE WORK MUST BE COMPLETED ON TIME. HOW DO YOU INTEND TO ENSURE YOU WILL MAINTAIN YOUR THEATRE DEPARTMENT COMMITMENTS?

\_\_\_\_\_  
\_\_\_\_\_

STUDENT SIGNATURE: \_\_\_\_\_

APPROVED: \_\_\_\_\_

\_\_\_\_\_

THEATRE INSTRUCTORS

APPROVED: \_\_\_\_\_

DEPARTMENT HEAD

## APPENDIX D

All students must buy a fob from the Administrative Hub in order to access rooms. The fobs are 10 dollars, non-refundable, but can be used and reactivated during your time as a student in the Theatre Department. If you require a key to access some of our spaces, this form must be filled out and submitted to the Administrative Hub.

### Department of Theatre Key Form

Keys will not be distributed until permission is granted by a Department of Theatre Faculty member and a deposit is paid.

Name: \_\_\_\_\_

Student #: \_\_\_\_\_

Key(s): \_\_\_\_\_

Deposit paid: \$ \_\_\_\_\_

I understand that if the key(s) is/are not returned by \_\_\_\_\_ I will forfeit my deposit paid.

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

#### Authorization

Faculty: \_\_\_\_\_

Signature: \_\_\_\_\_

APPENDIX E

DEPARTMENT OF THEATRE  
PHOTOGRAPHY RELEASE FORM



The protection of your private information is important to the University of Regina and the Department of Theatre. A photograph can constitute personal information under federal and provincial privacy legislation. We are committed to protecting the privacy of our students, faculty, and staff. We will maintain the confidentiality of your information and preserve your right to privacy, if requested.

To provide your consent for using photographs and/or video, please sign the following release form.

I, \_\_\_\_\_, give my consent for photographs  
(name of person giving consent)

and/or videos taken of me, or of \_\_\_\_\_ on  
(MINOR, name of minor in photo/video)

\_\_\_\_\_ at \_\_\_\_\_  
(Date or Dates) (Location or Locations)

to be used, in any manner or form whatsoever, either wholly or in part, for use in print publications and/or electronic mediums for promotional or public awareness initiatives organized by the Department of Theatre, all licensees, and assignees (which I understand may include but are not limited to the University of Regina and the University of Regina Student's Union).

I also understand that I do not hold the copyright to any of these the photograph(s) or video(s).

\_\_\_\_\_  
Signature of person in photograph/video Date

\_\_\_\_\_  
Signature of Parent/Guardian if child is under the age of 16 Date

\_\_\_\_\_  
Signature of Department Head or Designate Date

## APPENDIX F

### WEAPONS

Category: Operations

Number: OPS-050-010

Audience: All University employees, students and visitors

Issued: December 18, 2007

Revised: February 22, 2018

Owner(s): AVP (Facilities Management)

Approved by: VP (Administration)

Contact: Director, Security and Operations 306-585-4655

### Introduction

In order to maintain the highest level of security on campus, the University of Regina wishes to ensure no [weapons](#) are brought onto campus without proper consideration and authorization. This policy includes restricted firearms, ammunition and weapons as well as weapons used for hunting and/or target practice.

### Policy

The University of Regina prohibits the possession, storage or use of firearms, ammunition or weapons on any property of the University without expressed written permission from the VP Administration. Approval process must be completed as per the process description below.

Use of Weapons for Research or Other Purposes on Campus

Any use of firearms, ammunition or restricted weapons for research, will fall under the discretion of this policy. Once reviewed and authorization provided by the Vice President, Administration - Campus Security will be notified of the nature of the research and storage methods of the equipment.

### Exemptions

This policy does not include peace officers in possession of firearms during the course of carrying out their duties or attending classes while in uniform.

### Consequences for Noncompliance

Campus Security and/or Regina Police Service will seize any weapons found on campus for which there is no written approval. Individuals found with unauthorized weapons on campus may be subject to the appropriate disciplinary process as well as criminal prosecution.

### Processes

#### Obtaining Authorization to have a Weapon on Campus

Requests to have a weapon on campus for research or other purposes must be submitted to the Director, Security and Operations. Submissions should include all pertinent information in writing, including (but not limited to):

type(s) of weapon(s);

- purpose of the weapon on campus; intended storage of the weapon on campus;
- any risks to the safety and security of individuals on campus
- Requests must be submitted a minimum of 14 days prior to proceeding with bringing any [prohibited device](#) or weapon on to campus.
- Requests will be reviewed by the Director, Security and Operations with final written permission granted by the Vice President, Administration.
- All uses, storage and transportation of firearms under this policy must fall within the applicable laws and regulations for the University of Regina, City of Regina, Province of Saskatchewan and the Government of Canada.

### Related Information

[Criminal Code of Canada](#)