

DEPARTMENT OF THEATRE
UNDERGRADUATE HANDBOOK 2026-2027

THE UNIVERSITY OF REGINA'S DEPARTMENT OF THEATRE
BFA IN DEVISED PERFORMANCE AND THEATRE CREATION

TELL YOUR STORY.

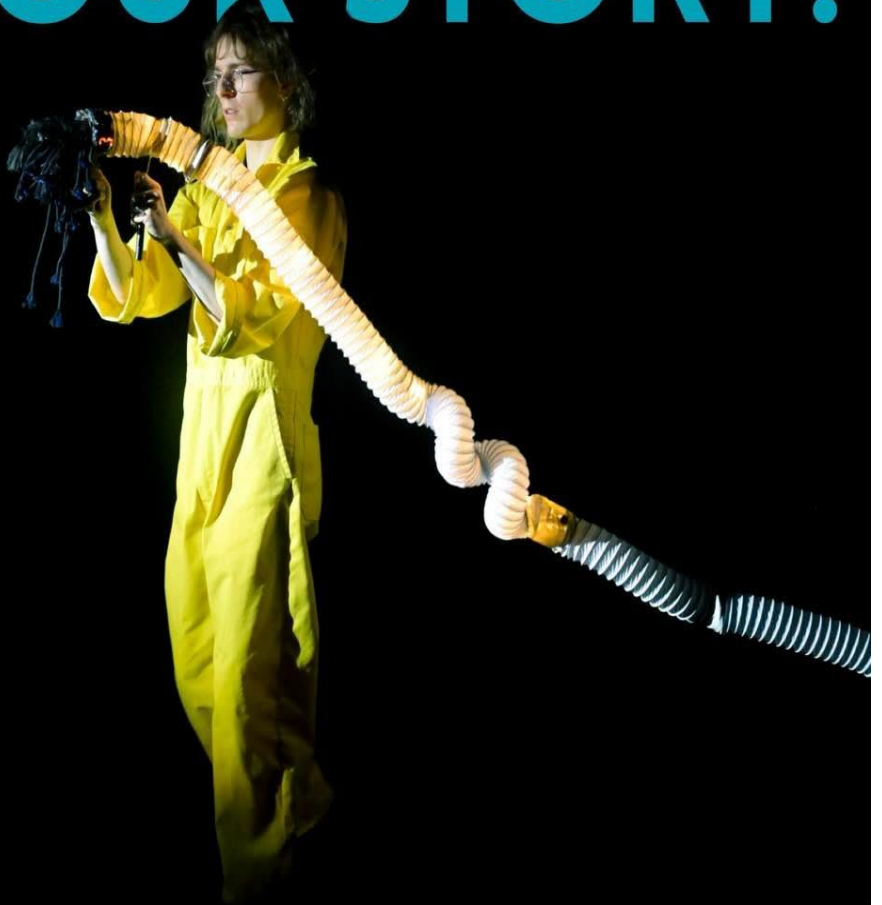


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Photo of: Trivial Matters of Serious Importance, Winter 2026
 Directed by Kathryn Bracht
 Written by the 2nd Year BFA Ensemble

THEATRE DEPARTMENT CONTACT INFORMATION

Department Head	Dr. Shannon Holmes	RC 272	306-337-2400
	Admin Hub	RC 271	306-585-5562
Administrative Services Faculty	Dr. Leanne Groeneveld	Campion	306-586-4242 (Ext. 222)
	Professor Wes D Pearce	RC 270	306-585-5571
	Andrew Manera	RC 274	306-585-5568
	Dr. Michael Reinhardt	RC 273	306-585-5590
Scenic Technician Wardrobe Technician	Mason Roth	RC 065	306-585-5511
	Celeste Pinder	RC 260.4	306-585-5567
	Costume Shop	RC 260	306-585-5569
	C-SET (Centre for Socially Engaged Theatre)	RC 175.2.1	306-337-2539
	Scene Shop	RC 063	306-585-5563
	Stage Management Office	RC 070	306-585-5566
	Student's Lounge Area	RC 170	306-337-2412
	TSA Office	RC 071	306-585-5514
Student Program Office:			
Academic Program Coordinator	Jennifer Lockwood	RC 267.2	306-585-5576
Administrative Assistant	Elizabeth Dow	RC 267.1	306-585-5570

SOCIAL MEDIA:

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

 Theatre Student Association Instagram: [@uofrtheatrestudents](https://www.instagram.com/uofrtheatrestudents)

 Facebook: <https://www.facebook.com/TheatreMAP/>

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

CAMPUS SECURITY: 306-585-4999

IMPORTANT DATES

FALL 2026

September 1	First Day of Classes
September 4	*Welcome Back Event for all Theatre Students
September 7	Labor Day no classes
September 15	Add/Drop Deadline
September 26	*Distinguished Alumni Event
September 30	National Day for Truth and Reconciliation
October 2	*Noon Hour Devised Theatre Speaker Series
October 12	Thanksgiving—No Classes
October 28-31	*Mainstage Show: What We Get. Selected Scenes from the Works of Morris Panych
November 9-15	Fall Break (no classes)
November 11	Remembrance Day (all offices closed)
November 12	Fall Convocation
December 7	Last Day of regular classes
December 8	*Theatre Students End of Semester Open Classroom Presentations
December 9	Final examinations begin
December 22	End of final examinations and Fall term
December 24	University closes for Holiday Break

Winter 2027

January 4	Faculty and administrative offices open
January 6	First day of Winter classes
January 19	Add/Drop Deadline
January 29	*Noon Hour Devised Speaker Series
February 15	Family Day (University closed)
February 15–21	Winter Break (No classes)
March 15	Last day to drop a course with a grade of "W"
March 26	Good Friday (University closed / No classes)
March 31-April 3	*Graduating Class Capstone Production at The Globe Theatre <i>(additional touring dates TBD)</i>
April 12	Last Day of Winter classes
April 13	*Theatre Students End of Semester Open Classroom Presentations
April 15	Final examination begins
April 28	End of final exams and Winter term

****Indicates mandatory attendance for all BFA and BA Theatre Majors***

Tansi, Willkommen, Bienvenue, Welcome!

For those of you who are new here—welcome! And for those of you who are returning students, we are so happy to have your back. The 2026–2027 year is shaping up to be another exciting academic year for the Theatre Department!

2026–27 marks the second year since the inception of our BFA in Devised Performance and Theatre Creation and BA in Drama and Theatre Studies programs, that we have a full complement of cohorts in each year, and we are so glad to have you here to grow with us.

There are many exciting events and initiatives happening in the upcoming year, most of which are listed in this handbook. Many of these events are mandatory for Theatre majors (both BFA and BA students), so be sure to mark your calendar now!

The first one is our welcome event on **Friday, September 4th, from 11 AM–12 Noon in the ShuBox, with a pizza lunch in the Student Lounge to follow.** This gathering will give us a chance to introduce all the cohorts to each other, introduce our new faculty member, play games, and offer useful workshops to kick-start the 2026/27 academic year. It will be informative and fun all at once.

For those of you for whom this is your first year in the department, we want to make sure you feel at home and have a sense of belonging. Starting on a new program or at university for the first time can be stressful, but one of the best ways to combat some of the anxiety you may be feeling is to get involved in our community, both in the classroom and beyond. You can volunteer to work on productions and events—ushering, working backstage, or helping in the costume or scene shop. Not only will you gain valuable experience, but you will also forge friendships. And of course, the TSA (Theatre Student Association), our student-led organization, has plenty of opportunities for you to get involved. Everyone is encouraged to attend their meetings, workshops, and other events. They are also a great resource if you are looking for advice from peers who are navigating the program alongside you.

The UofR Theatre Department is committed to inclusive practices, and we focus on holding brave spaces so that all may feel respected, empowered, and inspired to learn and create. As faculty, we are here to support and guide each individual student toward success in their academic and artistic journeys. Please know that your professors and the staff are here for you. Reach out whenever you need support in the upcoming year; we welcome the opportunity to help.

Here's to an exciting and inspiring year!

Dr. Shannon Holmes

A SHORT STORY OF THE PAST by Wes D Pearce

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

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

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

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

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

AN OVERVIEW

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

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

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

The cohort is equally important for the BA program for not only will some classes provide support through dramaturgy (writ large) and other means for senior productions but more importantly the final semester of the BA features a mini symposium which serves as a showcase for undergraduate research in theatre and performance. Learning how to mount a production is critical for our BFA students and learning how to write and present a research paper and organize a conference is critical for our BA students. The 4th year devised production and the 4th year research symposium are designed as impressive capstone projects marking the end of a great adventure. Having colleagues in both programs who know you and have your back is not to say they won’t push you out of your comfort zone, but they will also have your back. These two programs create opportunities to explore what theatre as a collaborative art form really means. Through various research projects, faculty members are working on ways to decentralize and re-invent the modes of theatrical production. In partnership with the C-SET, the Globe Theatre and other community partners there will be occasions to research, theorize or participate in new or new-to-us ways of theatre making. These two programs align well with the philosophies of other theatre companies and artists in the city and Regina (and surrounding area), and it is a hope that the University of Regina Theatre Department working with our community partners will soon mean that Regina becomes a center of excellence in the areas of devised performance, theatre creation and new play development.

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

WHO ARE THE PEOPLE IN YOUR NEIGHBOURHOOD?

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

DR. SHANNON HOLMES (Department Head, on Sabbatical Winter 2027) (she/her) is an Associate Professor of Theatre specializing in voice, movement and devising. Her research focuses on developing cross-disciplinary methods that disrupt the dividing line between speech and singing to mobilize new tools for performers. Central to her explorations is using autoethnographic performance practices to examine the connections between the lived body and voice to centralize the self in devising theatre. She has presented her research across North America, the UK, Europe and New Zealand. Dr. Holmes is Co-Lead Researcher in the Voice Mapping Lab at the University of Regina where, along with Dr. Melissa Morgan (Music), they are writing an Open Educational Resource pressbook which will offer interdisciplinary approaches to voice training for acting and singing students with a special focus on providing access to training for all regardless of geographical, financial or other barriers. She co-edited a special issue of the Canadian Theatre Review journal, Issue 196, "Voicework in Canada," and is currently under contract with Bloomsbury as a co-editor of a new book *Voice in Devised Theatre & Performance Creation: Pedagogical and Practical Approaches*. As an interdisciplinary artist, Dr. Holmes is experienced as an actor, singer, vocal coach, intimacy director, director and writer. She is trained in a broad range of voice, acting and dance methods, including bel canto, extended vocal technique, Contact Improvisation and Fitzmaurice Voicework. As a performer, she has appeared in Opera, Musical Theatre, Shakespeare, Contemporary Theatre and devised projects. Her solo autobiographical show *The Crook of Your Arm* was produced in Montréal, New York and the Royal Shakespeare Company's studio stage, *The Other Place*, in Stratford-upon-Avon, U.K..

DR. LEANNE GROENEVELD (on Sabbatical 2026-27) (she/her) is an associate professor of theatre studies at Campion College, the Jesuit postsecondary institution federated with the University of Regina. She completed her PhD in English literature at the University of Alberta (back before the turn of the millennium), was active in Fringe theatre (back in the day), and now teaches script analysis, dramatic literature, and theatre history for both the Theatre and English departments. She specializes in medieval and modern religious theatre, especially Passion plays. She has published articles on the York biblical cycle; on the Bodley manuscript plays *Christ's Burial and Christ's Resurrection*; on the "miraculous" Boxley mechanical crucifix; on modern re-imaginings of medieval plays; and on nineteenth-century tourism to the Oberammergau Passion play, including women's participation as tourists and the play's troubling representation by nineteenth- and twentieth-century eugenicists. Harold Pinter is her favorite playwright.

ANDREW MANERA (Acting Department Head Winter 2027) (he/him) is a respected and highly sought-after arts administrator with over fifteen years of senior management experience in the cultural sector. After training at the National Theatre School of Canada and the Banff Centre for the Arts, he moved to Regina and joined the Globe Theatre Society in 2007. In four seasons as Director of Production, he oversaw a tremendous period of growth for the organization, at times carrying additional responsibilities as Technical Director and Artistic Associate for the Shumiatcher Sandbox Series. Andrew helped stabilize operations at the Regina Symphony Orchestra as its Production Manager from 2015-2019 and brought practical experience from the arts sector to his role as a Senior Program Advisor with the Department of Canadian Heritage (2019-2023). Andrew has been closely involved with the Artesian on 13th Avenue since it opened in 2011, initially providing production and technical support for events and later serving as its Venue Manager. In 2016, he founded the not-for-profit and charitable organization Artesian Performing Arts Inc. and became the organization's first Artistic and Executive Director. With a mandate to provide facility, production, and marketing support to the performing arts community in Regina, the newly imagined Artesian on 13th became a destination for new work development, a champion for the emerging artist, and a center for community engagement with the arts. Andrew teaches technical production and stage management for the Theatre Department.

CELESTE PINDER (she/her) holds a BA in Fashion/Apparel Design from Ryerson [Toronto Metropolitan] University where she graduated in 2003. She has been designing and sewing garments for over 30 years. Her love of illustrations, textiles and decoration started with drawings of her mother in princess dresses and her design philosophies, and construction skills have evolved over the years. She spent 14 seasons lavishing in period costuming at Regina's Globe Theatre working her way up from Stitcher to Cutter to Head of Wardrobe. Celeste's 20-year film & theatre career can only be complemented by her exceptional skills as a freelance designer, sewing instructor and costume technician, where she brings characters to life with clarity, professionalism, and creative precision. These

days she has been working out of Regina designing, building, sourcing/shopping with experience in fittings, alterations, on set and backstage, for Commercials, Film and Theatre.

Celeste's Theatre Costume designs include *Dirty Rotten Scoundrels* Dec 2024; *We Will Rock You* 2023; *Seussical the Musical* 2022; *All I Want for Christmas is You* 2021 (Saskatchewan Express); *The Rez Sisters* 2018; *Thunderstick* 2017; *Root Hog or Die!* 2017; *A Date with the Night* 2015 (Globe Theatre Sandbox Series); Associate Designer *Miss Caledonia* 2022 (Globe Theatre Main Stage).

Recently she designed All-Terraine Theatre's *Lyudmila x3* at the Tic Toc Ten Festival April 2025 and Globe Theatre's *Bring It On The Musical* May 2025. Notable Saskatchewan Film /TV credits include *Hostile Take Over*; *Our Big Punjabi Family*; *DonkeyHead* (Assistant Costume Designer); *Die Alone* (Tailor); *Vampire Dog* (Truck Costumer); *Stakelander* (Cutter/Seamstress) and sewing crazy 4-way stretch fur bodysuits for *Another WolfCop* (MUFX crew).

DR. MICHEL REINHART (he/they) Dr. Michael Reinhart is a theatre/performance creator, performance scholar and theatre instructor. Their work (both creative and academic) is based on exploring interdisciplinary art-making, and collective-driven devised performance creation. Much of this research has occurred through their work with [elephants] collective (www.elephantscollective.com) and boundary conditions / performance assembly, both of which they are a founding member. Michael maintains a busy creative practice as a creator, director, performer, and dramaturg. Their work has been presented across Canada with SummerWorks, Nuit Blanche (Toronto), Pi Theatre, The Theatre Centre, Buddies in Bad Times Theatre, and others.

Michael feels very privileged to spend a great deal of their time in classrooms with emerging artists as a theatre instructor. They have previously taught at Brock University, Toronto Metropolitan University and The University of Toronto where they facilitated courses in Devising, Directing, Acting and Performance History.

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

PROF. WES D PEARCE (he/his) is privileged to work and create upon Treaty 4 territory; these contested lands are the lands of ever-changing skies holding within them landscapes and skylscapes of dynamic wonder that continue to astonish, inform and inspire. He is a graduate of the University of Regina (BA and BFA [Distinction]) and earned his MFA from the University of Calgary. He teaches courses in visual-ness, dramaturgy and Canadian theatre history. He is keenly interested in decentralizing the design and focus of his current research is the relationship between technology and storytelling in musical theatre. He has designed extensively for theatre companies in Western Canada-Persephone Theatre, Prairie Theatre Exchange, Western Canada Theatre and Stage West Calgary as well as over twenty productions for the Globe Theatre. For the department he has designed various aspects of over 30 shows including *Under Milk Wood*, *As You Like It*, *All Things Must Begin*, *Lights! Climate! Action!* *The Bourne Settee*, *The King Stag*, *Back Story*, *The Birds*, *The Merry Wives of Windsor*, *Woyzeck* and *Love of the Nightingale*. Just to keep things interesting he is the board chair for the Globe Theatre.

THEATRE DEPARTMENT DISTINGUISHED ALUMNI AWARD

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

OUR 2026 DISTINGUISHED ALUMNI AND ARTIST-IN-RESIDENCE:

The Theatre Department is thrilled to announce our Distinguished Alumni for 2026, Jayden Pfeifer. Jayden is also our Artist-in-Residence this fall and will be teaching and directing our second-, third- and fourth year cohorts in our Mainstage Show: *What We Get. Selected Scenes from the Works of Morris Panych*, opening October 28th and running until October 31st.

BIOGRAPHY:

Jayden Pfeifer is a Regina-based independent theatre artist whose professional practice as an actor, director, improviser, and new work creator has spanned nearly 25 years. Jayden is an Artistic Associate with Curtain Razors and has been integral to the operations and vision of this multidisciplinary performance company. He has helped to create Curtain Razors performance and community-based projects since 2015.

Jayden is an instructor with over 20 years of professional teaching experience. He specializes in improvisation, ensemble work, and new work creation. He holds a BFA and MFA from the University of Regina and teaches sessionally at the UofR for the Department of Media, Art, and Performance, the nitôncipâmin omâ Student Success Program, and SUNTEP (Gabriel Dumont Institute). Jayden was the Regional Director for the Canadian Improv Games (CIG) in Saskatchewan for 10 years and helped run the national CIG Improv Camp for 6 years.

Jayden is known by colleagues and audiences as an instinctual improviser, thoughtful storyteller and dexterous collaborator. His aptitude to work physically in his artmaking gives him a unique signature in the field of theatre practice.

www.jaydenpfeifer.com

JAYDEN PFEIFER



DISTINGUISHED ALUMNI AWARD RECIPIENTS

Name	Year	Area
Joey Tremblay	2002	Actor/Artistic Creation
Valerie Creighton	2003	Actor/Arts Administration
Dianne Goodman	2004	SM/Arts Administration
Colleen McMillan	2006	Design
Brenda Bazinet	2007	Actor
Janine Pearson	2008	Actor/Voice Work
Monica Prendergast	2009	Actor/Drama Education
David Leyshon	2010	Actor
Michele Sereda	2011	Actor/Artistic Direction
Andrea Runge	2012	Actor
Alan Bratt	2013	Actor/Arts Administration
Cheryl Hoover	2014	Stage Management
Trenna Keating	2015	Actor
Stephen Wade	2016	Design
Wes D. Pearce	2017	Design
Will Brooks	2018	Actor, Playwright, Stage Manager
Blayne George	2019	Actor/Drama Education
Amy Matysio	2020	Actor
Nicole Malcolm	2021	Arts Administrator/Storyteller/Facilitator
Wi-Hyung Yi (Maki)	2022	Actor/Playwright/Theatre Creation
William Hales	2023	Technical/Stage Management
Paula Costain	2024	Actor
Munish Sharma	2025	Actor/Playwright/Producer

THE THEATRE STUDENTS' ASSOCIATION

THEATRE STUDENT REPRESENTATION

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

STUDENT REPRESENTATIVE TO THE DEPARTMENT

The TSA may elect up to two of its members to be the official student representatives to the Theatre Department. These two students have full voting privileges in the department and are responsible for bringing student concerns to department meetings, delivering a student report at each department meeting and reporting back to the general student body on all issues that may be of interest or of concern to them. These reps are actively engaged in the development of department policy.

STUDENT REPRESENTATION TO THE FACULTY OF MAP

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

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

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

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

Consent and Boundaries Regarding Physical Touch

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

FRIES:

Freely – no coercion and provided verbally

Reversible – anyone can change their mind at any time

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

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

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

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

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

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

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

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

Please review the University's policy on consent below in this handbook.

I. ACADEMIC PROGRAMING AND REGULATIONS.

1.1 DEGREE PROGRAMS

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

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

Appendices A-C contains all the requirements for the degrees offered in the Theatre Department. For each degree there is a **recommended** sequence of courses that should be taken semester by semester. It is extremely important to note that most classes in the Theatre Department are offered only one semester a year, in the Fall or Winter, and some classes, only every other year. It is important to take the course when it is offered.

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

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

1.2 CLASS ATTENDANCE POLICY

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

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

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

Unexcused Absences, Late Arrivals and Assignments

Classes start promptly at the time listed on the schedule, and students are required to be in the studio or classroom ready and prepared to work at that time. This means they are in class, warmed up, and dressed in appropriate studio attire. Each unexcused absence can lower your participation grade. Three unexcused **absences or more may constitute grounds for course failure**. Lateness of more than half an hour equals a missed class. Two unexcused late classes that total more than 30 minutes will also count as an absence. Three unexcused late classes of any duration equal a missed class.

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

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

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

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

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

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

1.3 PERFORMANCE STUDIO REGULATIONS

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

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

1.4 PRODUCTION CLASS REGULATIONS

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

Attendance is mandatory for Theatre Department productions.

II. THEATRE PRODUCTIONS

2.1 PRODUCTION POLICY

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

2.2 PRODUCTIONS

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

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

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

2.3 Distinguished Alumni Award Show

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

with our senior students, with a special reception afterwards. Attendance is mandatory.

2.4 Ticketing

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

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

2.5 Strike

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

III. REGISTRATION AND ACADEMIC CONDUCT

3.1 STUDENT'S RESPONSIBILITY

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

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

3.2 ACADEMIC INTEGRITY AND SUCCESS

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

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

<https://academic-integrity.uregina.ca/>

The most frequent example of academic misconduct is plagiarism.

3.3 PLAGIARISM

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

plagiarism. Plagiarism is NOT confined to your written assignments, and it is very serious business and for repeat offenders it can lead to expulsion.

For further information and support, contact the Student Success Centre: <https://www.uregina.ca/student-success-centre/writing-support.html>

IV. UR STUDENT AFFAIRS

4.1 SERVICES FOR STUDENTS WITH DISABILITIES

The University of Regina works to assist all students. The University provides services to enable students with disabilities to undertake their studies with minimum difficulty. Students who require accommodation must contact the Centre for Student Accessibility prior to the beginning of classes. Assistance can be arranged in such things as parking, lectures, reading assignments, examinations and technologies to assist students. Students should then contact the advisor of Special Needs Services for additional information about appropriate accommodation(s) and discuss the adaptive equipment that is available on campus. Services may vary according to student abilities, needs, supporting documentation and requests. Early registration is vital, particularly for students who will need books taped or brailled.

CONTACT INFORMATION:

Centre for Student Accessibility

Paskwaw Tower 119 (ground floor)

Student Wellness Centre University of Regina

3737 Wascana Parkway Regina, SK S4S 0A2

Email: accessibility@uregina.ca

Phone (306) 337-220 Fax (306) 585-5650

4.2 HARASSMENT AND DISCRIMINATION

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

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

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

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

For instances of harassment and discrimination any of the above can be contacted or an assessment can be booked with the Respectful University Coordinator by emailing Respect@uregina.ca

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

Respectful University policy and processes: <https://www.uregina.ca/policy/browse-policy/policy-GOV-100-015.html>

4.3 SEXUAL HARASSMENT AND VIOLENCE

If You Believe You Have Been Sexually Assaulted:

Are You Safe?

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

Emergency Medical Care Hospitals

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

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

Other Emergency Supports

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

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

U of R Policy

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

DEFINITIONS:

Consent

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

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

Disclosure

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

Report or Complaint

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

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

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

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

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

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

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

V. SCHOLARSHIPS

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

Follow the link to find a list of scholarships available to U of R students: <https://www.uregina.ca/education/awards-scholarships-bursaries.html>

For full details and the deadline for this scholarship, consult this page: <https://www.uregina.ca/education/awards-scholarships-bursaries.html>

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

5.1 Media, Art, and Performance Entrance Award in Theatre

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

Value: \$1,480.00

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

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

5.2 Gene B. Ciuca Memorial Scholarship

Donor: Family & friends of Gene B. Ciuca

Value: \$2,650.00

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

Application: Faculty of Media, Art and Performance

5.3 Wascana Preceptory No. 51 Knights Templar Scholarship

Donor: Wascana Preceptory No 51 Knights Templar

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

Eligibility: The scholarship will be awarded to a University of Regina undergraduate student who is: registered for full- time studies minimum of 12 credit hours, completed a minimum of 54 credit hours, Saskatchewan High School graduate, have maintained an UGPA of 80% or better, average based on all University of Regina courses taken, but when a course has been repeated, only the grade in the most recent approved attempt is used, entering the third or fourth year of study in a program leading to a Bachelor of Fine Arts with a major in Indian Fine Arts, Theatre or Visual Arts, Bachelor of Music, Bachelor of Music Education or a Bachelor of Science with a Major in Biology, Chemistry or Computer Science.

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

5.4 The Gabe Prendergast Scholarship in Theatre

This scholarship was created to celebrate the life and honor the memory of Gabe Prendergast—a man who loved teaching and theatre. For more than forty years, Gabe’s journey carried him across continents, into professional theatres and post-secondary institutions, leaving behind a legacy of passion and artistry. Through every stage of his career, one truth shone brightly: Gabe loved theatre. In the name of “the show must go on”, there was very little that Gabe had not done—hanging lights, rigging flying set pieces, acting, directing, stage managing, designing lights and sound, crafting publicity, and even scrounging for props. He embodied what it means to be a true theatre artist. Moreover, Gabe spent three decades bringing his extraordinarily broad expertise and unflagging enthusiasm for theatre to all his students, many of whom carry on his legacy of theatrical excellence today.

The Gabe Prendergast Scholarship honors this legacy. It is awarded to a student who shares Gabe’s love for theatre and who shows, through their academic accomplishments, as well as words and actions, a growing awareness of what it means to be a holistic theatre artist.

Students do not have to apply but to qualify the following criteria must be met:

- Student must be registered in the BFA in Deviced Performance and Theatre Creation or the BA in Drama and Theatre Studies
- Registered and remain registered in a minimum of 9 credit hours, the semester the scholarship is awarded and the same the following semester (when it will be used)
- Must have successfully completed 45 credit hours and no more than 105 credit hours
- Has maintained a 70% CGPA
- Clearly demonstrates an appreciation and love of theatre both inside and outside of the classroom/rehearsal hall and demonstrates an ability to successfully work across various areas of production and performance, reflecting the strengths of a committed and holistic theatre artist.

5.5 Rob Armstrong Prize in Theatre

Robert Armstrong was a long-serving professor of acting and voice in the Department of Theatre.

Students do not have to apply but to qualify the following criteria must be met:

- Enrolled in the Bachelor of Fine Arts Devised Performance and Theatre Creation or the Bachelor of Arts in Theatre and Drama Studies
- Minimum CGPA of 75%
- Successfully completed 84 credit hours
- Registered in and remains registered in a minimum of 9 credit hours in the semester the award is presented and, in the semester, following (when the award will be used)
- In keeping with the spirit of the original award the Rob Armstrong Prize in Theatre will be awarded to a student whose curiosity shown in their work in and out of the classroom/rehearsal hall has demonstrated and continues to demonstrate considerable artistic growth. *

**If two students are considered equal a factor such as leadership within the department or active engagement with the TSA could be considered.*

VI. USE OF THEATRE DEPARTMENT FACILITIES AND RESOURCES

6.1 STUDENT LOCKERS

All Theatre majors and students in Voice, Movement and Acting classes are eligible for a locker in the Theatre change rooms. Women's lockers are located in change room RC 173 and the Men's lockers are located in change room RC 182.

Students must register their locker via website: https://www.uregina.ca/students/services-faq.html#fact_4_4

Step by Step guide (PDF): <https://www.uregina.ca/students/assets/docs/rental-locker-guide.pdf>

6.2 BOOKING REHEARSAL ROOMS

Students are allowed access to the rehearsal spaces in the Theatre department when they are not in use for classes. This is limited to Theatre students ONLY unless permission granted by the Department Head. Rooms will be unlocked between 8 a.m. and 10 p.m. with the exception of RC 176 (the blue room), in which you will need an FOB to gain access. Please respect your classmate's time by not **a)** exceeding 2-hour blocks for each student/group or **b)** moving other students' times or interrupting their rehearsals.

Spaces available to students:

RC 176
RC 178
RC 183
RC 077

All spaces must be left clean and organized, so allow time to restore the room at the end of your session. Please report any abuse of this policy to the MAP Administration Hub in RC 271. Students who do not follow this policy will lose their booking privileges.

6.3 ACCESS TO THEATRE FACILITIES AFTER HOURS

If students would like access to the facility after hours a fob/keys can be issued for a one-time fee via Art Store. These fob/keys will remain in the students' possession for the remainder of the time when they are declared Theatre Major

(students enrolled in the 3-year special BA students are excluded from this offer). If the fob is lost, the Art Store should be notified immediately, and a new fob/key can be issued from Art Store RC 022.

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

6.4 STUDENT USE OF OTHER DEPARTMENT RESOURCES

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

You will need to email to set up an appointment. For Props email: Mason.Roth@uregina.ca For Costumes email: Celeste.Pinder@uregina.ca

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

6.5 GENERAL SAFETY AND SECURITY

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

Download Alertus App and Sign in to Receive Emergency Notifications: <https://www.uregina.ca/protective-services/emergency-preparedness.html>

The Alertus app for students is now available on the App Store and Google Play.

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

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

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

6.6 UNIVERSITY OF REGINA'S POLICY ON SMUDGING:

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

APPENDIX A: Request to Participate in Outside Engagement

DEPARTMENT OF THEATRE



Request to Participate in Outside Engagement

NAME: _____ DATE: _____

PROPOSED DATES OF WORK (BEGINNING AND ENDING):

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

NAME OF ENGAGER: _____

PRODUCTION: _____

DURING YOUR PARTICIPATION IN THIS PRODUCTION, ALL CLASSES MUST BE ATTENDED, AND ALL COURSE WORK MUST BE COMPLETED ON TIME.

HOW DO YOU INTEND TO ENSURE YOU WILL MAINTAIN YOUR THEATRE DEPARTMENT COMMITMENTS?

Student Signature:

Approvals:

Instructor (Name and Sign)

Department Head (Name and Sign)

APPENDIX B: Please contact Art Store (RC 022) for keys, fob, and MAP lockers.
<https://www.uregina.ca/media-art-performance/assets/documents/map-key-and-fob-form.pdf>



Faculty of Media, Art, and Production Student Key Agreement Form

Student Name		Department	
Student ID		Email Address	

Academic Level: Undergraduate ☐ Graduate ☐ Doctorate ☐

This student has faculty permission to obtain department keys to the following rooms/areas:

Room Number *All Room Numbers must be indicated	Locker Number Theatre/Music Only Office Use Only	Key/Fob/Lock Number Office Use Only	Date Issued Office Use Only	Return By Date Office Use Only

Faculty Authorization (Please Print Name)

Faculty Signature

Date

Cost Breakdown: All costs will be charged directly to your University Account

Department Key (DK)	Key Fob (KF)	Combination Lock (CL)	Locker Key (LK)
\$20.00 per key	\$10.00 non-refundable	\$20.00 per Combo Lock	\$20.00 per Locker Key
100% refund will be issued upon return of the key	Lost fob will result in an additional non-refundable \$10 replacement fee.	100% refund will be issued upon return of the Lock	100% refund will be issued upon return of the key

Student Contract:

By signing this contract, I acknowledge that if the above key(s) are not returned within **TWO WEEKS AFTER THE LAST DAY OF LECTURES EACH SEMESTER**; my deposit will not be returned, and I will be charged \$450.00 per Department Key, \$100.00 Per Combination Lock, and \$100.00 Per Locker Key onto my university account. University of Regina policy states that if money is owed:

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

Student Signature

Date

Return Keys/Locks to the Art Store no later than 2 weeks after the last day of lectures each semester.

If Keys/Fobs/Locks are lost or stolen, please contact the Art Store as soon as possible.

----- Please return this form to the Art Store (RC 022) or Erik.Fortune@uregina.ca once completed. -----

Art Store Use Only:		
Signature	Date	Comments

APPENDIX C

WEAPONS POLICY

Category: Operations Number: OPS-050-010

Audience: All University employees, students and visitors Issued: December 18, 2007

Revised: February 22, 2018

Owner(s): AVP (Facilities Management) Approved by: VP (Administration)

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

Introduction

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

Policy

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

Use of Weapons for Research or Other Purposes on Campus

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

Exemptions

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

Consequences for Noncompliance

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

Processes

Obtaining Authorization to have a Weapon on Campus

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

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

Related Information

[Criminal Code of Canada](#)