SPECIAL CASE GRADUATE STUDIES
IN
THEATRE & PERFORMANCE
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Thank you for choosing the Theatre Department in the Faculty of Media, Art, & Performance for your Special Case MFA or MA research. Welcome and good luck with your studies.

For qualified applicants, our programs are designed to fill a theoretical and practical niche for students who want to build upon a firm basis of knowledge, skills and experience in a variety of theatre practices and who want to explore new creative directions in acting, directing, playwriting, design and technical theatre.

The program integrates performance making and academic reflection on performance in ways that provoke dialogue between the creative and the analytical, where critical reflection feeds the performance making process. Here, you will be able to design, develop and implement individual programs of study and explore innovative approaches to performance. Through personalized programs you will decide upon the questions, methods, materials, practices and outcomes that constitute your creative research. What do you want to do? How will you get there? What tools and support do you need? What theories and methods does your research encourage you to ask? What challenges need to be addressed through your own practice and study? These are questions that will constantly be asked in your program and that you will be prepared to respond to by the time of your final creative project and oral defense.

This handbook is designed to guide you throughout your program of research and study at the U of R. We have tried to be as comprehensive as possible in its design, but please remember that it is a document that is in process. If there is something we have missed or about which you have questions, feel free to contact the Graduate Representative in Theatre.

Kathryn Bracht
Head of Theatre
Faculty of Media, Art, and Performance
kathryn.bracht@uregina.ca
MISSION STATEMENT:

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

VISION STATEMENT:

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

VALUES:

♦ We promote an environment that includes a range of practice and approaches.

♦ We are a student-centered faculty.

♦ We are committed to excellence in teaching and learning.

♦ We respect the historical trajectories in all the disciplines and embrace pedagogical innovation.

♦ We respect the rights, differences and dignity of all.

♦ We respect and value our colleagues, their disciplines and aspirations.

♦ We are committed to creative and critical thought and excellence in diverse forms of dissemination.

♦ Ethics and integrity are the foundations of our relationships.

♦ We understand the arts to be fully integrated in the fabric of society.

♦ We value the productive confluence of theory and practice.

♦ We are committed to the sustainability of the natural environment.
OBJECTIVES:

Our objectives for the programs in Theatre are as follows:

- Fostering an environment of research and creative excellence emphasizing areas of innovative investigation that expand the notion of what theatre is and does in relation to society.

- Attracting highly qualified students who are independent, broad-minded and interested in contributing to and shaping the development of the form.

- Retaining qualified students in Saskatchewan, thereby contributing to the ongoing cultural and economic development of the province.

- Preparing students with a training centered in theatre / performance practices and aimed at further studies and / or work as cultural leaders, theatre professionals, theatre administrators, or related careers in creative industries.

STUDENT RESPONSIBILITIES:

- As a student you are in charge of your program of study. Ensuring that you fulfill degree and program requirements is your responsibility. Your co-supervisors must be consulted on all aspects of your program and the program coordinator must be consulted on all changes to your program of study.

- As a student, you are registered in the Faculty of Graduate Studies and Research (FGSR) and have chosen concentrations in the Theatre Department.

SUPERVISORS AND CO-SUPERVISORS:

- In the MA/MFA programs students may have a single Faculty supervisor who has agreed to oversee the student’s program, thesis or critical engagement paper preparation and oral defense. Co-supervision is also possible.

- After the student, the supervisor or co-supervisors are responsible for ensuring that program and degree requirements are being met by the student.

- All supervising faculty members are required to be accredited by FGSR.

GRADUATE PROGRAM COORDINATOR:

- Oversees the administration and pedagogy of Special Case Theatre programs, and organizes end of year reviews.

- Prepares all aspects of thesis/project procedures for defense once co-
supervisors nominate and FGSR approves an external examiner.

THE GRADUATE COMMITTEE:

The committee will ideally consist of the supervisor, an additional member from theatre (optional), and a faculty representative outside the discipline whose interests relate to the subject. Additional members are allowed if appropriate to the project. A committee of three people is typical and considered adequate.

COMMUNICATION

Students will usually communicate with their supervisors or co-supervisors as a first point of contact on matters related to the content of their MA/MFA programs. On matters pertaining to the administration of their programs, students will communicate directly with the Graduate Program Coordinator for Theatre programs. Students should also regularly check the FGSR webpage for information on scholarships and important dates. All forms needed for changes to supervision and programs are also housed on the FGSR website. See: http://www.uregina.ca/gradstudies/index.html

PROGRAM DESCRIPTION

Special Case Graduate programs in Theatre include a studies-based Master of Arts (MA) and a practice-based Master of Fine Arts (MFA). In the case of the MA students are required to complete theses. In the case of the MFA the students are required to complete critical support papers and projects that integrate knowledge from their studies, both practical and theoretical. It is the philosophy of our program that traditional skills and specializations are, where possible, augmented and contextualized by public engagement and dissemination. The graduate programs in Special Case Theatre studies are designed to accommodate students who are motivated to pursue innovative projects in a rigorous intellectual environment that is supported by a flexible framework of coursework and an expansive network of research links to other fine arts disciplines and, when desired, the wider community.

MA PROGRAM DESCRIPTION

The MA program is designed to accommodate students who are motivated to pursue innovative investigations in a rigorous intellectual environment supported by a flexible framework of coursework and an expansive network for research links to the University community and beyond. This MA encourages students to consider innovative research questions that investigate new research practices combining theoretical and methodological frames. The program is aimed at students who want to move onto doctoral-level studies.

Our Special Case MA / MFA programs are aimed at self-directed students who wish to expand their knowledge base in directing, playwriting, design, acting, and technical theatre. Special project proposals are also welcome and will be considered based on Department and supervisory resources.

The recommended length for MA theses in Theatre studies is 60-80 pages.
MA / MFA APPLICATIONS

Interested applicants must contact the Faculty of Graduate Studies and Research by email (grad.studies@uregina.ca) to request a PDF application form.

For candidates wishing to enroll in a Special Case degree program that is not regularized (e.g. Theatre), the following are guidelines:

PROCEDURES: APPLICATION

Special Case: Please prepare your proposal in accordance with the headings, 1 through 3, as indicated below. The deadline for applications is January 15.

1. **A description of the thesis topic:**

   The overview must include the following:
   - Title of the proposed thesis;
   - A clear and concise statement of the purpose of the research which included the problem to be investigated and the objectives to be met;
   - A brief review of the relevant literature and proposed methodology

2. **A list of supervisor(s) and committee members** with their department / faculty affiliation as well as their academic strengths and expertise.

3. **A list of courses that will form the program,** (see FGSR website for template) along with the name of the Instructor. You must indicate the semester in which the course(s) will be taken. Note that at least half the course work must be formally approved courses and no more than half may consist of directed readings / selected topics courses. Formal approval to take courses outside the home academic unit must be obtained from the corresponding department or faculty, and these must be documented in the proposal. **Thesis credit hours and any non-credit hour degree requirements** (i.e. If the student meets the minimum requirements, the proposal is submitted to the Associate Dean of Graduate Studies and Research for approval. Changes to the program of study, supervisor(s) and/or committee members require the approval of the FGSR Office.)
Course List

List each course indicating Course Subject code; Course number; Course title; number of credit hours; Course description; Semester to be taken in; and the name of the FGSR accredited instructor. NOTE: ALL proposals are to include the approved Thesis Research course. For example: GSPP 901 – Thesis Research

Course Subject Code: Course Number: # of Cr. Hrs.: 

Course Title: 

Course Description: 

Semester to be taken in: FGSR Accredited Instructor: 

All proposals are to include the total credit hours for the Special Case. Please Note: that the below are the minimums required for any Special Case program:

Total MFA Programs = 42 credit hours Course Work = 27 credit hours Critical Engagement Paper Research = 15 credit hours 

Total MA Programs - 30 credit hours Course Work = 15 credit hours Thesis Research - 15 credit hours

*Rationale for total credit hours must be included in submission to FGSR before a student's starts his or her program.

*Rationale: all MFA programs in MAP are 42 credit hours; all MA programs in MAP are 30 credit hours. This aligns with a majority of programs across Canada.
## TEMPLATE FOR PROPOSED PROGRAM

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COURSE PLANNING

Course planning is the key to successful study in any graduate program. Students will meet with the Graduate Coordinator in Theatre to develop and design their programs of study before officially entering their first term in order to develop an overview of plans and goals. This should be done in consultation with the supervisor(s) who will play a major role in program design and implementation. The Graduate Program Coordinator will meet with students in the weeks prior to term commencement to assist with this process and is available to respond to questions or issues as they arise.

Students in Special Case Theatre programs must be registered as a full-time student in every term of the academic year (Fall / Winter / Spring-Summer.)

The core courses that anchor all MAP graduate programs are FA 800 and FA 803. Every student will take these courses. They are typically offered in Fall, Winter terms respectively. Core seminars will be taken in the first three semesters of study by all full-time students.

Apart from the FA 800/803 core courses, if possible students are expected to register in regularly scheduled graduate courses in the semesters they are offered in order to fulfill their requirements.

Taking one or two 300-499 level courses in areas of interest and specialization is possible in cases when a Grad course in a disciplinary area is unavailable. The majority of courses taken will be individual classes of 3 or 6 credit hours and directed toward student research interests. These courses will be taken with co-supervisors and other instructors of interest to students. It is critical that Special Case students plan in advance their entire program of study. This will be worked out with the Graduate Coordinator and supervisor. In order to avoid late registration fees, please ensure that your courses for the upcoming term are submitted to the Theatre Office at least one month prior to the commencement date of classes (i.e. August 1st for fall; December 1st for winter; April 1st for spring/summer).

All Grad courses will be in the 800 series unless by special request (see above).

The following course descriptions list the core courses in all Graduate Programs:

FA 800 Interdisciplinary Seminar in Theory and Methods I (3)
Seminar exploring and questioning the theory, history and aesthetics of Fine Arts, and the diverse and shifting conceptions of Fine Arts disciplines in relation to other social and cultural forms.

FA 803 Interdisciplinary Seminar in Theory and Methods II (3) Seminar exploring diverse approaches to research in the Fine Arts, including studies- based and practice-based methods.

FA 901 Thesis Research MA (15) Research supporting a studies-based program including the thesis proposal, ethics
review application (if applicable), and research resulting in the writing and defense of a
graduating thesis of 60-100 pages.

**FA 902 Research Project MFA (15)**
Research supporting a professional, practice-based program resulting in the writing of
a comprehensive critical engagement paper of 30-40 pages and the preparation and
public presentation of a graduating project.

**RESIDENCY REQUIREMENTS**
Students must be resident during the semesters in which they are taking FA 800 and FA 803.

**STUDIO / REHEARSAL / PERFORMANCE REQUIREMENTS**
Every effort will be made to accommodate any Theatre Special Case student who requires
studio / rehearsal space. Every effort will be made to meet the request.

**CONTINUATION OF PROGRAM**
Students will undergo an internal review of progress at the end of the Winter semesters. A
meeting with student, coordinator and supervisors will be scheduled at the end of first term
(Fall), if concerns arise. Two consecutive failed reviews will result in a *Required to
Discontinue (RTD)* from Graduate Studies.

The student’s MA thesis or MFA project proposal must be approved by the co-supervisors
before entry into the final 12 credit hours of FA 901 or FA 902. If the proposal has not been
accepted by the end of the term following its submission, the student will be *Required to
Discontinue (RTD)*. For example, if it does not pass in the Fall semester, it must be passed
by the end of the Winter semester (Appendix II).

**FGSR ANNUAL PROGRESS REPORT**
FGSR Annual Progress reports are required for Master’s students if they are the recipient of a
Tri-Council scholarship (i.e. SSHRC). FGSR monitors progress reports and will contact
students, co-supervisors in advance. If a progress report is not received within a given time
frame, a hold is placed on the student’s record that prevents registration until the report has
been received and approved by FGSR.

[http://www.uregina.ca/gradstudies/forms/index.shtml](http://www.uregina.ca/gradstudies/forms/index.shtml)

**GRADUATION REQUIREMENTS**
Please keep abreast of all requirements available at the FGSR website. All work toward the
degree must be completed within five years.

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

See Appendix IV – Defense Procedures MA/MFA in Interdisciplinary Studies Fine Arts and also always check the FGSR Website as changes to the policies remain ongoing and FGSR is the final word!
THESIS / PROJECT PROPOSAL

When students are prepared to enter the critical engagement paper / project portion of their degrees, a proposal will be written and submitted to co-supervisors. The proposal will usually be written in semester four or five, but may be written sooner in exceptional cases. The first 3 credit hours of FA 901 / 902 will be used to complete the proposal and it must be passed by the end of the subsequent semester if not passed on the first attempt. Failure to complete the proposal within this timeframe will result in being withdrawn from your program of study.

The proposal will be a maximum length of 2500 words. For the MA, it will contain three separate sections:

- Section I Context of Thesis/Project
- Section II Theoretical Framework
- Section III Methodological Approaches.

Section I will include a description of the project; outline its broader social contexts and the questions raised/addressed by it.

Section II will address the specific theoretical framework and critical resources used.

Section III will discuss the ways that you approach the project and will suggest the possible outcomes of your research or creative practice.

MFA: CRITICAL ENGAGEMENT PAPER

Students in the MFA program will write a Critical Engagement Paper that has a length of 30 to 40 pages maximum. It will usually be an expansion of the proposal (see above “Thesis / Project Proposal”) and may include the three sections defined above; however, students are not required to follow this form with the permission of the co-supervisors. All information from the proposal must be presented in the final project. The Critical Engagement Paper, which supports the creative research, will be evaluated as 1/3 of the oral defense and the performance or creative component will be evaluated as 2/3 of the oral defense.

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

1. Submit a written Critical Engagement Paper

The title page of the Critical Engagement Paper must list the concentrations of study.

MFA: A Critical Engagement Paper of 30 to 40 pages maximum (double spaced) consists of the following: the description of the work, critical context, and
theoretical/methodological approaches of the project.

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

2. The (co-)supervisor(s) will strike an examining committee once the student’s project is deemed ready for defense by the (co-)supervisor(s). The committee will ideally consist of the supervisor, one member from theatre (a second is optional), and a faculty representative outside the discipline whose interests relate to the subject. Additional members are allowed if appropriate to the project.

3. The required Supervisory Committee Release Form must be signed once the Examining Committee has deemed the project ready for defense. Materials are then submitted to FGSR by the Theatre Program Coordinator.

4. Presentation of project:

It is your responsibility to obtain permission to use any and all spaces (including those on and off campus). Your co-supervisors can be a valuable resource in this process but the responsibility remains yours.

Weighting of the production/project is 2/3 of defense evaluation.

5. Undertake a two-hour oral defense of the graduating project and critical engagement paper scheduled by FGSR.

6. Upon successful completion of the oral examination, students must submit their Critical Engagement Paper and sample documentation of their creative project to FGSR as per MAP Faculty guidelines (See Appendix III).

TIMELINES FOR DEFENSES

The final stages (Thesis / Critical Engagement paper / project completion and oral defense) require considerable lead-time. It is the duty of the co-supervisors to develop suitable timelines, done in consultation with the Program Co-ordinator. Reverse timelines are a valuable means to ensure that sufficient time has been provided for the various levels of thesis/project evaluation and sign off. See Appendix IV: Defense Procedures MA/MFA in Special Case Theatre for standard timelines for both MA and MFA students. Please note that MA and MFA processes vary significantly. These are minimums and co-supervisors/students must keep in mind that this process will sometimes take longer.
INSTRUCTIONS FOR SETTING UP COURSES

The type and areas of studies for your courses will be determined in consultation with your (Co-)Supervisor(s) and the Theatre Graduate Program Co-ordinator. A number of courses that have already been set up could fit your degree requirements. If none of these courses fit the particular subject required for the student a new course will be set up. The following steps must be taken to have a course catalogued and scheduled. For Special Case programs, the program of study must be completed before commencing the program.

1. Approach the faculty member with whom you wish to take a course.

2. If there is a course already in the system (see Appendix II) that would work for your particular course interests, then the course would just have to be scheduled. The scheduling of courses is done by the Theatre Admin. Assistant.

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

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

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

   Intended frequency and duration of meetings for discussion of student’s work – (ie: bi-weekly – 2 hours) Evaluation: Number and Nature of Activities Assigned and the Percentage of Grade Assigned to each (75% of the final grade must be of a nature able to be re-evaluated by an Independent Examiner).

4. Courses under THEA (FA, FILM, ART, ARTH, MU, MAP) will be catalogued/scheduled by the Administrative Assistant in the Theatre Office.

   Faculty member e-mails the above information with the student’s name to the Administrative Assistant in Theatre.
Any courses outside of Theatre / MAP must be catalogued/scheduled by the appropriate Department office (ie: Women’s Studies).

5. All new courses are submitted to Graduate Studies by the Theatre Graduate Program Co-ordinator for final approval before being catalogued/scheduled. The complete process of setting up new courses can take a minimum of four weeks. Please make sure that you plan your courses for the next semester to meet the deadlines of August 1st for fall; December 1st for winter; April 1st for spring/summer. In Special Case programs this is done in advance of the student commencing the program.

6. Any course that will involve the use of human or animal subjects must have prior approval from the Research Ethics Board before being submitted for approval, catalogue or schedule. Ethics Board approval letter must be e-mailed at the same time as the information requested in point 3 above. See Ethics Approval website for forms and directions: [http://www.uregina.ca/research/for-faculty-staff/ethics-compliance/human/forms1/index.html](http://www.uregina.ca/research/for-faculty-staff/ethics-compliance/human/forms1/index.html)

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

8. Note: some courses have variable credit hours (3 to 6 CR). When you register you must indicate the exact number of credit hours for which you have been approved to take the course.

9. Sections of FA 901 and FA 902 are scheduled only when a request has been made to the Theatre Graduate Program Co-ordinator or the Administrative Assistant in the Theatre Office. This request must come from your co-supervisors.

10. If UR Self-Service registration has been turned off, you must complete a paper registration form and obtain the Theatre Graduate Program Co-ordinator’s signature as the “Advisor Approval” before handing the form into Graduate Studies to process.

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

Students will be reviewed at the end of winter semester. Please do not make travel plans until the review date has been set. Students must be physically present for all end-of-year reviews without exception.

Reviews must include the following: supervisor or co-supervisors, instructors of current courses, thesis committee members (if determined). Students may appoint a note taker.

REVIEW GUIDELINES

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

One failed review will result in a probationary term in which the student must demonstrate the ability to complete their program of study. See Recovery program for MAP Graduate students who have failed one course (Appendix X).

Should supervisors or student feel there is a need for a meeting after Spring/Summer or Fall semester, the Coordinator of the Special Case Theatre Grad programs will call a meeting to discuss issues surrounding progress in the program so that issues can be corrected prior to the end of year review process.

FGSR ANNUAL PROGRESS REPORT

FGSR Annual Progress reports are required for master’s students who are the recipient of a Tri-Council scholarship (ie: SSHRC). FGSR monitors progress reports and will contact students, co-supervisors in advance. If a progress report is not received within a given time frame, a hold is placed on the student’s record that prevents registration until the report has been received and approved by FGSR. http://www.uregina.ca/gradstudies/forms/index.shtml
GUIDELINES FOR THESIS / PROJECT PROPOSAL

Thesis / Project Proposal

When students are prepared to enter the critical engagement paper /project portion of their degrees a proposal will be written and submitted to co-supervisors. The proposal will usually be written in semester four or five, but may be written sooner in exceptional cases. The first 3 credit hours of FA 901 / 902 will be used to complete the proposal and it must be passed by the end of the subsequent semester if not passed on the first attempt. Failure to complete the proposal within this timeframe will result in being withdrawn from your program of study.

The proposal will be a maximum length of 2500 words. For the MA, it will contain three separate sections:
- Section I Context of Thesis/Project;
- Section II Theoretical Framework;
- Section III Methodological Approaches.

Section I will include a description of the project, outline its broader social contexts and the questions raised/addressed by it.
Section II will address the specific theoretical framework and critical resources used.
Section III will discuss the ways that you approach the project and will suggest the possible outcomes of your research or creative practice.

Critical Engagement Paper

Students in the MFA program will write a Critical Engagement Paper that has a length of 30 to 40 pages maximum. It will usually be an expansion of the proposal (see above “Thesis / Project Proposal”) and may include the three sections defined above; however, students are not required to follow this form with the permission of your co-supervisors. All information from the proposal must be presented in the final project. The Critical Engagement Paper, which supports the creative research, will be evaluated as 1/3 of your oral defense and the performance or creative component will be evaluated as 2/3 of your oral defense.

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

1. Submit a written Thesis or Critical Engagement Paper

   The title page of the Thesis or Critical Engagement Paper must list the concentrations of study.

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

   Weighting of the Critical Engagement Paper is 1/3 of defense evaluation.
2. The (co-)supervisor(s) will strike an examining committee once the student’s project is deemed ready for defense by the co-supervisors. The committee ideally will consist of the supervisor, one member from theatre (a second is optional), and a faculty representative outside the discipline whose interests relate to the subject. Additional members are allowed if appropriate to the project.

3. The required Supervisory Committee Release Form must be signed once the Examing Committee has deemed the project ready for defense. Materials are then submitted to FGSR by the Theatre Program Coordinator.

4. Presentation of project:

   It is your responsibility to obtain permission to use any and all spaces (including those on and off campus). Your co-supervisors can be a valuable resource in this process but the responsibility remains yours.

   Weighting of the production/project is 2/3 of defense evaluation.

5. Undertake a two-hour oral defense of the thesis project scheduled by FGSR.

6. Upon successful completion of the oral examination, students must submit their Critical Engagement Paper and sample documentation of their creative project to FGSR as per See Appendix VI.
DEFENSE PROCEDURES MA / MFA IN SPECIAL CASE THEATRE

MA PROCEDURES:

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


The title page of the thesis must list the concentrations studied. (see sample of title page on Page 24) The paper must be 60 - 80 pages.

All documentation for MA in Theatre will be completed by the Theatre Graduate Program Coordinator and/or Administrative Assistant in the Theatre Office.

MFA PROCEDURES:

All documentation for MFA Theatre will be completed by the Theatre Studies Graduate Program Coordinator and/or Administrative Assistant in the Theatre Office.

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

1. Submit a written Critical Engagement Paper

   The title page of the Critical Engagement Paper must list the concentrations of study (see sample of title page on page 21).
   A Critical Engagement Paper of 30 to 40 pages maximum (double spaced) consists of the following: the description, critical context, interdisciplinary nature and theoretical/methodological approaches of the project.
   Weighting of the Critical Engagement Paper is 1/3 of defense evaluation.

2. The (co-)supervisor(s) in consultation with the Theatre Graduate Program Coordinator will strike an examining committee once the student’s project is deemed ready for defense by the co-supervisors. The committee ideally will consist of the supervisor, an additional member from theatre (optional), and a faculty representative outside the discipline whose interests relate to the subject. Additional members are allowed if appropriate to the project. A committee of three people is typical and considered adequate.
3. The required Supervisory Committee Release Form must be signed once the Examining Committee has deemed the project ready for defense. Materials are then submitted to FGSR by the Theatre Graduate Program Coordinator. The student must supply the Critical Engagement Paper and documentation for the Examining Committee and the External Examiner to the Theatre Graduate Program Coordinator.


For example: if the final project is a performance such – the student might decide to use the University Theatre, ShuBox Theatre or any other space. It is your responsibility to obtain permission to use any and all spaces (including those off campus). Your (co)supervisor(s) can be a valuable resource in this process but the responsibility remains yours.

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

5. Undertake a two-hours oral defense of the thesis project scheduled by FGSR.

6. Upon successful completion of the oral examination, students must submit their Critical Engagement paper and sample documentation of their project to FGSR as per MAP Faculty guidelines (See Appendix VI).

TIMELINES FOR DEFENSE

The final stages of thesis/project completion and oral defense require considerable lead time. It is the duty of the co-supervisors to develop suitable timelines, which are done in consultation with the Interdisciplinary Studies Graduate Program Co-ordinator. Reverse timelines are a valuable means to ensure that sufficient time has been provided for the various levels of thesis/project evaluation and sign off. Below are standard timelines for both MA and MFA students. Please note that MA and MFA processes vary significantly. These are minimums and co-supervisors/students must keep in mind that this process will sometimes take longer.

MA Timeline:

Note: The defense will only be scheduled once the External Examiner has signed off on the thesis’ suitability for defense.

1. External Examiner timeframe: Once the co-supervisors and committee members have signed off on the thesis it is submitted to FGSR, which will forward
it to the external examiner. The external examiner will read, comment on, and state if the thesis is ready for defense. Six weeks is required for this process.

2. Committee timeframe: It is critical that committees be provided with sufficient time in which to read and evaluate the thesis and for their required changes to be made. A minimum of four weeks is required to complete this. More time at this stage is valuable and encouraged. The committee will NOT sign off on the thesis until they are satisfied with its quality and its defensibility.

3. Co-supervisor timeframe: Co-supervisors will only provide the thesis to the committee once they are satisfied with its quality and defensibility.

**MFA Timeline:**

Note: This timeline is to be followed if the thesis project requires the External Examiner to be present for the exhibition or performance only. In cases where the presence of the External Examiner is not required for viewing the project (i.e., if the project is a play script, a videoed performance, or an online performance) the timeline for MA theses is used.

1. Determine period during which the public presentation of the work (i.e., performance) will occur.

2. External Examiner timeframe: Count backward from the first day of the performance to a point of six weeks. This will provide the FGSR timeframe for submission of Critical Engagement Paper and support materials to the External Examiner. It also includes the response time for the External Examiner to respond to FGSR regarding the suitability for defense of the project.

3. Committee timeframe: It is critical that committees be provided with sufficient time in which to read and evaluate the Critical Engagement Paper and for their required changes to be completed. A minimum of four weeks is required to complete this. More time at this stage is valuable and encouraged. The committee will not sign off on the Critical Engagement Paper and project until they are satisfied with their quality and its defensibility. Provision for viewing the project prior to signing off will be provided if requested of committee members.

4. Co-supervisor timeframe: Co-supervisors will only provide the Critical Engagement Paper and project to the committee once they are satisfied that it is ready for defense. However, this determination must occur with the above timelines in mind if a defense is to occur as planned. It is highly recommended that the Critical Engagement Paper and project be completed early to provide sufficient time to allow for reasonable and ethical time periods for committee members and FGSR procedures.
Timeline:

Co-supervisors deliver Critical Engagement Paper to committee members.

Four Weeks Minimum
Submission of Support Materials for Defense to FGSR by the Interdisciplinary Studies Graduate Program Coordinator

Six Weeks
Date of performance.

(Sample: performance opens to public on October 1st; materials submitted to FGSR by August 15th; Critical Engagement Paper to committee by July 15th)

Forms related to defense will be prepared by the Administrative Assistant of the Theatre program in consultation with the Theatre Graduate Co-ordinator. Once the “Thesis Committee Release Form” and the “Nomination Form: External Examiner” are signed all communication related to the defense will be done by the coordinator of Theatre programs. From this point NO communication with the External Examiner is permitted from co-supervisors, committee members or the student (who must never have communicated with the External Examiner). Failure to meet this requirement will result in cancellation of the defense.

Thesis defenses will NOT generally be scheduled between May 1st and August 31st.
SAMPLE OF TITLE PAGE FOR MA

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

A Thesis
Submitted to the Faculty of Graduate Studies and Research In Partial
Fulfillment of the Requirements
For the Degree of
Master of Arts
in Theatre (Special Case)

University of Regina
by
Student’s Name Regina,
Saskatchewan
Month and Year of submission of final copy

Copyright 2004, Student’s Name

(As an alternative to the copyright symbol, a statement such as the following may be used – “The author claims copyright. Use shall not be made of the material contained herein without proper acknowledgement, as indicated on the following page.”)
WILLIAM WALTON'S THE
BEAR: A UNIFICATION OF
LIGHTING DESIGN AND CONDUCTING
IN THE PRODUCTION OF A CHAMBER OPERA

A Critical Engagement Paper
Submitted to the Faculty of Graduate Studies and Research In Partial
Fulfillment of the Requirements
For the Degree of Master
of Fine Arts Theatre
(Special Case)
University of Regina
by
Student’s Name Regina,
Saskatchewan
Month and Year of submission of final copy

Copyright 2004, Student’s Name

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

The following is the procedure for conducting an oral defense:

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

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

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

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

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

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

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

The vote of the Examining Committee was that:

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

_____ Passes

_____ Fails – **If the performance/production fails, it is not possible to pass the defense and critical engagement paper.
The Critical Engagement Paper:
_____ Passes without revision
_____ Passes with minor revision
_____ Must be rewritten and re-defended
_____ Fails -- **If the Critical Engagement Paper fails, the defense cannot pass

The Defense:
_____ Passes
_____ Fails and may be repeated
_____ Fails

If requiring revision, the revised paper will be:
_____ examined by Co-Supervisors before documents are released to FGSR
_____ examined by External Examiner before documents are released to FGSR

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

If the performance/production etc. fails, it is not possible to pass the defense. If the Critical Engagement Paper fails it is not possible to pass the defense. If the Critical Engagement Paper and/or defense are required to be re-written and re-defended, each member of the examining committee will provide a brief rationale to the Interdisciplinary Studies Graduate Program Coordinator, MAP Faculty o who will forward the statements to the Associate Dean of FGSR. The Theatre Graduate Program Coordinator and the FGSR Associate Dean will meet to discuss the issues.

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

Following is a partial list of Scholarships and Awards available to graduate students. Please check the following website for the complete information on the scholarships listed and application process. The number of scholarships changes and is being increased each year so be mindful of that! http://www.uregina.ca/gradstudies/scholarships/index.shtml

Applications for the following are to be delivered to the MAP Faculty office by the due date stated (these are subject to change so please check website carefully!)

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

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

FGSR Graduate Studies Scholarship (GSS)

   For full-time students; Deadline: Feb. 28 for Spring / Summer; June 15 for Fall/ Winter. Applications on FGSR website.

FGSR Graduate Centennial Merit Scholarship

   Fall semester - April 1; Winter semester - December 1

FGSR Graduate Student Travel Award

   March 1; July 1; November 1

Graduate Students' Association (GSA) Graduate Student Travel Award

   March 15

TD Bank Financial Group Internships 2008

   February 28/29

SSHRC - CGS – Master’s Scholarship

   Please check the SSHRC website for application deadlines

Please check http://www.uregina.ca/gradstudies/scholarships/index.shtml for the instructions to apply for numerous other scholarships available to students.
MAP Policy for Archiving MFA Comprehensive Support Papers and Project Documentation in the oURspace Repository (Archer Library)

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 remedying 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 cannot 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:

i) 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.

ii) Microsoft Excel (.xls, .xlsx) and Power Point(ppt, pptx, pps, 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

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
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](http://ourspace.uregina.ca/about/licenses).

**ooURspace 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.
ITEMS FOR ONGOING CONSIDERATION

1. Am I fulfilling my program and degree requirements with each course I take?

2. Is my registration up to date?

3. Am I meeting my (co-)supervisor(s) regularly? Do they know what I am doing?

4. Am I seeking advice about my program of study effectively?

5. Are there funding deadlines that are imminent? Should I apply? (hint: the answer is yes)

6. If I am in need of studio, performance or rehearsal space, have I communicated this to my (co-)supervisors?

7. Am I informed about my program of study and know my direction?
RESOURCES
Following are some very important links and resources with which you should be familiar:

Faculty of Graduate Studies & Research
online Calendar – considered the official document for all policies and procedures of FGSR
http://www.uregina.ca/gradstudies/calendar/index.shtml

Mentorship Handbook

Important Dates at the University of Regina
scroll to Academic Year 2016 - 2017
http://www.uregina.ca/compserv/postcard/academic_schedule.shtml

UR Self-Serve for Graduate Students
http://www.uregina.ca/gradstudies/main/webregistration.shtml

Follow instructions and using the following website:
http://www.uregina.ca/compserv/postcard/
- view the course catalog and/or class
- schedule register/drop classes
- pay tuition and/or other fees
- refund schedule
- print tax forms
- purchase textbooks
- purchase parking pass

Research Services Office
Research Ethics Board Members
http://www.uregina.ca/research/REB/policies.shtml

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

Booking Spaces at the University University Theatre and Shu-Box
Contact: MAP Theatre Technicians
Morley Crowle  306-585-5648 (morley.crowle@uregina.ca)
Kenneth Young  306-337-3258 (kenneth.young@uregina.ca)
**Education Auditorium**
Contact: Conference Services – 585-5401 or 585-5335

**RC 050:** If you are planning on using the equipment in this room, you must make arrangements with one of the technicians below for instructions on the use.
- Morley Crowle 585-5648 (morley.crowle@uregina.ca) or
- Ken Young 337-3258 (Kenneth.young@uregina.ca)

**FACULTY OF MEDIA, ART, AND PERFORMANCE**
Dean's Office
Riddell Centre, Room 269
Email: MAP.Dean@uregina.ca
Phone: 306-585-5557
Fax: 306-585-5544
Office Hours: Monday to Friday
8:15 am - 12:00 (noon) & 1:00 pm - 4:30 pm

Dean Rae Staseson RC 269.1 585-5550
Associate Dean for Graduate and Research for MAP
Dr. Kathleen Irwin RC 180 585-5519
E-mail: kathleen.irwin@uregina.ca

Faculty Administrator Jan Bell RC 269.2 585-5583
E-mail: jan.bell@uregina.ca

Department Head Kathryn Bracht RC 274 585-5590
Administrative Assistant Rita Racette RC 271 585-5562

Faculty:
- Kathleen Irwin RC 180 585-5519
- William Hales RC 180.1 585-5568
- Kelly Handerek RC 272 585-5565
- Wes D. Pearce RC 270 585-5571
- Leanne Groenveld Campion 359-1222

Technician Mason Roth RC 065 585-5511
Wardrobe Technician Cathy Mearns RC 260.4 585-5567
Sessional Office RC 181 585-5564
Costume Shop RC 260 585-5569
Design Studio RC 179 585-5539
Design Lab RC 175.2.1 337-2539
Scene Shop RC 063 585-5563
TSA Office RC 063 585-5514
Stage Management RC 071 585-5566
Student’s Lounge Area RC 070 337-2412

FACEBOOK: University of Regina Theatre Department

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

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- **FA 800**: 3
- **FA 803**: 3

Total Program Hours: [Credit hours]
COURSE REQUIREMENTS

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THESIS / RESEARCH PROJECT:

FA 901 /902 HOURS and SEMESTER

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Scholarships:
Graduate Student Scholarship GSS GTA

Teaching Development Certificate:

Committee Members:

External Examiner: Projected

Defense:
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.uregina.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.
FACULTY MEMBERS TEACHING IN THE GRADUATE AREA IN THEATRE

**Kathryn Bracht** received her M.F.A. in Directing from The University of Alberta, and her B.F.A. in Acting from The University of British Columbia. She teaches acting and directing for the Theatre Department. Past television credits include principal roles on *Insecurities, Little Mosque on the Prairies, Corner Gas, and Redemption SK* and *Stakelander*. Kathryn has been actively involved with The Saskatchewan Playwrights Centre as a director and actor, and has also directed for The Vancouver Playwright's Centre, Theatre Network, and Workshop West. She spent 2012/13 as the Artistic Associate of Axis Theatre Company in Vancouver, B.C.

**Leanne Groeneveld** received both her BA Honours and PhD from the University of Alberta. She teaches dramaturgy and dramatic literature/criticism courses (including theatre of the Spanish Golden Age and Neo-Classical French theatre, Theatre of Cruelty, Staging the Passion, Expressionism and Epic theatre, and puppet aesthetics). She has published widely on a number of aspects of medieval religious drama.

**William Hales** graduated from the University of Regina with a BFA in Theatre and completed his MFA in Design and Technical Production at the University of Calgary. He has worked extensively in professional theatre as Stage Manager, Lighting Designer, Technical Director and Technician for theatre companies throughout Western Canada. In 1999 he began teaching at the University of Regina Theatre Department (Stage Management, Lighting Design and Technical Production). He has been awarded won a Betty Mitchell Award in Calgary (Lighting Design) and a Jessie Richardson Award in Vancouver (Lighting Design). He has served for 14 years as the Backstage Adjudicator for the Saskatchewan Drama Association and is a board member of the Regina Fringe Festival. He is also the Technical Director for the Souris Valley Theatre in Estevan.

**Kathleen Irwin** – Trained at the National Theatre School of Canada, Central Saint Martin’s College of Art and Design in London UK, & DAMU in Prague (MA) and the University of Art and Design in Helsinki (Doctor of Arts), Irwin has taught scenography in the Theatre Department since 1995. She has designed for theatre, opera, dance, performance, exhibitions, music video and film. Her research practice now focuses on large-scale, community-based, site-specific projects as well as gallery installations and lecture performances. She has served as Canadian Education Commissioner for OISTAT (International
Organization for Scenographers, Theatre Architects and Technicians) 1997-2015, exhibited at the Prague Quadrennial of Performance Design and Space (1999, 2003, 2007, 2011 & 15) and has presented at World Stage Design in 2005 & 2009. She is a former Member of the Board of ADC (Associate Designers of Canada), the Canadian Association for Theatre Research and former co-chair the Education Caucus for the Canadian Institute of Theatre Technicians. She publishes widely in Canadian Theatre Research, Theatre Research in Canada, has contributed numerous chapters to publications in Canada and abroad and has published two books on site-specific performance. She is currently Associate Dean, Graduate Studies and Research for the Faculty of Media, Art, and Performance.

**Wes D Pearce** graduated from the University of Regina with a BA and BFA (Distinction) and earned his MFA from the University of Calgary. He is currently the Associate Dean (Undergraduate) for the Faculty of Media, Art, and Performance where he also teaches design and general interest courses. Recent research includes the publication of articles on Sharon Pollock’s scenographic imagination and Daniel MacIvor’s play *The Soldier Dreams* with attention to memory and the re-writing of self. He has designed extensively for theatre companies across Western Canada.

**Kelly Handerek** holds a B.F.A. in Acting (Distinction), B. Ed in Dram, an M.F.A. in Directing from the University of Alberta and was taught by Uta Hagen at the H. B. Studio in New York. He is an actor, singer, director, playwright, adjudicator and educator who has been teaching In the Theatre Department for over twenty-five years. He was Artistic Director of the Grand Theatre (London ON) from 1999 – 2001, receiving both audience and critical acclaim and he has directed at the Stratford Festival, National Arts Centre, the Banff Festival, Alberta Theatre Projects, Curtain Razors and for many universities throughout Canada as well as at Rose Bruford College in the UK. He has directed opera (Opera Nuova) and toured his *Small Boy DREAMS* (Director, Designer, Producer and Playwright) from Regina to London ON to London UK. He has worked extensively in New Canadian Play development as well as in film, radio and television. He is on Editorial Advisory Board of the International Stanislavski Studies EJournal (Routledge). He also provided the keynote address (2016) to the Canadian Club of Canada on the purpose of Culture in the 21st century.
GUIDELINES FOR SUPERVISORS

1. Supervisors oversee the research undertakings of graduate students in a manner generally set out through the practices and traditions of their disciplines and academic departments and following the guideline outlined by FGSR: (http://www.uregina.ca/gradstudies/assets/docs/pdf/mentorship_handbook.pdf).

2. Supervisors must discuss with students the general nature of their working relationship early in the developmental stages of their collaboration to ensure mutually compatible expectations.

3. Supervisors oversee and guide the student in the creative project and critical engagement / support paper, as well as monitor and evaluate progress towards the degree.

4. Supervisors evaluate the creative project and critical engagement / support paper for approval of examination before the formal submission to FGSR.

5. Supervisors ensure that students conduct their research in a manner that is ethical, effective, safe, and productive.

6. Supervisors must be available to students on a reasonable basis for consultation and discussion of academic progress.

7. Supervisors must provide timely comments on the creative and written material submitted by students, including their opinion on the advisability of submitting the project for examination. As well, supervisors must submit grades in a timely manner according to university policy (i.e. 5 days after the end of class).

8. The supervisor has the responsibility to act in a manner that conforms to basic principles of natural justice, academic integrity, and professionalism and to manage, in a similar manner, conflict situations that may arise in the relationship with the student.
GUIDELINES FOR EXTERNAL REVIEWER FOR SPECIAL CASE THEATRE MFA:

The Master of Fine Arts (MFA) in Theatre is the recognized terminal degree. The degree demands a high level of competency in contemporary practices in Theatre. To earn the MFA, a practicing artist must exhibit a high level of accomplishment through the generation of a creative project. The work needs to demonstrate the ability to conceptualize and communicate effectively by performative means. In addition, the MFA recipient must give evidence of applying critical skills that pertain to meaning and content, ultimately encouraging a comprehensive examination and critique of the function and role of the creative project from a variety of views and contexts.

The MFA candidate must be able to prove not only strong conceptual development, but also the skillful execution of the project. This includes projects rooted in innovative uses of technology, collaborative work, or interdisciplinary projects as well as those rooted in historical practices. The Creative Project constitutes the major part of the MFA (65%).

The Support Paper is presented as part of an MFA student’s thesis defense (35%). It is, along with the primary creative project, the fusion of the student’s creative / critical research and both components ideally respond to or are driven by a research question or line of inquiry.

The written component contextualizes and expands on the significance of the creative component within the discipline, however it is defined. It demonstrates knowledge of the historical context of the work, the critical context or relevant critical literature surrounding the work, and it describes the methodology used in the creative process. It should clearly articulate the student’s own contribution to the practice of theatre.

The external examiner will understand that MFA research (Special Case Theatre) is practice-based. The MFA student’s methodology does not always have to engage with additional methodologies outside their performance/production practice. Nonetheless, MFA candidates are expected to illustrate their critical and or theoretical engagement with contemporary and historical practices and ideas undertaken through their course-work.


It has a recommended length of approximately 40 pages (not including bibliography). It should be delivered in Times New Roman, 12 pt., double-spaced, paginated, with and Research (see URL above). It may be supplemented by non–standard texts (creative writings) and by images, video, sound recordings and so forth.

The Support Paper is evaluated as approximately 1/3 the weight of the graduating project. The remaining 2/3 is determined by the successful fulfillment of the creative project.

Guidelines for External Reviewer for Special Case Theatre MA

Master of Arts: Students are required to write a thesis (30 to 40 pages in length) and
successfully complete an oral examination on the thesis. The student must demonstrate a comprehensive knowledge of discourses relevant to the chosen topic through a thesis that includes, but is not limited to:

1. **Description**: the paper must outline and document the research in detail.
2. **Aesthetic / Historical / Critical Context**: The paper must provide the aesthetic / historical context of the field of research and draw from the relevant, current literature and critical theory.
3. **Theoretical / Methodological Frames**: The paper must articulate a research question and outline the methodology used to investigate the question.
4. **Relevancy**: The paper should indicate why this work is unique or important, and how it might expand an existing body of knowledge or area of research.
5. **Style**: The paper must conform to the accepted standards of academic writing in a university environment and follow an accepted style guide (e.g. MLA or Chicago).

February 8, 2017

Verification of Academic Status for the Eligibility to Work on Campus
(For Internal Use Only)

Re: Student Name  University of Regina ID: 200 xxx xxx

Dear Sir or Madam:

Please accept this letter regarding the above mentioned student’s eligibility to work on campus.

As of today, and according to the current academic record, the above mentioned student is currently meeting the eligibility criteria to work on campus, pursuant to Section R186(f) of the Immigration and Refugee Protection Regulations (IRPR). According to the IRPR, full-time post-secondary students may work without a work permit on the campus of the university or college at which they are a full-time student R186(f). This authorization is valid for the period for which they hold a study permit at the institution and during which they are enrolled in full-time studies. The following has been verified for the student:

☐ has a valid study permit  ☐ maintaining full-time student status at the U of R
☐ currently on implied status  ☐ currently on scheduled break

Student Statement:

I, the undersigned, understand and am in compliance with all aforementioned IRCC regulations. Upon any change in my status, I will immediately inform the University of Regina Human Resources department, UR International – Student Services, and my immediate supervisors. I will cease working on the day that I no longer meet the eligibility criteria to work on campus.

______________________________  ________________________________
Student Signature  Date Signed (MM/DD/YYYY)

Verification of Eligibility:

☐ The aforementioned student is eligible to work on campus

______________________________  ________________________________
UR International – Student Services  Date and Stamp (MM/DD/YYYY)
# Important Information, Policies and Guidelines

(For Internal Use Only)

## Work on campus:
You may work on campus if:
- You are a full-time student at the University of Regina;
- You have a valid study permit

**You must stop working on-campus on the day you no longer meet the above eligibility requirements (e.g., if you are no longer a full-time student.)**

## Social Insurance Number:
You need a [Social Insurance Number](https://www.canada.ca/en/employment-social-development/services/social-insurance-number-sin.html) (SIN) from Service Canada to work in Canada or to receive benefits and services from government programs.

You must have one of the following conditions or remarks printed on your study permit in order to apply for a SIN for on-campus work:
- *May accept employment on the campus of the institution at which registered in full-time studies*
- *May accept employment on or off campus if meeting eligibility criteria as per R186(f), (v) or (w). Must cease working if no longer meeting these criteria*

If your study permit does not have one of the above conditions or remarks, you must submit a request for an [amendment to your study permit](https://www.cic.gc.ca/eng/services/changes-to-study-permit.html) before you can apply for a SIN. There is no fee for this request.

## Non-compliance:
Students who fail to comply with the terms and conditions of their study permits are considered non-compliant. Students who become ineligible and who do not cease working would be violating the conditions of their study permit. Non-compliance may also result in enforcement action taken by the Canada Border Services Agency, or invalidation of the study permit.

[www.cic.gc.ca](https://www.cic.gc.ca)

## Full-Time Student Status At the University of Regina:
**Undergraduate:** International undergraduate students are required to register in a minimum of 9 credit hours during each of the Fall and Winter semesters in order to be considered full-time students. Spring/Summer semester is categorized as a Scheduled Break, during which international undergraduate students have the option to remain in full-time studies, become a part-time student, or to take a break. To be eligible to work during a Scheduled Break, students must maintain full-time status during the academic session prior to, as well as the session subsequent to, their scheduled break (e.g., student must register in at least 9 credit hours during the Winter and Fall semesters). For more clarification about immigration requirements in order for students to work, please visit the IRCC website.


**Graduate:** Please refer to the Faculty of Graduate Studies & Research website.

[http://www.uregina.ca/gradstudies/future-students/international-students/registration-requirements.html](http://www.uregina.ca/gradstudies/future-students/international-students/registration-requirements.html)