
Introduction
This handbook provides information about the policies, procedures, and opportunities in the MFA program. It supplements the general policies and procedures listed in the Faculty of Graduate Studies and Research (FGSR) calendar and handbook (available online at the FGSR website, http://www.uregina.ca/gradstudies/). Students, faculty, and staff involved in the program should make themselves familiar with these documents and this handbook. Further questions about the program or interpretation of this document should be directed to the Graduate Program Coordinator.

The Department of Visual Arts, originally the Regina School of Art, dates back to 1914 when the newly established Regina College introduced an art program. Today, the Department of Visual Arts offers a foundation in studio art practices and in the study of art history and art theory. The program is enriched with cultural activities and events through local art galleries and by visiting artists who share ideas and concepts of their art through workshops and lectures. Students also benefit from activities, supervision, and courses offered by the area of Indian Fine Arts at First Nations University of Canada.

The Department of Visual Arts consists of artists and art historians with national and international reputations. Studio faculty share their expertise in ceramics, drawing, intermedia, painting, printmaking, photo-media, and sculpture through teaching and their own artistic practices. Art history faculty investigate fields such as cultural studies, queer theory, gender, curatorial studies, First Nations art, early modern European art, history of collecting, and cultures of display. All members of the Department are well versed in contemporary Canadian art, and Visual Arts faculty members engage in a range of interdisciplinary practices and activities.

The MFA program focuses on studio production and its contextualisation within contemporary practice and critical discourse. The degree offers opportunities for research and teaching experience.

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Graduate Program Coordinator (2016–2017): Prof. Robert Truszkowski Tel: (306) 585 5574 email: robert.truszkowski@uregina.ca

Graduate Exhibition Coordinator (2016–2017): Prof. Sean Whalley Tel: (306) 585 5581 email: sean.whalley@uregina.ca

Note: This document represents both Departmental policies and practices and those of the Faculty of Graduate Studies and Research (FGSR). If there are any differences between this document and FGSR documents, it is the stated policies and procedures of FGSR that apply.

The Faculty of Graduate Studies and Research Academic Calendar
The Faculty of Graduate Studies and Research Handbook
A Guide for the Preparation of Graduate Theses
The Faculty of Graduate Studies and Research Terms of Reference for Teaching Assistantships, Teaching Fellowships, Research Assistantships and Graduate Scholarships
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1. FACULTY, STAFF, FACILITIES and RESOURCES

1.1 Faculty

**Prof. Leesa Streifler**, MFA (New York, 1983), BFA Honours (Manitoba, 1980)
*Professor and Head of the Department of Visual Arts*
Drawing, painting; installation, photography, feminist practice, gender, identity, and subjectivity, the body, abjection and the grotesque, marginalization and Otherness.
Office: RC 244  Phone: (306) 585-5529  E-mail: leesa.streifler@uregina.ca

**Prof. Ruth Chambers**, MFA (Regina, 1993), OCAD (Ontario, 1983)
*Professor, Department of Visual Arts*
Ceramics, installation, mixed media.
Office: RC 247.1  Phone: (306) 585-5575  E-mail: ruth.chambers@uregina.ca

**Dr. Risa Horowitz**, PhD (York, 2012) MFA (Saskatchewan, 2000) BFA (York, 1995)
*Associate Professor, Department of Visual Arts*
Photography and digital imaging; conceptual practices; intermedia; three-dimensional foundations; practice-based scholarship/research-creation
Office: RC 047  Phone: (306) 585-5641  E-mail: risa.horowitz@uregina.ca

**Dr. Francesco Freddolini**, PhD (Pisa, 2008), Specializzazione (Pisa, 2008), Laurea Magistrale (Pisa, 2002)
*Assistant Professor of Art History, Department of Visual Arts, Luther College*
Early modern European art; history of sculpture; material histories of art; histories and cultures of collecting and display
Office: LC 114  Phone: (306) 206-2100  E-mail: francesco.freddolini@uregina.ca

**Prof. David Garneau**, MA (Calgary, 1993), BFA (Calgary, 1989)
*Associate Professor, Department of Visual Arts*
Painting; drawing; contemporary Aboriginal art; masculinity; representation; critical writing about visual arts.
Office: RC 245  Phone: (306) 585-5615  E-mail: david.garneau@uregina.ca

**Prof. Marsha Kennedy**, MFA (York, 1981), BFA (Regina, 1977)
*Instructor, Department of Visual Arts*
Painting; drawing; two-dimensional design; professional issues.
Office: RC 246  Phone: (306) 585-5591  E-mail: marsha.kennedy@uregina.ca

**Dr. Carmen Robertson**, PhD (Calgary, 2005), MEd (Brock, 2000), MA (Victoria, 1993), BA (Portland, 1989).
*Professor of Art History, Department of Visual Arts*
Contemporary Aboriginal art history; constructions of Indigeneity in the Americas; otherness and marginality; whiteness and power relations; Indigenous decolonization; documentary and mass media imagery; visual culture; curatorial studies.
Office: RC 23  Phone: (306) 337-2227  E-mail: carmen.robertson@uregina.ca
Prof. Robert Truszkowski, MFA (Concordia 2004), BFA (Queen's 2000)
Associate Professor, Department of Visual Arts
Graduate Coordinator
Print Media: Silkscreen, lithography, intaglio, photo-digital and hybrid print media, digital imaging.
Office RC 035.3 Phone: (306) 585-7754 E-mail: robert.truszkowski@uregina.ca

Prof. Sean W. Whalley, MFA (Regina, 2001), BFA (York, 1993) – on sabbatical, fall 2014
Assistant Professor, Department of Visual Arts
Sculpture, metal, wood, mould making/casting; three-dimensional design/theory; photography.
Office: RC 158 Phone: (306) 585-5581 Email: sean.whalley@uregina.ca

Associate Members of the Department of Visual Art
Dr. Megan Smith Assistant Professor, Creative Technologies, Faculty of Media + Art + Performance
Prof. Lionel Peyachew Associate Professor, Indian Fine Arts, First Nations University of Canada

Emeritus Faculty
Gail Chin, PhD (California, 1995), MA (Victoria, 1985); BEd (British Columbia, 1974)
Dennis J. Evans, MFA (North Carolina, 1971); BFA (Cleveland, 1968) Sculpture
Jack Sures, MA (Michigan State, 1959), BFA (Manitoba, 1957) Ceramics
Vic Cicansky, MFA (California-Davis, 1970); BFA (Regina, 1965) Ceramics

Adjunct Faculty
Timothy Long (Head Curator, MacKenzie Art Gallery)
Jeannie Mah (Ceramics), BED, BFA (University of Regina, 1976, 1993)
Martin Tagseth (Ceramics), MFA (Ohio State University, 1994)
Rachelle Viader Knowles (Intermedia), MFA (Windsor, 1996)

1.2 Staff

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Room</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Secretary</td>
<td>Joanne Keen</td>
<td>RC 247</td>
<td>(306) 585-5572</td>
</tr>
<tr>
<td>Technician (ceramics/sculpture)</td>
<td>Darcy Zink</td>
<td>RC 152</td>
<td>(306) 585-5182</td>
</tr>
<tr>
<td>Visual Arts Technician</td>
<td>Jesse Goddard</td>
<td>RC 161.3</td>
<td>(306) 585-5508</td>
</tr>
<tr>
<td>Technician (art store)</td>
<td>Angel McDowell</td>
<td>RC 022</td>
<td>(306) 337-2367</td>
</tr>
</tbody>
</table>

1.3 Studio Areas and Gallery Phone Numbers
Ceramics Studio/ Painting/Drawing (306) 585-5558
Print Media Studio (306) 585-5518
Sculpture Studio (306) 585-5516
Wood Shop (306) 585-5553
5th Parallel Gallery (306) 585-5541
1.4 Facilities and Resources

Each graduate student in the Department of Visual Arts is given a shared studio space for the first two years of the program. The studio may be accessed 24 hours/7 days per week. It is expected that studio spaces will be treated with respect and left in the state in which they were found. Normally, two students share a private, locked studio space and the expectation is that respectful arrangements for use of the space be worked out between the students. Students are normally required to vacate studio space after their sixth semester (e.g., at the end of the summer term before their graduation exhibition) and do not normally have use of the space in the semester in which they present their graduation exhibition. In some cases, where the space is not needed for other students, students in the final semester may be permitted to remain in the studio until the Oral Defense. Students are asked to pay a key deposit of $25, which will be refunded when returned. Any personal possessions, art work, or other materials left in a studio after a student no longer has the use of that studio will be disposed of. If costs are incurred in cleaning a studio students may be charged for those costs. Neither the Department nor the Faculty has space for storage of student materials or work.

Graduate students have access to all department equipment and facilities including: the Fifth Parallel Student Gallery; the Dr. John Archer Library; a fully equipped wood shop; and equipment in each of the studio areas. A list of specialized studio equipment is available from the Department office. For safety reasons, there may be some restrictions on use of the woodshop, kilns, and some equipment; students should work out conditions of access and use with technicians and their supervisors. The Dr. John Archer Library houses more than 30,000 Visual Arts volumes and numerous periodicals. A range of media production and playback equipment that may be borrowed from the Faculty of Media + Art + Performance.

Students also have access to a vibrant local arts community, and have many opportunities to become involved in this community. Regina’s many exhibition spaces include: the MacKenzie Art Gallery, the Dunlop Art Gallery, the Neutral Ground Artist Run Centre and Soil Digital Media Suite, and the Art Gallery of Regina, and a range of private and commercial galleries.

1.4 Visiting Artists

The Department and Faculty offer a wide range of opportunities for students to hear and interact with local, national, and international artists, art historians, and others, through the Art For Lunch lecture series, the Fine Arts Presentation Series, special guest lectures, and workshops. Recent speakers have included Libby Hague, Micah Lexier, KC Adams, Benny Nemerosky Ramsay, David Elliott, Mark Bovey, Monica Tap, Chrystene Ells, Frank Shebageget, Zachari Logan, and Peter Von Tiessenhausen.

2. THE MASTER OF FINE ARTS PROGRAM

2.1 Program description

The MFA program focuses on studio art practice/production and its contextualization within contemporary practice and critical discourse. Students meet with studio faculty on an individual basis. Weekly seminars allow students to discuss art theory and criticism and to develop and clarify individual research projects. The program is intentionally small (a maximum of five students are accepted each year) in order to allow for intensive interaction between students and faculty. The MFA program is supported by faculty from the Department of Visual Arts, Faculty
of Fine Arts, Interdisciplinary Studies, First Nations University of Canada, and Luther College, with ten studio faculty and three art historians.

The MFA program culminates with a graduating exhibition at the MacKenzie Art Gallery or an alternate exhibition space, and a comprehensive support paper. The degree requirements are completed by an oral defense, assessed by an external examiner, with a committee of Visual Arts faculty and an external Chair.

Note on alternative exhibition spaces: Students whose graduation projects would work best in a location other than the MacKenzie Art Gallery may work out an alternative location with their supervisor(s) in consultation with the Graduate Program Coordinator. Students should make this decision as early as possible, and must make it no later than their fourth end-of-semester review. An early decision about using an alternative exhibition space will help other students and the representative from the MacKenzie to plan the use of the MacKenzie space.

2.2 Areas of expertise
Faculty members teaching in the MFA in Visual Arts have expertise in: Aboriginal contemporary art, art history, art theory, ceramics, curation, drawing, installation, intermedia, and lens-based practices, painting, performance, print media, sculpture, and visual culture.

2.3 Degree Requirements

MFA candidates must complete a minimum of 42 credit hours: 30 credit hours of course work and 12 credit hours of preparation of an exhibition, including a comprehensive support paper. Course work includes both studio classes and theory seminars. A graduating exhibition that is the culmination of the program takes place at the MacKenzie Art Gallery (or an alternative space approved by the Department), and is accompanied by a comprehensive support paper (20-50 pages) and an artist statement. Completion of the exhibition and paper will be followed by an oral defense.

The credit hours required to complete the MFA in Visual Arts are allocated as follows:

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major – courses in Studio Art</td>
<td>9</td>
</tr>
<tr>
<td>FA (MAP) 800</td>
<td>3</td>
</tr>
<tr>
<td>FA (MAP) 803</td>
<td>3</td>
</tr>
<tr>
<td>Research and Exhibition Preparation (ART 902)</td>
<td>12</td>
</tr>
<tr>
<td>Art 801-804 (Group Studio)</td>
<td>12</td>
</tr>
<tr>
<td>Elective</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>42</strong> credit hours</td>
</tr>
</tbody>
</table>

The MFA program normally requires six consecutive semesters to complete all credits. This includes two summer semesters. The MFA exhibition and defense typically take place immediately following the sixth semester. (For an outline of a typical sequence of courses, see Appendix I.) In rare cases, students may need to take longer than six semesters; these students might need to complete more than 42 credit hours. While full-time study is the usual mode for completing the MFA program, it is possible, with permission of the Graduate Program Coordinator, to complete the degree on a part-time basis.
2.4 Registration

Students must consult with their supervisor before registration. It is the student’s responsibility to ensure that the courses they register for fit their academic program and that their schedule is conflict free. Students need approval by the Graduate Program Coordinator or Department Head before being able to register in graduate courses.

Students are responsible for following registration procedures and knowing registration dates for each term. You can find detailed information at the following FGSR sites:

- Registration procedures: http://www.uregina.ca/gradstudies/grad-calendar/reg-rules.html
- FGSR deadlines and fees: http://www.uregina.ca/gradstudies/grad-calendar/fees.html
- University deadlines for the academic year: http://www.uregina.ca/student/registrar/registration/academic-schedule.html

Graduate students typically take one or two directed readings (special topics) courses as electives. Student and instructor need to work out details of any directed readings/special topics classes they are arranging for a given semester. The Instructor will have to complete a Directed Reading/Special Topic Class Form to submit to FGSR; this form defines the content of the course and provides the basis for grading. Instructors may be required to provide course outlines to FGSR for the course to be accepted as part of a student’s program. Directed readings/special topics courses will be timetabled by the Department secretary after this information is provided on the approved form.

On occasion students may be admitted to the program on a probationary basis and required to take additional undergraduate courses to enter into the program on a full-time basis. These courses will not count towards the degree.

Graduate students who do not register for three consecutive semesters will be discontinued. Students in the program who are not able to register in the seven consecutive semesters that are normally required should discuss their situation with the Graduate Program Coordinator to work out options.

2.5 Graduate Courses

ART 801-804 (Group Studio) and FA 800 and 801 are seminar classes. Studio courses and directed readings/special topics classes are normally done on an individual basis with individual instructors.

- All students in the program must take Group Studio (Art 801-804) in each of the first, second, fourth, and fifth semesters of the program
- All students must take two graduate seminars (FA 800 & 801) in the first year of the program. Typically, students take one seminar in the Fall term and one in the Winter term. Students must normally take the Fall term seminar first. Any other graduate level seminar in MAP (FA) may be selected as an elective.
- All students must take 12 hours of Art 902, usually spread over the last three semesters of their program. This is the credit for preparing the graduation exhibition and the comprehensive support paper.
- In addition to these required courses, students must take 9 credit hours of courses in Studio Art, and 3 credit hours of electives to be selected in consultation with their Supervisor/s.
A list and descriptions of graduate courses offered by the Department are on line at http://www.uregina.ca/gradstudies/programs/visual-arts.html.

The MAP (Fine Arts - FA) courses which make up part of the MFA program in Visual Arts are on line at http://www.uregina.ca/gradstudies/programs/interdisciplinary.html#finearts

2.6 Electives

Electives are an important part of the MFA program. They provide students with an opportunity to increase the breadth of their studies and the richness of their graduation projects. The 3 credit hours of electives must be outside a student’s area of specialization, but relevant to the graduation project the student is working on. These courses may be chosen from any graduate courses in the University that a student is eligible to take. In exceptional cases, with the approval of the Supervisor/s and the course instructor, graduate students may take upper-level (300 or 400 level) undergraduate courses for graduate credit.

- Electives should be courses from outside the student’s major area of studio art. Electives may include Art History, Interdisciplinary Studies in Fine Arts or Visual Arts courses beyond the student’s usual working methods, as well as courses from other departments or faculties including Teaching in Higher Education.
- Students are encouraged to take the second elective in a studies area that assists with the development of the Comprehensive Support Paper.

Students will consult with their supervisors to identify appropriate elective courses to fulfill this requirement.

3. PROGRAM SUPERVISION

Graduate program supervision involves several faculty members. Each student has a supervisor or co-supervisors who are designated at the time the student enters the program and who have responsibility for helping the student ensure that her or his program is progressing in a satisfactory manner. For general matters pertaining to such procedures as applications for scholarships and making arrangements for the graduation exhibition, students work with the Department’s Graduate Program Coordinator. In addition, students often work closely with individual faculty members by taking classes with them. While students work regularly with their supervisors and with individual instructors, some assessments of student work are done by the Graduate Program Committee, including end of semester reviews. Finally, each student has an examination committee to assess the student’s graduation project and participate in the oral defense.
3.1 Supervisors

The Department assigns supervisors to incoming students as part of the admission process. The role of the supervisor/co-supervisor is to assist the student in the overall determination of a program of study, to counsel the student with regard to coursework, to direct the student toward the appropriate realization of his/her work and to help students register for classes. Supervisors will guide students through the program and offer advice as necessary. Students will be encouraged to work with a variety of instructors consistent with their evolving interests.

The supervisor/co-supervisor is also responsible for identifying potential external examiners and making other arrangements for the oral defense in collaboration with the Graduate Program Coordinator.

In the case of co-supervisors, there will still be a primary supervisor and a second supervisor. Supervisors are responsible for supporting their students through the duration of the program and continue in that role during research sabbaticals. Should any circumstances arise that warrant a change in supervision, students are advised to discuss concerns with the Graduate Program Coordinator.


3.2.1 Graduate Program Coordinator

The Graduate Program Coordinator has responsibility for the graduate program at the department level on behalf of the Visual Arts Graduate Program (MFA) Committee. All students are encouraged to meet with the Graduate Program Coordinator to discuss their programs and to ask for advice and support in dealing with problems at the departmental level. The Graduate Program Coordinator chairs the Graduate Program Committee (MFA Committee), arranges and chairs end of semester reviews, and typically attends all oral defenses.

The Coordinator is responsible for a wide variety of elements with respect to the graduate program, including but not limited to:

- Being the liaison on academic matters between graduate students, the Department, and the Associate Dean (Graduate and Research); representing the Department at Faculty of Media + Art + Performance Graduate Studies meetings.
- Arranging graduate student studio spaces.
- In collaboration with Supervisors, helping to coordinate oral defenses, including: selecting chair-persons; selecting external examiners;
- With the advice of the Graduate Program Committee and students’ supervisors, ensuring that students are ready to go forward with a graduation exhibition, and making arrangements for those students who are not.
- Working with students, supervisors and the Associate Dean to ensure that students meet FGSR deadlines for submission of work (comprehensive support paper, examples or records of work prepared for the graduation exhibition) and for submission of materials (e.g., revised support materials, records of exhibitions) after successful completion of the oral defense.
- Making sure that a final copy of the comprehensive support paper is provided to the University Library; discussing with graduating students the exhibition documentation
they will provide to the University, and ensuring that the work is submitted to FGSR (e.g. donation of a piece of art (if student desires to do so), digital documentation of exhibit or performance, etc.)

- In collaboration with the Associate Dean (Graduate and Research), Faculty of Fine Arts manages the promotion, recruitment and admissions process for the MFA program.

### 3.2.2 Graduate Exhibition Coordinator

The Graduate Exhibition Coordinator works with graduating students and representatives of the MacKenzie Art Gallery (or other exhibition space) to coordinate arrangements for graduation exhibitions.

### 3.3 Media + Art + Performance Associate Dean (Graduate and Research)

The Associate Dean (Graduate and Research) has the overall responsibility for graduate programs and research activities in the Faculty of Fine Arts. The Associate Dean chairs the Faculty of Media + Art + Performance Graduate Studies Committee, spearheads funding initiatives within the Faculty, organizes new student orientations and represents the program to the FGSR, the University and beyond. All students are encouraged to meet with the Associate Dean (Graduate and Research) to discuss their programs and funding opportunities, internal and external.

### 3.4 Course Supervision (Instructors)

Students in the MFA program work with instructors in a variety of studio, directed study, or seminar courses. In each course undertaken, the expectation of both the student and the instructor must be stated clearly from the outset. In the case of a seminar course, these expectations and evaluation criteria must be clearly stated on the syllabus. In other situations, they must be clearly stated on the Directed Reading/Special Topic Class Form, which the student completes in consultation with the instructor, and which constitutes an agreement on the content, the workload, and the grading criteria for the course. The Department Head signs the course proposal form, thereby approving the nature and scope of the work to be undertaken in the course. Note that the instructor a student works most frequently with is not necessarily his/her Graduate Program supervisor. Over the spring and summer semesters students may work with faculty members who are out of town using electronic forms of communication including phone, blogs, e-mail, skype, etc. Arrangements should be made with the faculty member and the Graduate Program coordinator on a case-by-case basis.

### 3.5 Visual Arts Graduate Program Committee

The Visual Arts Graduate Program Committee is constituted of all tenured and tenure-track Visual Arts faculty members; a representative from the Indian Fine Arts Department at FNUniv; and an MFA student representative. As part of the work of the committee is to make decisions about graduate funding, the graduate student rep will not attend all meetings. The Committee is chaired by the Graduate Program Coordinator. A smaller MFA subcommittee may work on specific issues relating to the MFA program.

The Graduate Program Committee is responsible for the overall administration of the graduate program, including but not limited to:
• Reviewing the progress of individual students at term-end reviews (see 4.2 below) and notifying students when progress appears unsatisfactory;
• Making recommendations to the Associate Dean (Graduate and Research) and FGSR on admissions, fellowships, scholarships, awards and the granting of degrees;
• Reviewing applications/proposals for graduation projects;
• Reviewing and revising the MFA curriculum;
• Monitoring standards and equity for students in the MFA program.

3.6 Examining Committee

Examining committees are arranged as students near the end of the program and are preparing their graduation exhibitions. More information on examining committees is provided in 5.3 below.

4. EVALUATION

4.1 Grading

The University of Regina uses a percentage system for grading purposes. In order to stay enrolled in the program, students must pass the courses in their area of specialization as well as their electives with a minimum grade of 70%.

Students are expected to complete all assigned course work in a timely manner. Students who encounter problems that make it difficult for them to complete course work should discuss their situation immediately with their instructors, supervisors, and the Graduate Program Coordinator. In some cases, students in such situations are eligible for a grade of IN (incomplete) or DE (deferred). These grades are assigned by the Registrar, and students who seek such grades must apply to FGSR and will normally be required to provide documentation in support of their requests. Students should make such applications only with the full knowledge and support of their supervisors and instructors. Students who fail to complete course work might receive the grade of (NP) = No Paper, and Not Passed. NP is a failing grade; a student who receives an NP becomes ineligible for FGSR scholarships, awards, and assistantships. Students are permitted to repeat one course in the program. If it is failed a second time the student will be discontinued from the program.

For additional information on the grading system, reassessment and appeal procedures, go to http://www.uregina.ca/gradstudies/grad-calendar/grading-system.html.

4.2 End of Semester Reviews

Structure and Purpose of the Review
The end of the semester Review is compulsory for MFA students. It is worth 30% of the grade for Art 801-804 (Group Studio). Students undergo four end of semester Reviews during their program, one at the end of each of the Fall and Winter semesters of the first and second years. The Review is a formal discussion that takes place in students’ studios or in other locations arranged by the student and approved by the student’s supervisor. The Review Committee consists of the student’s supervisor(s) and at least three members of the Graduate Program Committee and including at least one member from the Art History/Studies area. Students may also invite one MFA student to take notes and act as a silent observer of the review. The Graduate Program Coordinator chairs the reviews.
The end of semester Review is a preparation for the final oral defense. It is also used to assess student progress, including approval to move forward to the graduation exhibition and defense, and plays a part in decisions about assigning teaching awards and scholarships.

**Preparation for the Review**
Reviews usually take place in the week following the last day of classes. Students will be notified of Review dates at least two weeks in advance; it is the responsibility of the student to sign up for a Review on one of the scheduled dates. Students must prepare a one to two-page artist statement and circulate it to faculty one week prior to the review. Students in Semester 5 must prepare a minimum 5-page paper. The statement should be sent by email to the Department secretary at least one week before the end of semester review date. Failure to do so could result in the student not being reviewed. Students set up work from the semester under review so that it can be easily viewed. Students also arrange seating (for approximately 10) accommodate the Committee and student recorder (if one is present).

**Review Procedure**
Students meet with the Review Committee in their studios or other spaces as determined by the student, at the designated time. The student gives a 15 minute formal presentation highlighting major conceptual and formal properties of the work presented, work process, and research interests. Time-based work of more than 15 minutes must be available to faculty for viewing ahead of time. Following this, there will be 45 minutes of critical questions and dialogue between the Review Committee and student. The student will then leave the studio for 15 – 30 minutes to allow for the Committee to discuss the work.

**After the Review**
The Graduate Program Committee will evaluate students on the basis of the quality of the work they have produced; the level of resolution, amount and intensity of production; the development of ideas in the work; solutions to technical problems; and level of articulation and competence in the artist’s statement and in answering questions and engaging in dialogue. If applicable, the Committee will determine a grade to be assigned as part of the grade for Art 801-804. The student’s supervisor(s) will meet with the student as soon as possible after the review to discuss the Committee’s responses to the student’s work and recommendations to the student. Review results are usually shared verbally; however, if so directed by the Review Committee, or upon request by the student, students may receive a written report detailing the Committee’s comments.

The central aim of end of semester Reviews is to help students make progress in developing their work. If a Review reveals difficulties that need to be addressed, the supervisor is responsible for ensuring, in writing, that the student has a clear understanding of these difficulties.

Following the second year winter semester review, the Graduate Program Committee will decide if a student may proceed to prepare for graduation in the fall. If a student does not pass this review, another review will be set for a later date.

**4.3 Recovery program for MAP Graduate students who have failed one course**
Faculty of Fine Arts (MAP) – Dec. 11, 2015

Following the FGSR guidelines, “A grade of less than 70% is a failing grade for graduate programs. A graduate student may fail (achieve a grade of less than 70%) one course and
continue in his/her program. Should a student fail a second graduate class in her/his program, he/she will be required to discontinue from that program. Fully Qualified students who fail a course will be allowed to retake the course (or a suitable, approved substitute). A second failure in any course will result in the student being discontinued (RTD). A failing grade must be resolved by the end of the following semester. Students with unresolved grades on their academic records are ineligible for FGSR funding including graduate scholarships (GSS), and graduate teaching assistantships (GTA).” (Source: FGSR Graduate Calendar, http://www.uregin.ca/gradstudies/grad-calendar/grading-system.html). The Faculty of Fine Arts Graduate program has the following recovery program in place. Because individual circumstances may vary, recovery strategies may also vary slightly. Nonetheless, the following will guide supervisors through situations in which remediation is required.

A student who fails a course may have an advising hold placed on his/her account. This will block the student from registering for any new course until the following steps are undertaken.

As soon as a failing grade is identified, the supervisor(s) will: contact and meet the student in order to inform him/her about the consequences of a failing grade, and examine the factors that may have contributed to the situation. The instructor will be required to provide input, as needed. MAP Associate Dean Graduate Studies and Research may be invited to attend this meeting. Information should be documented.

Based on this conversation, a recovery program, tailored to the needs of the student, will be put in place. This may include, but is not limited to, attending writing workshops, getting assistance from the Student Success Centre and other student services on campus, having regular follow-up meetings with the supervisor(s), etc. The recovery program should be filed in the MAP Dean’s office.

Following this conversation, students will be advised either: 1) to retake the failed course, as soon as possible or; 2) a substitute approved by the MAP Associate Dean Graduate Studies and Research or 3) to retake the course or substitute course after the recovery program.

At the end of the recovery program, a meeting involving the student, MAP Associate Dean Graduate Studies and Research and supervisor(s) will assess the effectiveness of the program. If further steps are deemed necessary, these will be put in place.

The MAP Associate Dean Graduate Studies and Research will notify FGSR after this final meeting as to the success of the recovery program. Failure to comply with the remedial steps will be indicated to FGSR and the advising hold will remain on the student’s account until he/she complies with the plan.

5 MFA GRADUATION PROJECT AND COMPREHENSIVE SUPPORT PAPER

5.1 Overview
In order to complete degree requirements students are required to: (a) present an exhibition; (b) prepare a written comprehensive support paper; (c) undergo an oral defense.

a. The graduating exhibition is presented in a professional manner at the MacKenzie Art Gallery (or alternative space as approved no later than the fourth end of semester Review).

b. The comprehensive support paper defines the intent of the student’s work and refers to the sources and theoretical basis of the art presented.
c. The Oral Defense is a formal examination by a designated Examining Committee (see 5.3 below). The Oral Defense normally takes place at the time of and at the site of the graduation exhibition. It is chaired by a member of the university graduate faculty from outside the Department who represents the Dean of FGSR.

Upon successful completion of the exhibition and oral defence students are required to submit the following to the Department for submission to FGSR:

- A final copy of the comprehensive support paper, revised according to directives of the External Examiner and approved by the supervisor and the Graduate Program Coordinator.
- A labeled CD or DVD with full documentation of the student’s graduation exhibition.

Students must sign release forms provided by FGSR when they submit this work. The paper and the CD or DVD becomes publicly available through means chosen and approved by FGSR.

The MFA will not be awarded until all paperwork is completed and all documents and other materials have been submitted to FGSR.

Students are also strongly encouraged to donate one piece of their work to the University. There are both advantages and disadvantages to making such a donation, and students should discuss this with their supervisors. In most cases work donated by students becomes part of the President’s Art Collection. The student will work out an appropriate donation in consultation with the supervisor and the curator of the President’s Art Collection.

5.2 Exhibition

The graduation exhibition takes place at the MacKenzie Art Gallery (or at an alternative space as approved by the Department). Graduation exhibitions consist of work not previously shown outside of the University campus. Students work closely with their supervisors or other faculty members to develop appropriate concepts and work for their graduation exhibitions. Students are responsible for ensuring that these exhibitions are mounted in a professional manner that conforms to the guidelines of the MacKenzie Art Gallery (or other exhibition space). A short artist’s statement must accompany the exhibition.

The exact nature of the work to be exhibited will be worked out between the student and supervisor or instructors. Because the fourth end of semester Review (the Review that takes place at the end of the fifth semester of the program) is the one where the Graduate Program Committee determines whether a student may proceed to the graduation exhibition, the work students present at this Review must relate to their graduation exhibition or be part of their graduation exhibition.

5.3 Comprehensive Support Paper

The MFA Comprehensive Support Paper is an academic essay written by the student. It defines the work submitted for the graduating exhibition and contextualizes it in terms of the student’s past studio practice and in terms of contemporary art, critical theory, and contemporary art
practices. This is not a thesis; it is a paper that supports the exhibition, which remains the primary component of the graduation project. Students are expected to produce a support paper of high quality that conforms to the expectations of formal writing. Students may submit non-standard texts (creative writings) as a supplement to, but not instead of, the formal paper. The support paper must be double-spaced and may not exceed 50 pages, with 30 pages being the norm and 20 pages the absolute minimum.

Guidelines for the MFA comprehensive support paper:

- **Length**: Minimum 20 double-spaced pages (5000 words)/ maximum of 50 double-spaced pages (12,500 words).
- **Content**: The paper will include a description of the exhibition, narrate its development, and articulate the meaning of the work. Students must show solid knowledge of relevant areas of art practice, theory, and criticism through a well-considered contextualization of the exhibition and practice. The paper must include a bibliography of no less than 20 entries, and include appropriately formatted figures/images.
- **Deadlines**: One hard-copy of the comprehensive support paper, approved by the supervisor and examining committee, and a CD/DVD/jump drive containing accompanying images, an image list, and a digital copy of the Paper must be provided to the Department Secretary 6 weeks before the proposed date of the oral defense. The materials are then forwarded to FGSR who verify the materials, and forward to the External Examiner, who is normally given up to four weeks to review the paper. Please review the timeline and benchmarks section above. The materials must be approved by the External Examiner before an oral defense can be scheduled. Students who do not meet these deadline may have to change the date of their graduation exhibition.

Students will be asked to sign a *Department Of Visual Arts Support Paper Release Permission Form* to allow other graduate students, faculty members, and scholars to use their support paper and documentation for information purposes.

**Guidelines for the MFA comprehensive support paper for External Examiners**

The MFA Comprehensive Support Paper is an academic essay written by the student. It defines the work submitted for the graduating exhibition and contextualizes it in terms of the student’s past studio practice and in terms of contemporary art, critical theory, and contemporary art practices. This is not a thesis; it is a paper that supports the exhibition, which remains the primary component of the graduation project. Students are expected to produce a support paper of high quality that conforms to the expectations of formal writing.

When an individual agrees to serve as External Examiner, they will be sent a copy of the completed support paper, in addition to appropriate visual media related to the project (images or video, for example). It is the External Examiner’s role to read the support paper (and view the accompanying media) and decide whether the project appears fit to proceed to defense. The External Examiner should look to the description of the project itself, along with the narrative...
and contextual elements that have brought the project to this point, to guide their decision. It is important to reiterate that the support paper is not a thesis; it simply sets the stage for, and supports and supplements the graduating exhibition/project.

**Timeline and benchmarks:**
The comprehensive support paper must be completed and approved by the student’s committee at least 6 weeks before the date of the graduation exhibition, to give time for the External Examiner to read and approve it. Students should provide revised electronic copies of the comprehensive support paper to members of the Examining Committee (see Section 5.4, below) at least one week before the opening of the graduation exhibition.

To achieve this, students work with their supervisors and committee members to make an individualized timeline to completion, based upon the following recommendations:

- 5 page project outline due at final end-of-semester review
- 1st draft of support paper due to Supervisor 5 months before proposed defense date
- 2nd draft of support paper due to Supervisor 4 months before proposed defense date
- 3rd draft of support paper due to Supervisor 3 months before proposed defense date
- Final draft due to FULL COMMITTEE 2 months before proposed defense date
- Completed Paper due 6 weeks before proposed defense date

It is expected that the 5th and 6th semesters will be devoted to producing the exhibition work and drafting the support paper.

### 5.4 Oral Defense—Committee and procedures

The oral defense of the exhibition and support paper will be conducted by the Examining Committee. Under most circumstances, the oral defense will take place at the site of the graduation exhibition while it is still being shown. FGSR will not permit the defense to proceed until the External Examiner has reviewed the comprehensive support paper and indicated that it is acceptable. The External Examiner reviews the exhibition before the time of the oral examination.

**Examining Committee**
The oral defense is chaired by a member of the Graduate Faculty from outside the Department. The Examining Committee consists of an External Examiner, the student’s supervisor(s), and two additional members with whom the student has studied during the MFA program. The Graduate Program Coordinator and/or the Department Head are ex officio members of the Examining Committee, and the Graduate Program Coordinator normally attends all oral defenses. In order for the defense to take place the Chair, external examiner, supervisor (or one co-supervisor), and one internal member must be present. External examiners may participate by teleconference if they are not able to be present for the exam, however this is not encouraged. Other people, with permission of the Graduate Coordinator (the supervisor's approval and candidate’s approval are recommended), are welcome to attend as silent observers, and may not take part in the formal examination process.

**External Examiner**
The External Examiner is a qualified person (normally a faculty member) who has expertise relevant to the student’s work. The External Examiner is selected by the Department upon the recommendation of the student’s supervisor in consultation with the Graduate Program Advisor. The supervisor may consult with the student in selecting an External Examiner, but is not required to. It is the responsibility of the supervisor and the Graduate Program Coordinator to ensure that the proposed External Examiner is eligible under FGSR rules. The name of the proposed External Examiner is submitted to FGSR along with the final copy of the student’s comprehensive support paper and the necessary paperwork. FGSR verifies that the External Examiner is eligible and forwards the paper for review. If the proposed External Examiner is not eligible, FGSR will ask the Department to nominate another person.

**Defense Format**

Usually, the defense takes place at the location of the exhibition. If the project is not location or gallery-based, another location will be decided by the Graduate Program Coordinator, the Supervisor and the student. The Chair introduces the candidate and all members of the Examining Committee and outlines examination procedures. The candidate will provide an overview of the context, meaning, and ideas of the art work and guide the Committee through the exhibition (approximately 15 minutes). No questions are allowed during this time. Following this, the question period starts, dealing with both the exhibition and the support paper. This portion of the examination generally lasts 90-120 minutes. When the questioning is completed, the candidate and all individuals who are not members of the Examining Committee will leave the room. The candidate will wait nearby where he/she can re-enter the room to be informed of the Committee’s decision.

The Committee will discuss the exhibition, the support paper and the defense. The exhibition, the paper, and the defense are three separate assessed components of the degree. The exhibition and defense either pass or fail. The support paper is evaluated in the following manner: passes without revision (this is extremely rare); passes with minor revisions; passes with major revisions; must be rewritten and defended; fails. Note that a failing grade is virtually unknown because the supervisor and Graduate Program Coordinator will not let a comprehensive support paper go forward unless they are satisfied with its quality. If an External Examiner deems a comprehensive support paper to be unacceptable, the student will be asked to rewrite it before a defense is (re)scheduled.

Upon successful completion of the exhibition and oral defense, students must undertake revisions of the comprehensive support paper as directed by the External Examiner and the Examining Committee. Students who have completed a successful defense are required to submit the following to the Graduate Coordinator:

- Documentation of the exhibition in digital form (CD, DVD, jump drive).
- The Artist’s Statement that accompanied the exhibition.
- Two copies of the revised comprehensive support paper: one may be included in the CD, DVD, or jump drive that documents the exhibition; the other must be a paper copy.

The Department strongly encourages students to donate a piece of their work to the University’s permanent collection, but this is not required as long as the student has provided thorough documentation of the MFA project.
5.5 Procedures for Exhibiting at the MacKenzie Art Gallery

- The Graduate Exhibition Coordinator organizes a meeting between candidates and the MacKenzie Art Gallery Preparator in the winter semester of the second year.
- The Graduate Program Coordinator provides candidates with Procedures for University of Regina Graduating Exhibitions at the MacKenzie Art Gallery (under revision)
- The MacKenzie Art Gallery Preparator provides candidates with information about acceptable standards and methods of installing works. Student exhibitions must conform to Gallery policies with regard to installation, access, possible sensitive nature of the work, and all fire, safety and environmental regulations.
- The Gallery provides students with tables and chairs and access to the Servery (small kitchen adjacent to the salon) for opening reception; pedestals if required; access to the facility through loading docks and elevator during regular working hours; and lighting.
- Students are responsible for all promotional material (invitations, posters, advertisements); labels; signage; artist statement; transportation of the work to the gallery; installation of the exhibition according to the MacKenzie guidelines for installation standards and methods. Students also provide all hand tools and materials necessary to properly install their exhibition. Students are entirely responsible for the reception. Students are responsible for all costs related to damage or loss of work during the transportation, installation, exhibition period and de-installation of the exhibition.

5.6 MAP Policy for Archiving MFA Comprehensive Support Papers and Project Documentation in the oURspace Repository (Archer Library) Nov. 2016

Context:
While Graduate students are expected to document their MFA projects, neither this documentation nor the Comprehensive Support Paper (CSP) or Critical Engagement (CEP) Paper is currently archived by the University. This absence reflects a significant loss of the knowledge generated in the Faculty of Media, Art, and Performance. The use of the Archer Library’s oURspace to retain this information could be the solution to remediying this situation. Indeed, oURspace has been designed to be a representation, an archive and a repository of the University's academic and cultural history. Graduate Students are, therefore, encouraged to allow the CSP/ CEP and a sample of the graduate project to be uploaded to the oURspace archive. Supervisors are also encouraged to support this archiving process by demonstrating to their students the importance of making their research transparent. Having said that, it is the individual’s sole decision to archive his/her research.

How much documentation can be stored in oURspace?
There is no limitation or quota for individual collections, departments or faculties. However, oURspace does have an overall limitation of storage space, which they are looking to increase, and over time will always have to increase as the repository grows. The main item of concern in archiving MFA projects is size and number of audio and video files. It is important to note that oURspace uses compression techniques on these items to reduce size while minimizing degradation of quality. Although FGSR will upload the material, for information on file size etc., contact the Digital Collections Administrator at the Archer Library (James.Holobetz@uregina.ca / 306-337-2584).

Who is Responsible for Uploading files to oURspace, how and when is this done?
At the completion of the defense, the student consents to archive his / her material by signing the form titled oURspace Institutional License Agreement for University of Regina Graduate Students. This form is presented to the student at the completion of the successful defense. With the signing of this form, the individual must provide digital copies of the Comprehensive Support Paper and digital files containing a representation of their
work. This must go to Grad Defense@uregina.ca within 24 hours following the successful defense. While it is the responsibility of each student to do so, supervisors will do their best to ensure that this happens in a timely way. It is important then, that the documentation selection be completed prior to the defense.

There are a few things to be aware of in advance of submitting your material:

1) Papers - pdf format only (no editable formats such as doc, docx, txt, etc).
2) No links - one of the main principles of an Institutional Repository is to guarantee permanency. URLs to videos on other servers can not guarantee that the item will be there in the future. The medium has to be digitally stored on the oURspace server.

Requirements for Graduate Students to Submit Materials to FGSR for uploading to oURspace

1) Proof of Graduate Status (FGSR will have proof of this)
   Directions on how to obtain your current “Confirmation of Enrollment,” can be viewed at: http://www.uregina.ca/student/registrar/enrolment-confim.html

2) Submission Materials (Preferred Formats)
   oURspace accepts various formats of data files and each submission can have more than one file of various types. To reduce the possibility of the file format becoming obsolete, we recommend the following file format types:
   a) PDF – Papers, Reports, Articles, Posters, Diagrams, etc.
   b) MP3 – Compressed Audio
   c) WAV – Uncompressed Audio
   d) MP4 – Video
   e) TIFF, JPEG, PNG, GIF – Images, Photographs, Posters, Diagrams, etc
   f) PPS, PPSX, PPT, PPTX – Power Point

   Microsoft Office Files – While oURspace accepts various Microsoft Office file types, there are a few caveats: Microsoft Word (.doc, .docx) documents are not, by default, locked out to editing changes therefore submitting a paper, report, article, etc. in this format is not recommended as the work can be downloaded and altered for unintended use. To prevent this it is recommended to either password protect the Word document for further editing or preferably convert the Word document to a PDF format file.
   Microsoft Excel (.xls, .xlsx) and Power Point(ppt, pptx, rps, ppsx) files, like Word, do not by default lock out editing changes. Password protection against further editing of these types of documents is highly recommended.

3) Additional Required Information
   For archival purposes a few additional fields of information are required to promote access to the submitted work:
   a) Author Name
   b) Date Published
   c) Publisher (if any)
   d) Peer Reviewed (Yes/No)
   e) Five Descriptive Keywords

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¹ To ensure platform cross compatibility (ability to play on Mac or PC) please follow the steps outlined in this article for Power Point presentations: https://support.office.com/en-ie/article/Cross-Platform-PowerPoint-Compatibility-0eebb4f1-c329-4c50-b83c-3af1bab640de
f) Abstract (Optional)

4) By submitting work to FGSR and oURspace Institutional Repository the submitter affirms that they have read and agree with the licenses presented. The licences can be read below or found at http://ourspace.uregina.ca/about/licenses.

oURspace Licenses

1. License for deposited materials

NON-EXCLUSIVE DISTRIBUTION LICENSE
By signing and submitting this license, you (the author(s) or copyright owner(s)) grants to University of Regina the non-exclusive right to reproduce, translate (as defined below), and/or distribute your submission (including the abstract) worldwide in print and electronic format and in any medium, including but not limited to audio or video. The University of Regina recognizes that this right is non-exclusive, meaning that you may make other copies of your work available elsewhere without first having to obtain the permission of the University of Regina.

You agree that the University of Regina may, without changing the content, convert the submission to any medium or format for the purpose of preservation. You also agree that the University may keep more than one copy of this submission for the purposes of security, back-up and preservation. The University will make a good faith effort to preserve and distribute this submission. In the event that the University is unable to continue to maintain this submission as part of the campus digital archive, the University reserves the right to return the content to the submitting departments / units/individuals. If the entity is no longer in existence, or if the individual is untraceable, the University will arrange to have the materials appraised and possibly archived as part of the University's archives.

You represent that the submission is your original work, and that you have the right to grant the rights contained in this license. You also represent that your submission does not, to the best of your knowledge, infringe upon anyone's copyright.

If the submission contains material for which you do not hold copyright, you represent that you have obtained the unrestricted permission of the copyright owner to grant the University of Regina the rights required by this license, and that such third-party owned material is clearly identified and acknowledged within the text or content of the submission.

IF THE SUBMISSION IS BASED UPON WORK THAT HAS BEEN SPONSORED OR SUPPORTED BY AN AGENCY OR ORGANIZATION OTHER THAN UNIVERSITY OF REGINA, YOU REPRESENT THAT YOU HAVE FULFILLED ANY RIGHT OF REVIEW OR OTHER OBLIGATIONS REQUIRED BY SUCH CONTRACT OR AGREEMENT.

At the U of R, graduate students retain the copyright to their own works/projects see FGSR policy. Currently thesis/dissertations are deposited in oURspace and Library and Archives Canada Thesis Portal. As part of this deposit, they agree to a non-exclusive license so that both oURspace and Thesis Portal can make the work
publicly available on the internet as well as preserve it. The student remains the copyright holder. There is no transfer of copyright ownership. Students still retain all of the economic copyrights (reproduction, translation, performance, etc.) and moral rights.

FYI - Publicly available is not the same as public domain. Public domain refers to works in which the term of copyright has expired, works in which copyright does not subsist, or where the copyright holder has explicitly waived all copyrights to a work. While making a work publicly available does not put a work in the public domain, it does open the possibility that others could make use of the work (such as making a copy). If any depositor to oURspace believes that further use of their work has infringed their rights, it is up to them to defend these rights.

MAP MFA work will be subject to the same requirements as all other works deposited in oURspace, meaning that the students will be responsible for ensuring that any third party copyright protected works included in their project are used in compliance with Canadian copyright laws.

6. FUNDING OPPORTUNITIES

6.1 Scholarships and Awards

The Faculty of Media + Art + Performance provides support to MFA students through FGSR-administered funding and employment opportunities within the Department. The Faculty is committed to distributing funding as equitably as possible. The Associate Dean (Graduate and Research) oversees all funding applications from the Faculty of Media + Art + Performance.

- FGSR provides funding in the form of graduate scholarships and Teaching Assistantship’s (TA’s). TA’ships involve helping an instructor to teach a class. Scholarships do not involve teaching or other duties. Students must apply for these awards, which are allocated on a competitive basis and it is the student’s responsibility to get applications in on time. Students must submit applications to the Graduate Program Supervisor at least two weeks before FGSR deadlines [http://www.uregina.ca/gradstudies/scholarships/fgsr-funding.html].

- In addition to direct support with FGSR funds, FGSR administers a number of scholarships and awards for which students in the MFA-Visual Arts program are eligible. In most cases students must apply for these; often students must arrange for letters of recommendation from faculty members. The Graduate Program Coordinator will provide letters of reference where required. Information on Visual Arts scholarships and awards managed by FGSR is available on line at http://www.uregina.ca/gradstudies/scholarships/index.html?list=faculty#Visual-Arts. Note that these awards involve a number of different deadlines. Students should check the web site frequently and make sure that they meet application deadlines. Students must submit applications and supporting documentation to the Associate Dean (Graduate and Research) at least two weeks before FGSR deadlines.

The Faculty of Media + Art + Performance Graduate Studies Committee or a subcommittee reviews applications and recommends funding for the strongest students. Grades are a central factor in allocating FGSR funds, but are not the only factor. Those receiving awards will receive an official letter from the Faculty of Graduate Studies and Research.
Students who receive scholarships or TAships from FGSR must register full time (usually 6 credit hours; 3 credit hours in the semester of the graduation exhibition and defense) in the semester in which the award is held. Students may undertake up to 12 hours of employment per week, on or off campus, while holding an award from FGSR. Students are eligible for a maximum of 5 semesters of funding from FGSR.

A listing of all scholarships and awards managed by FGSR is on line at: http://www.uregina.ca/gradstudies/scholarships/index.html?list=faculty
Visual Arts students are sometimes eligible for other awards, so it is worth checking this list.

Students who meet eligibility requirements such as above an 80% average, are strongly encouraged to apply for the Social Sciences and Humanities Research Council (SSHRC) Canada Bombardier Graduate Scholarship. Your supervisor(s) or other instructors can help you to prepare your application. Information on this scholarship is available at: http://www.uregina.ca/gradstudies/scholarships/index.html?id=333o or at the SSHRC website http://www.sshrc-crsh.gc.ca/funding-financement/programs-programmes/fellowships/cgs_masters-besc_maitrise-eng.aspx

Students may be eligible for grants or other funding from such sources as the Saskatchewan Arts Board, Canada Council, and other provincial and federal organizations that support the arts. Information on some of these grants is listed on the FGSR web site. Students are encouraged to investigate and apply to these sources of funding. While students are normally expected to be resident in Regina for the seven semesters of the MFA program, some accommodation can be made for students who obtain residencies or fellowships that require them to be away from Regina. Students should discuss this with their supervisors and with the Graduate Program Coordinator.

### 6.2 Employment Opportunities

The Department provides some employment opportunities for graduate students. Most of these positions are tech support, Teaching Assistantships and markers for undergraduate classes. Faculty members who hold grants might also provide employment for students as Research Assistants. Department employment opportunities are posted outside the Department office at the beginning of each semester; it is the responsibility of students to check these postings and apply for positions by the stated deadlines. Under the contract negotiated with CUPE 2419, graduate students have preference in applying for positions offered by the Department such as technical assistant and grader, as long as the graduate students have appropriate qualifications for the positions. On occasion, the Department hires eligible MFA students as University Teaching Fellows (UTF). Students hired to teach as UTF’s are also eligible for scholarships. Students who teach for the Department are required to attend workshops offered by the University’s Centre for Teaching and Learning. FGSR requires participation in CTL workshops as a condition of holding a TAship. Consult the CTL website for teaching tips and web resources at: http://www.uregina.ca/ctl

### 7 GENERAL INFORMATION

#### 7.1 Mailbox

Each MFA student is provided with a mailbox in the Visual Arts Department office. Important material from the instructors, the Department and the FGSR will regularly be deposited for students in this location. Students should therefore check their mailbox on a regular basis.
7.2 **Email**
The University assigns a University email address to all students. The Department will use this email address to contact students. Students should check their University email regularly or arrange to have email sent to this address forwarded to the email address they normally use.

7.3 **Department and Faculty Space: Use & Reservation Policy**
Studios are made available to students for a period of six consecutive semesters. Shared Department facilities are accessible to all registered MFA students with University of Regina ID (with a sticker renewable each semester, available from the Visual Arts office). Other locations can be booked through the Department secretary or the Faculty of Media + Art + Performance Faculty Administrator.
7.4 MFA Student Representation
Graduate student representatives sit on a number of Department, Faculty and University committees. Interested students should contact the Graduate Program Coordinator.

7.5 Graduate Students Association
MFA students are encouraged to contact and get involved in their representative association. Presently graduate students comprise almost 8% of the University of Regina student population. The Graduate Student’s Association (GSA) is an organization for all graduate students within the university environment, where graduate students collaboratively engage in activities toward academic, social and personal development. Every graduate student becomes a GSA member upon registration.

The GSA is located near the department of Visual Arts, in room RC 223. It can be contacted by e-mail at: URGSA@uregina.ca. For more information about the constitution and the role of the GSA, see the FGSR Calendar.
### Appendix I:

**Typical course sequence in the MFA program**

*Sample trajectory – 42 credits / 24 months*

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<tr>
<th>Fall 2016</th>
<th>Winter 2017</th>
<th>Spring / Summer 2017</th>
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<tbody>
<tr>
<td>FA 800 (3)</td>
<td>FA 803 (3)</td>
<td>ART8** – Studio (3)</td>
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<tr>
<td>ART 8** – Studio (3)</td>
<td>ART 802 – Group Studio II (3)</td>
<td>Elective (3)</td>
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<tr>
<td>ART 801 – Group Studio I (3)</td>
<td>ART8** – Studio (3)</td>
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<tr>
<td>Fall 2017</td>
<td>Winter 2018</td>
<td>Spring / Summer 2018</td>
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<tr>
<td>ART902 (1/4) – (3)</td>
<td>ART 902 (2/4) – (3)</td>
<td>ART 902 (4/4) – (3)</td>
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<tr>
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<td>ART 902 (3/4) – (3)</td>
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<td>ART 804 – Group Studio IV (3)</td>
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<table>
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<tr>
<th>Fall 2018</th>
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<tbody>
<tr>
<td>Exhibition &amp; Defense (October or November)</td>
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<tr>
<td>Register in FA 903 (0) ($)</td>
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</table>

Art 902 will include the preparation of the comprehensive paper, which may be done with your supervisor or with another faculty member approved by the Graduate Coordinator, as well as preparation of the graduation exhibition.
POLICY REGARDING THE ON-CAMPUS DISPLAY OR PERFORMANCE OF ART WORK OUTSIDE OF STUDIOS AND THE ART GALLERY

The Department of Visual Arts encourages faculty and students display art work outside of studios and the Fifth Parallel Gallery. These spaces and activities are regulated by the following procedures:

1. A student wishing to display or perform art outside of the usual designated venues must seek the sponsorship of a Department of Visual Arts faculty member. The student must provide the faculty member with: a) a written description of the work; b) (if applicable) a rendering of that work; c) a detailed description of the proposed location of the work and the duration of the display or event (ex.: Sept. 8-9, 9am-3pm); d) a description of the installation activity (what is happening when you install; how much time you will take; how much noise you will make; etc.).

2. If the faculty member agrees with the proposal, it is forwarded for approval to the Department Head and by the Head to the Dean’s office as information.

3. Because the installation or performance occurs in space managed by several groups, the student and the sponsoring faculty member must contact every person responsible for the space to notify them of the plans, and in most cases, to obtain their permission or agreement for the work. All work in on campus locations must be approved by:
   a. Assistant Director of Production, Physical Plant.
   b. Manager of Custodial Services.
   c. Manager of Campus Security.

4. The local custodial staff of that area must be consulted if the work or performance might interfere with custodial operations.

5. You are responsible with informing and negotiation with anyone else whose space you may be implicating.

Note: All communications with the above mentioned officials are to be copied to the Department Head, who will, in turn, copy them to the Dean’s Office.

6. Events that are open to the public outside of regular University business hours (weekdays 8:30am-5:00pm) require special accommodations. For example, access to all rooms but the display area must be locked. Visitors from the public who do not normally have access to University space must be accompanied by a faculty member or by a student designated by a faculty member when they are visiting or participating in the exhibit.

7. **Any exhibition or performance that uses human or animal subjects or images of humans or animals will need Review Ethics Board approval.** In general, guerrilla theatre, projects that involve making or using images of passers-by, and similar kinds of projects that might compromise privacy or safety will not be permissible on University property.

Please allow plenty of time before your proposed display or performance for these procedures to be followed. If you have not secured all necessary permissions and agreements, you will not be allowed to proceed with the exhibition or performance.
Permission Form for On-Campus Display or Performance of Art Work
Outside of Studios and the Art Gallery

Date:

Name:

Faculty/Department:

Contact Information:

Supervisor of Project Installation:

Dates of Display or Performance:

Location of Display or Performance (specific location):

Date of Installation of work:

Detailed Description (attach a typed document and see outline on back):

Space Managed by: ________________________________

Check List:
Permission granted (appropriate people please check box return to Visual Arts for
distribution of forms):
Supervising Professor
Department Head
Facilities Management Assistant Director
Security Manager
Custodial Services Manager

________________________________________  __________________________
Student Signature Date

________________________________________  __________________________
Supervisor Signature Date

________________________________________  __________________________
Department Head Approval Date

c.c.: Dean’s Office  Facilities Management (B. McCrady)  Security  Custodial Staff
Appendix III
List of Forms

(All forms are available from the Visual Arts office, or from the FGSR office, or from the FGSR website at: http://www.uregina.ca/gradstudies/)

**Admission Forms**
- FGSR Application Form
- FGSR Confidential Recommendation Form

**Financial Aid Forms**
- Master's Application for Financial Assistance
- Titled Scholarship Application Form

**Support Paper/Project Forms**
- Notice of Oral Defense of Project
- Notice of Oral Defense of Support paper
- Supervisory Committee Approval Form
- External Examiner and Chair Nomination Form
- Ethics Approval Application
- Support Paper Release Permission Form
- Graduate Artwork Reproduction Permission Form

**Graduate Transfer Agreement Forms**
- CUGTA (Canadian University Graduate Transfer Agreement)
- Western Deans’ Agreement
- SUGA (Saskatchewan Universities Graduate Agreement)

**Miscellaneous Student Forms**
- Registration Form
- Directed Reading/Special Topic Class Form
- Course Change Form
- Grade Change Form
- Request for Letters
- Student Progress Report Form
- Conflict of Interest Form
- On Campus Display or Performance of Art Work Outside of Studios and the Art Gallery Form
Appendix IV

Faculty of Media, Art, and Performance Universal Graduate Student Template
(This template is maintained for each graduate student by the Administrative Assistant in each MAP discipline)
July 4, 2016

<table>
<thead>
<tr>
<th>GRAD Program:</th>
<th>COURSE TEMPLATE</th>
<th>Professor</th>
<th>CH</th>
<th>Grade</th>
<th>Credit earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>DATE:</td>
<td></td>
<td></td>
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</table>

**Student:**

**Student #:**

**Identify Program & Area:**
MFA (60 CR)
MFA (42 CR)
MA (36 CR)
MA (30 CR)

**Entry date:**

**Supervisors:**

**Phone:**

**Email:**

**Requirements:**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit earned</th>
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</thead>
<tbody>
<tr>
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<tr>
<td>FA 803</td>
<td>3</td>
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**Total Program Hours:** ____________ credit hours

**COURSE REQUIREMENTS**

<table>
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<tr>
<th>REQUIRED:</th>
<th>credit hours</th>
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</thead>
</table>


<table>
<thead>
<tr>
<th>THEESIS / RESEARCH PROJECT:</th>
</tr>
</thead>
</table>

### FA 901 /902 HOURS and SEMESTER

<table>
<thead>
<tr>
<th>SEMESTER</th>
<th>CREDIT</th>
<th>TOTAL</th>
</tr>
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<tbody>
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</tbody>
</table>

**Scholarships:**
- Graduate Student Scholarship GSS

**GTA**

**Teaching Development Certificate:**

**Committee Members:**

**External Examiner:**

**Projected Defense:**
Program Information

The Faculty of Fine Arts Graduate Professional Placement provides opportunities for graduate level students in all Fine Art programs to gain relevant work or research experience with an arts organization to a maximum of three credits. Such work will be undertaken as an elective and students who opt for this opportunity will gain experience with an arts organization typically related to their research focus. Ideally experience gained will be reflected in the student’s graduating project and/or critical engagement/support paper.

Placements are approved, in consultation with the student, the student’s supervisor(s) and Associate Dean Grad Studies and Research. Students need to meet certain criteria and be properly matched with an organization offering such opportunities. Organizations need to meet criteria determined by the student’s supervisor(s) and be properly matched with a student.

Professional Placements are administrated through the Fine Arts Dean’s office with support from the Associate Dean (Grad studies and Research) and the UG Academic Co-ordinator.

This option is intended for grad students who are nearing the end of their course work and before they undertake 901/902 credits but may also be considered at an earlier time if the fit is a good one.

Faculty of Fine Arts Requirements

**Deadlines:** Letter of intent either from the student or arts organization (the impetus for the placement can come from either direction) should be provided to the student’s supervisor(s) by October 30th for Winter term, Feb. 15th for Spring/Summer term and April 15th for Fall placements.

**Evaluation:** Both the student and the program partner will complete an end of term evaluation. A final grade of pass/fail will be recommended by the program partner and reviewed and approved by the Department Head and Associate Dean Grad Studies and Research.

**Number of Credit Hours permitted:** a maximum of 3 credit hours within a student’s program. (Normally a 3 credit course will require approximately 120 hours of on-site learning.)

Ethics Approval: If the student is considering using the placement experience in future research, it is strongly advised that he/she seek ethical approval: (http://www.uregina.ca/research/assets/docs/pdf/Application_July_2_2015.pdf).

**Each student is required to complete a Student Work Placement Health & Safety Checklist:**
http://www.uregina.ca/student/registrar/assets/docs/pdf/forms/Student_placement_healthsafety_checklist.pdf
Access Communications—Faculty of Media, Art, and Performance, Department of Film (EXAMPLE)

**Student:**
3 credit hours (Approx 99-120 hours worked)  
**Course Schedule:** 8 hours a week during the Fall or Winter term.

Production Assistant – Access Communications  
Upon successful application and acceptance the student, through observation, analysis, research and participation, will be immersed in the production activities related to the operation of a local cable news channel and the creation of its programming.

**Location of Placement:**  
ACCESS Communications

**Faculty Supervisor:** Mark Wihak  
**Placement Supervisor:** Wade Peterson

**Placement evaluation:** The grade of P/F and evaluation form should be submitted to the University supervisor by the last day of classes.

**Supplementary Job Description and Learning Outcomes:**  
The tasks that would be included would be:  
- Participation in production meeting  
- Operating camera equipment  
- Editing  
- Setting up lights  
- Running audio and placing mics on subjects  
- Running the production booth
Student’s Evaluation of Placement Program

Name _______________________________ Student ID ________________

Department ___________________________ Summer____ Fall____ Winter____

Partner ___________________________ Supervisor ___________________

Please take a few moments to evaluate the work experience you have most recently completed. The information you supply may be shared with other students who wish to assess the position and partner for future placements.

Orientation
Was your workplace orientation timely and adequate?
   Yes   No

Overall comments on orientation:
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________

Job Training
Did you attend any formal training sessions?   Yes
   No
Did you feel the training provided prepared you to do the tasks required?
   Yes   No

Overall comments on training:
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________

Supervision and Direction
Were you able to consult with your supervisor as needed?    Yes
   No
Were tasks assigned clearly? Yes  No
Did you receive informal and/or formal feedback on your performance? Yes  No

Overall comments on supervision/direction:
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________
__________________________________________

The Position
Were the work duties the same as those discussed in the job description and interview? Yes  No
Did you feel qualified for the position? Yes  No
Was this position appropriate for a student on your work term level? Yes  No
Was this position technically/academically challenging? Yes  No
Were you kept busy for the entire placement? Yes  No
Was this position related to your studies? Yes  No

Overall comments on the position:
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________

The Organization and Workplace
Would you consider this organization to be a positive and supportive work environment? Yes  No
As a student, were you treated differently from other employees? Yes  No
Please identify your primary work environment:
- Office
- Studio
- Other:_____________________________

Did you have any safety concerns?  Yes  No

Overall comments on the organization:
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________

Overall Evaluation of the Workterm
- Far exceeded my expectations.
- Was better than I expected.
- Met my expectations.
- Was somewhat disappointing.
- Clearly did not meet by expectations.

Would you recommend this position to other students?  Yes  No

Would you recommend this Partner to other students?  Yes  No

Additional or Clarifying Comments
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________

Thank you for contributing to the continued success of the Professional Placement Program
STUDENT’S EVALUATION OF PLACEMENT PROGRAM

NAME ___________________________ STUDENT ID _______________

DEPARTMENT __________________ SUMMER _____ FALL _____ WINTER _____

PARTNER ________________________ SUPERVISOR ______________________

Please take a few moments to evaluate the work experience you have most recently completed. The information you supply may be shared with other students who wish to assess the position and partner for future Placements.

Orientation

Was your workplace orientation timely and adequate? Yes
No
Overall comments on orientation:
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

Job Training

Did you attend any formal training sessions? Yes
No
Did you feel the training provided prepared you to do the tasks required? Yes
No
Overall comments on training:
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

Supervision and Direction

Were you able to consult with your supervisor as needed? Yes
No
Were tasks assigned clearly? Yes
No
Did you receive informal and/or formal feedback on your performance?  
Yes  
No  
Overall comments on supervision/direction:  
(continue on page 2)

The Position  
Were the work duties the same as those discussed in the job description and interview?  
Yes  
No  
Did you feel qualified for the position?  
Yes  
No  
Was this position appropriate for a student on your work term level?  
Yes  
No  
Was this position technically/academically challenging?  
Yes  
No  
Were you kept busy for the entire placement?  
Yes  
No  
Was this position related to your studies?  
Yes  
No  
Overall comments on the position:

The Organization and Workplace  
Would you consider this organization to be a positive and supportive work environment?  
Yes  
No  
As a student, were you treated differently from other employees?  
Yes  
No  
Were you associated with other students  
Yes  
No  
Please identify your primary work environment:  
Office  
Studio  
Other:_____________________________  
Did you have any safety concerns?  
Yes  
No
Overall comments on the organization:
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Overall Evaluation of the Workterm

- Far exceeded my expectations.
- Was better than I expected.
- Met my expectations.
- Was somewhat disappointing.
- Clearly did not meet by expectations.
- Would you recommend this position to other students?  
  Yes  No
- Would you recommend this Partner to other students?  
  Yes  No

Additional or Clarifying Comments
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Thank you for contributing to the continued success of the Professional Placement Program.

For Further Information:

Associate Dean Grad Studies and Research
Faculty of Media, Art, and Performance
Kathleen.Irwin@uregina.ca
**PARTNER’S EVALUATION OF STUDENT**

Student Name ___________________________  
Partner ___________________________________

Department___________________________  
Location ___________________________________

Placement Term _____________ to ___________  
(m/y)  (m/y)  
Evaluator’s Name ________________________

---

**To the Supervisor:**

Please arrange to have this form completed by the person in the best position to evaluate the student’s performance and to discuss it with the student to obtain his/her written comments and signature.

*Complete one evaluation near the end of the placement, retain a copy for your files and forward original to the Faculty of Fine Arts.*

Your co-operation in the evaluation process is greatly appreciated for its benefits to a student’s personal and career development. As well, the University requires the completed evaluation form as part of the assessment process when granting credit for the placement. Thank you.

---

**RATING SCALE**

**Excellent:** Greatly exceeded the standard  
**Above Average:** Exceeded the standard  
**Average:** Met the standard  
**Below Average:** Did not meet the standard  
**Unsatisfactory:** Significantly below the standard  
**N/A:** Not applicable or unable to assess

---

**QUANTITY OF WORK**

Amount of work completed  
☐ Excellent  ☐ Above Average  ☐ Average  ☐ Below Average  ☐ Unsatisfactory  ☐ N/A

**QUALITY OF WORK**

Degree of quality in work such as attention to detail, creativity, technical proficiency, accuracy and thoroughness  
☐ Excellent  ☐ Above Average  ☐ Average  ☐ Below Average  ☐ Unsatisfactory  ☐ N/A
MAP GRAD Professional Placement Program

PLANNING & ORGANIZING
Extent of planning, organizing and time management skills
- Excellent
- Above Average
- Average
- Below Average
- Unsatisfactory
- N/A

LEARNING
Ability to assimilate, comprehend and apply new information
- Excellent
- Above Average
- Average
- Below Average
- Unsatisfactory
- N/A

INITIATIVE
Amount of initiative in taking independent action and originating ideas
- Excellent
- Above Average
- Average
- Below Average
- Unsatisfactory
- N/A

DEPENDABILITY
Extent to which student could be relied upon to work without close supervision
- Excellent
- Above Average
- Average
- Below Average
- Unsatisfactory
- N/A

INTEREST IN WORK
Amount of enthusiasm and pride toward work assignments
- Excellent
- Above Average
- Average
- Below Average
- Unsatisfactory
- N/A

PROBLEM SOLVING
Degree of problem solving abilities
- Excellent
- Above Average
- Average
- Below Average
- Unsatisfactory
- N/A

WRITTEN COMMUNICATIONS
Level of writing skills
- Excellent
- Above Average
- Average
- Below Average
- Unsatisfactory
- N/A

VERBAL COMMUNICATIONS
Level of listening and speaking skills
- Excellent
- Above Average
- Average
- Below Average
- Unsatisfactory
- N/A

INTERPERSONAL RELATIONS
Ability to interact and work with others in effective manner
- Excellent
- Above Average
- Average
- Below Average
- Unsatisfactory
- N/A

ADAPTATION TO ORGANIZATION
Response to supervision, standards and policies
- Excellent
- Above Average
- Average
- Below Average
- Unsatisfactory
- N/A

EVALUATOR’S COMMENTS
Briefly summarize the performance and comment on the student’s strengths and areas for improvement.

OVERALL PERFORMANCE RATING
- Excellent
- Above Average
- Average
- Below Average
- Unsatisfactory

RECOMMENDED GRADE
- Pass
- Fail

If employment were available in the future, would the student be considered for hire within the organization?
- Yes
- No
- N/A

STUDENT’S COMMENTS
Briefly comment on the accomplishment of your Placement goals and learning objectives.
This evaluation has been discussed with the student. ☐ Yes ☐ No

________________________________________  ______________________________________  ______________________________________
Evaluator Signature  Student Signature  Date

For Further Information:

Associate Dean Grad Studies and Research
Faculty of Media, Art, and Performance
Kathleen.Irwin@uregina.ca