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Welcome

Thank you for choosing the Interdisciplinary Studies in Media, Art, & Performance program for your graduate research and study. Welcome and good luck with your studies.

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

This handbook is designed to assist you in guidance and decision-making 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 Coordinator of Interdisciplinary Programs.

CURRENT CONTACT:
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Interdisciplinary Studies Graduate Program Coordinator
MAP Faculty

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Office: RC154, Visual Arts area, Riddell Centre
Phone: 306 585 5520 (Email will get a faster reply)
MAP FACULTY
Vision Statement:
Our newly branded faculty provides an extraordinary and energized teaching, learning and research environment in media, art, and performance. Invention, innovation, and rigorous inquiry make us an outstanding study and research destination. It is indeed Where Makers Meet.

Mission Statement:
To inspire excellence within an inclusive, supportive, and interdisciplinary environment. MAP provides support for students to become champions of the arts: as makers, scholars, educators, innovators, patrons, and community or industry leaders. Our faculty, students, and alumni endeavor to disseminate and share their professional expertise locally, regionally, nationally and internationally.

Values:
MAP shares the values of the University of Regina’s Strategic Plan peyak aski kikawinaw. In addition we are committed advocates for art and culture, and strive to ensure it is fully embedded, embraced, and respected on our campus, in the community, and beyond.

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

♦ We are a student-centred 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.
Interdisciplinary Studies in MAP

Objectives
Our objectives for the programs in Interdisciplinary Studies are as follows:

• Fostering an environment of interdisciplinarity centred in MAP emphasizing areas of innovative examination that that expand the role of Media, Art, and Performance locally, nationally, and internationally

• Attracting highly qualified students who are independent and capable of re-conceiving the role of MAP as a contributing and shaping factor in culture and information/knowledge economies

• Retaining qualified students in Saskatchewan, thereby contributing to the cultural and economic advancement of the province

• Preparing students with a training centered in MAP practices and issues in preparation for study at the doctoral level, as well as careers as arts professionals and administrators, artists, and a variety of other career choices

• Supporting new thinkers and makers to develop innovative, interdisciplinary, and groundbreaking research and practice

Statement of Interdisciplinarity
When the MA/MFA Program in Interdisciplinary Studies was first created in the MAP Faculty (then Fine Arts), there was an understanding that the term “Interdisciplinary” meant to bring together two or three discrete disciplinary areas of research to create a unique object of study. However, given the many researchers who now engage in interdisciplinary research the boundaries between disciplines have blurred, giving the term new and nuanced meanings that involves a blending of methods and theoretical frames. No longer is it necessary to identify separate disciplines when engaging in Interdisciplinary research. For example, it is possible to enter into an IS MFA with a thematic topic related to social and community engagement, where knowledge, methods, and theory from Improvisational Studies, community-based research, and Performance Studies coalesce, yet the supervisors may be situated in MAP and Theatre. Structurally, students will identify two or more main concentration areas, linked to their project and their supervisors’ expertise, and appropriate courses will be identified from both areas.
Administration of Program

Organizational Structure

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

Student:

- As a student you are in charge of your program of study. Ensuring that you fulfil 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 MAP Faculty (and in some cases another UR faculty)
Supervisors and Co-Supervisors:
- In the MA program students may have a single Faculty supervisor to oversee their program. Co-supervision is also possible.
- In the MFA program students work with Faculty members from each of the student’s areas of concentration who have agreed to oversee the student’s program, thesis preparation and oral defense.
- After the student, supervisors and 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 Interdisciplinary Studies programs
- Organizes end of year reviews.
- Prepares all aspects of thesis/project procedures for defense once co-supervisors nominate and FGSR approves an external examiner

Interdisciplinary Studies Committee:
- Consists of representative Faculty members from interdisciplinary Studies, and other MAP Departments, the Interdisciplinary Programs Coordinator, and a graduate student currently enrolled in the Interdisciplinary Grad program

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 IS 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

Graduate programs in Interdisciplinary Studies include a studies-based Master of Arts (MA) and a practice-based Master of Fine Arts (MFA). In both cases, students are required to complete theses or projects that integrate knowledge from two (or three) disciplines or thematic areas, one of which must be a MAP area (i.e. Interdisciplinary Studies, Creative Technologies, Film, Music, Theatre, Visual Arts).

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

**MA Program Description**

The MA program is designed to accommodate students who are motivated to pursue innovative projects in a rigorous intellectual environment supported by a flexible framework of coursework and an expansive network of research links to the university community. The program provides an opportunity to expand the role of the Arts to include a focus on such areas as technology and science; social history; pedagogy, and identity. Five suggested thematic areas of concentration listed below suggest potential pathways but are not meant to extinguish proposed, individualized and interdisciplinary research topics. This MA program encourages students to consider innovative research questions that investigate new terrain beyond the traditional disciplinary boundaries combining theoretical and methodological frames. The program is designed for completion within one calendar year, this timeframe may also assist students who want to move onto doctoral-level studies. The recommended length for MA theses in Interdisciplinary Studies in Fine Arts is 60-80 pages.

**Description of Optional Thematic Concentration Areas:**

Students may consider one of these possible concentration areas, although these are optional:

**Popular & Visual Culture:** explore texts, works of art, mass media (television, film, radio, recordings, advertising, newspapers and magazines, and the internet), sport, music, rituals, fashion and fads as a basis for inquiry into questions such as what is made visible, who sees what, how seeing, knowing and power are interrelated.

**Gender, Sexuality, and Culture:** shape research that challenges current understandings of gender and sexuality by interrogating cultural identities, cultural production and cultural theory in relation to power systems.

**Social and Community Engagement:** frame examinations of the conceptual and philosophical underpinnings of social and community engagement that allows for considerations and understandings of dynamic social spaces and the practices and processes that inform it.

**Indigenous Arts and Cultural Expression:** Engage in research related to complex and evolving global discourses in Indigenous art practices and traditions across a range of expressions, material and media.
Cultures of Display: Formulate inquiry into the practices of museums, galleries, exhibitions, including curatorial expressions, collecting practices, and the experience of the spectator.

Master of Arts - a studies-based program requiring 30 credit hours

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FA 800 Seminar in Theory and Methods I</td>
<td>3</td>
</tr>
<tr>
<td>FA 803 Seminar in Theory and Methods II</td>
<td>3</td>
</tr>
<tr>
<td>Courses in Identified Disciplinary areas</td>
<td>6</td>
</tr>
<tr>
<td>ONE of:</td>
<td></td>
</tr>
<tr>
<td>FA 804 Studies in Media, Art, and Performance</td>
<td>3</td>
</tr>
<tr>
<td>FILM 804 Critical Investigations in Film</td>
<td></td>
</tr>
<tr>
<td>FA 899 Professional Placement</td>
<td></td>
</tr>
<tr>
<td>FA 901 Thesis Research</td>
<td>15</td>
</tr>
<tr>
<td>TOTAL</td>
<td>30</td>
</tr>
</tbody>
</table>

Statement of Originality- Masters (MA)
(For students, supervisors and examiners):

At a Masters level, the student’s thesis must demonstrate a comprehensive knowledge of the discourses and literature relevant to their chosen topic. They must present clear arguments, supported by appropriate evidence, resulting from a well prepared and rigorous research design, and a well-articulated and appropriate research methodology. The thesis must be presented in a form that is appropriate to the disciplines involved, and to the interdisciplinary approach. There is no expectation of original knowledge creation at a Masters level.
MFA Program Description

In the MFA program, students are actively engaged in creating, performing and producing media, film, art, theatre, or music and other creative works, in a variety of combinations. These may be supplemented with other areas of concentration outside of MAP. Programs in this area typically culminate in a public exhibition or performance or other presentation of a body of work, and a 40 page (maximum) Critical Engagement Paper.

Master of Fine Arts - a practice-based program, requiring 42 credit hours

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>FA 800 Seminar in Theory and Methods I</td>
<td>3</td>
</tr>
<tr>
<td>FA 803 Seminar in Theory and Methods II</td>
<td>3</td>
</tr>
<tr>
<td>ONE of:</td>
<td>3</td>
</tr>
<tr>
<td>FA 804 Studies in Media, Art, and Performance</td>
<td></td>
</tr>
<tr>
<td>FILM 804 Critical Investigations in Film</td>
<td></td>
</tr>
<tr>
<td>ONE of:</td>
<td>3</td>
</tr>
<tr>
<td>FA 899 Professional Placement</td>
<td></td>
</tr>
<tr>
<td>ART 801-804 Group Studio</td>
<td></td>
</tr>
<tr>
<td>Elective</td>
<td>3</td>
</tr>
<tr>
<td>Courses related to Two major areas of research</td>
<td>12</td>
</tr>
<tr>
<td>FA 902 Research Project</td>
<td>15</td>
</tr>
<tr>
<td>TOTAL</td>
<td>42</td>
</tr>
</tbody>
</table>

Statement of Originality- Masters Of Fine Arts (MFA)

(For students, supervisors and examiners):

A MFA is a terminal degree. It will provide the training for artists and creative researchers to move directly into professional work in artistic and academic contexts. At a MFA level, the project must be an original contribution to the relevant artistic and interdisciplinary fields. The project and support paper must demonstrate careful research design and well articulated methods and methodologies appropriate to the disciplines involved, and to the interdisciplinary approach taken, and show skills and techniques at a level appropriate to advanced contribution to the field(s). The support paper must demonstrate and support this original research contribution, and justify the readiness of the creative work to move to examination and defense.
Courses

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

Students in Interdisciplinary Studies in Fine Arts programs are expected to be registered as a full-time student in every term of the academic year.

The core courses that anchor Interdisciplinary Studies in Fine Arts programs are FA 800 and FA 803. These 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. Part-time students will take core seminars in their first six semesters of study.

Apart from the FA 800/803 core courses, students are expected to register in regularly scheduled graduate courses in the semesters they are offered to fulfil their requirements. For students enrolled in the MFA program option, two additional required courses for your program are regularly scheduled and it is expected that you will complete those courses in the first two years of your program. Either of these courses would also serve as elective options for students in the MA program. In Fall term FA 804 is offered by a Fine Arts faculty member on a topic related to their research with broad applications (offered on a rotating basis). In Winter term FILM 804 is offered by a Film Department faculty member on a topic related to their research with broad applications (on a rotating basis).

There is a requirement that Interdisciplinary Studies students take one Group Studio (3 credits) in the Department of Visual Arts (ART 801-804). Upon consultation with your co-supervisors you will take Group Studio once during your program of study. The topics for Group Studio change from semester to semester. Please ensure that you enroll in the semester most suitable to your art practice. Group seminars led by Visual Arts studio faculty members facilitate discussion and writing about the student's studio practice. 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. Remember that 12 credit hours in at least two (but no more than three) disciplines with at least 9 of those credits in a studio area are required. These courses will be taken with co-supervisors and other instructors of interest to students. It is critical that students plan early for these classes as they take time to
locate instructors, design, plan and timetable. Deciding upon an instructor and co-designing a course dedicated to individual interests is time consuming. To avoid late registration fees, please ensure that your courses for the upcoming term are submitted to the appropriate office at least one month prior to the commencement date of classes (i.e. August 1st for fall; December 1st for winter; April 1st for spring/summer).

Courses under MAP or FA are scheduled by the IS Coordinator and administrative staff. Other courses must be catalogued/scheduled by the appropriate Department or Faculty office.

All Grad courses will be in the 800 series. One upper level undergraduate course (300 and 400) may be included in programs in place of 800 series course with permission from the IS Coordinator, and only when justified as a requirement for a new approach.

The following course descriptions list the core courses that Interdisciplinary Studies students may use in building their program.

**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 804 Studies in Media, Art, and Performance (3) (Check with coordinator for thematic course offering for Fall semester)**
Seminar course examining selected topics in the Fine Arts.

**FILM 804 Critical Investigations in Film (3) (Check with coordinator for thematic course offering for Fall semester)**
Seminar course examining selected topics in Film

**ART 801-804 (3)**
Group Studio in Visual Arts (Check with coordinator for further information on current structures for this course)
Studio course working with other studio artists and a Faculty mentor

**FA 901 Thesis Research (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 (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.

Additional graduate-level courses are provided by MAP Departments.

See Appendix I: Instructions for Setting Up Courses

Funding

Some University funding may be available through direct application to the Faculty of MAP. These direct applications are scholarships and awards that are administered by the Faculty, or are external funding that have an internal Faculty of MAP processes and deadlines. These options include Base Funding (which can be granted in the form of several different types of funding amounts and options), and Graduate Teaching Awards (to assist with Faculty classes and get training in teaching).

In most (but not all) cases, students will not be eligible for funding unless they are full time, not yet in post coursework maintenance or probation, and with a GPA of above 80%. If a student has not yet completed a semester of courses, the undergraduate GPA will be used.

In all programs administered by MAP, applications will need to be submitted to the Interdisciplinary Studies Coordinator by delivering them to the Administrative Assistant in the Interdisciplinary Studies/Creative Technologies/Theatre Office in RC271 by the specified deadline, or by following alternative guidelines provided to you in advance of the opportunity.

Notification of the current MAP opportunities, deadlines and guidelines will be sent to you by email, and provided at annual reviews.

You may also be nominated for additional awards by your supervisor or the Faculty, as an incoming student, or throughout the degree, students will receive a letter to inform them of these special cases.

See Appendix V for links to FSGR and the external scholarships, funding, and awards that students must apply for on their own, these are not administered directly by MAP and have different application processes.

Students are encouraged to apply for these FGSR and external funding opportunities as often as possible, and to research further funding options outside the University. Please contact the IS Coordinator or supervisors if assistance or documents/references are needed to complete any of these applications.
Residency Requirements

Students must be resident of Saskatchewan during the semesters in which they are taking FA 800 and FA 803, and during any semesters in which they are undertaking course work. Absences during research or open studio periods must be discussed in advance with the supervisors.

Studio Accommodation

Every effort will be made to accommodate any MAP student that has an art practice that requires studio space, or any other need for a dedicated on-campus space to work. Most students with a studio share one large divided space in the basement of the Visual Arts area. A student gives up studio space if not in residence in Regina or if not registered as a full-time student; upon return a formal request must be made to receive a studio for subsequent semesters. Every effort will be made to meet the request; however, we cannot guarantee space once it has been given up. Requests can be made at any time by email, there may be a delay before a space becomes available. Support with modifying studio spaces, seeking furniture etc. is sometimes available, requests should be made to the IS Coordinator, who will put students in touch with the technicians who can support them.

Material and Other Project Costs

All costs for MFA projects, materials, equipment etc. are the student’s responsibility. Some equipment or specialized spaces owned by MAP may be available for use, but no assumptions should be made, and each piece of equipment or venue needed should be requested by email in advance, and some may have a fee or special training restrictions attached. In special cases, students may make a request for support for some additional funds for a project, or a waiving of fees from MAP, but it is not guaranteed. To request this, email the IS Coordinator with the costs, and rationale. Students may wish to apply for additional funding from external sources. Some equipment is available for direct loan from the MAP Equipment Room located in the Film Department, students should check with their supervisor, or the IS Coordinator for more information.

Health and Safety, Privacy, Ethics and Concerns

MAP is committed to respectful environments and safety of our students, staff and faculty. Students MUST follow University policies on safety, ethics, privacy, respect towards others, and other rights and responsibilities.

FGSR Policy: https://www.uregina.ca/gradstudies/policies/index.html

Ethics, Animal Care, and Hazardous Materials Compliance: https://www.uregina.ca/research/for-faculty-staff/ethics-compliance/index.html
Respectful University: https://www.uregina.ca/policy/browse-policy/policy-GOV-100-015.html

Work in the studio, or anywhere on campus will need to be within University guidelines, and anything that involves organic, biological or dangerous materials or structures, members of the public or vulnerable groups coming to campus, or that involves direct contact with animals or with humans as research subjects is subject to review BEFORE any of these activities take place. Students should talk to their supervisor, and to the IS Coordinator as soon as possible when plans are in place to ensure there are no additional paperwork and checks required.

**Continuation of Program**

Students will undergo an annual internal review of progress in the Winter semester up to when their defense is scheduled. An additional meeting with student, coordinator and supervisors will be scheduled at the end of first term 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 and then approved by the Interdisciplinary Studies Graduate Program Coordinator 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 RTD-ed. 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 may be required for master’s students if they are the recipient of a Tri-Council scholarship (ie: NSERC, SSHRC, CIHR). 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

**Tracking Progress and Keeping Records**

A standard form (Appendix X) is used to keep track of student progress across the Faculty, and kept in the Office for use by the Dean’s Office and Departments/Programs.

Versions of this form with pre-filled sections for MA and MFA course options are available from the Coordinator for internal student and supervisor use. A personal
version of this form can be a helpful way for students to plan out their program, and track when course requirements are complete. Annually, before the reviews, students and supervisors will be asked to provide information to ensure the official form is up to date.

**Graduation Requirements**

Please keep abreast of all requirements available at the FGSR website. All work toward the degree must be completed within five years. See Appendix IV – Defense Procedures MA/MFA in Interdisciplinary Studies Fine Arts and always check the FGSR Website as changes to the policies remain ongoing and FGSR is the final word!

**Master of Arts:** Students are required to write a thesis and successfully complete an oral examination on the thesis. MA theses are archived by the University.

**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. You will be invited to archive your paper, and some version of your creative work in the Library online archive space, this is optional, please see Appendix VII for more information.
Appendices
Appendix I: Instructions for Setting Up Courses

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

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

2. If there is a course already in the system (see Appendix II) that is compatible with your particular course needs, then the course would just have to be scheduled. The scheduling of the MAP areas of study for IS students is done by the Administrative Assistant in Interdisciplinary Studies/Creative Technologies/Theatre Office in RC071.

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 MAP or FA will be catalogued/scheduled by the Administrative Assistant in the Interdisciplinary Studies/Creative Technologies/Theatre Office in RC271. Courses scheduled by other Departments will be scheduled by the Administrative Assistant for that particular program.
Faculty member e-mails the above information with the student’s name to the Administrative Assistant.

Any courses outside of MAP must be catalogued/scheduled by the appropriate Department office (ie: Women’s Studies) in conversation with the instructor.

5. All new courses are submitted to Graduate Studies by the Interdisciplinary Studies 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.

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

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

8. Note: some courses have variable credit hours. When you register you must indicate the exact number of credit hours for which you have been approved to take the course (do not let the system default to 1 credit, for example).

9. Sections of FA 901 and FA 902 are scheduled only when a request has been made to the Interdisciplinary Studies Graduate Program Co-ordinator or to the Admin in the Interdisciplinary Studies/Creative Technologies/Theatre Office.

10. If UR Self-Service registration has been turned off, or there has been a special arrangement made to take a course outside the standard program, you must complete a paper registration form (from FGSR) and obtain the Interdisciplinary Studies 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. As well, FGSR will not become involved in a process for adjustment of associated fees etc.
Appendix II: Review of Student Progress

Students will be reviewed at the end of winter semester. You will be notified by e-mail about the dates and sign up process. **Please do not make travel plans until the review date has been set.** 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 invite additional Faculty instructors or future committee members if they wish. 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 Interdisciplinary Studies Graduate Program Coordinator will stay to discuss progress with the student.

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

Should supervisors or student feel there is a need for a meeting after Spring/Summer or Fall semester, the Coordinator of Interdisciplinary 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: NSERC, SSHRC, CIHR). 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)

When students are prepared to enter the thesis/project portion of their degrees, a thesis/project proposal will be written and submitted to co-supervisors. Once they are satisfied with the proposal may also be submitted to the Interdisciplinary Studies Graduate Program Coordinator and Grad sub-committee for information or review. The proposal will usually be written in semester four or five, but may be written sooner in exceptional cases. These may take different forms, designated by your supervisors and dependent on the type of project. The first 3 credit hours of FA 901/FA 902 will be used to complete the thesis/project proposal and it must be passed by the end of the subsequent semester if not passed on the first attempt. Failure to complete the proposal within this timeframe will result in your being withdrawn from your program of study.

The thesis/project proposal will be a maximum length of 2500 words. It will generally contain three separate sections. Section I Context of Thesis/Project; Section II Theoretical Framework; Section III Methodological Approaches. Section I will include a description of the thesis/project, outline its broader social contexts and the questions raised/addressed by it. Section II will address the specific theoretical framework and critical resources used in the thesis/project. This section will also explain the interdisciplinarity of the thesis/project. Section III will discuss the ways that you approach the thesis/project and will suggest the possible outcomes of your research or creative practice. If relevant, one or more of these sections may be replaced with material required for a student’s particular circumstance, for example, specific documentation may be required for use of a partner gallery space for the final project, and this would be included with your proposal.

Thesis

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

Critical Engagement Paper

Students in the MFA program will write a Critical Engagement Paper that has a length of 40 pages maximum. It will usually be an expansion of the project proposal (see above “Thesis 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 will be evaluated as 1/3 of your oral defense and the media work/performance/production/exhibition will be evaluated as 2/3 of your oral defense.

Appendix IV: Defense Procedures MA/MFA in Interdisciplinary Studies

MA in Interdisciplinary Studies

MA in Interdisciplinary Studies 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 30)

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

MFA in Interdisciplinary Studies

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

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


   The title page of the Critical Engagement Paper must list the concentrations of study (see sample of title page on page 31).

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

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

2. The co-supervisors in consultation with the Interdisciplinary Studies Graduate Program Coordinator will strike an examining committee once the student’s project is deemed ready for defense by the co-supervisors. The committee must consist of one representative from each of the student’s concentrations. 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 Interdisciplinary Studies Graduate Program Coordinator. The student must supply the Critical Engagement Paper and media work or documentation for the Examining Committee and the External Examiner to the Interdisciplinary Studies Graduate Program Coordinator, Interdisciplinary Programs, RC 271.


For example: if the final project is a performance such as an opera – the student might decide to use the University Theatre; if the final project is an exhibition the student might decide to present at the MacKenzie Art Gallery, the 5th Parallel Gallery or another venue. It is your responsibility to obtain permission to use any and all spaces (including those on campus). Your co-supervisors can be a valuable resource in this process but the responsibility remains yours.

Weighting of the media work/performance/production/exhibition 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 the following to the Interdisciplinary Studies Graduate Program Coordinator, MAP Faculty:

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

Two paper copies of the final Critical Engagement Paper.

Timelines for Defenses

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. film, online media work, etc), the timeline for MA theses is used.

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

2. External Examiner timeframe: Count backward from the first day of the exhibition/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 beginning of exhibition or performance

(Sample: exhibition 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 Interdisciplinary Studies program. 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 IS programs. From this point NO communication with the External Examiner is permitted from co-supervisors, committee members or the student (who will never have communicated with the External Examiner). Failure to meet this requirement will result in cancellation of the defense.

Thesis defenses will **preferably NOT** be scheduled between May 1st and August 31st without special permission from the IS Coordinator and supervisor support.
RAPING POCAHONTAS:
HISTORY, TERRITORY AND EKPHRASIS IN THE
REPRESENTATION OF AN INDIGENOUS GIRL

A Thesis
Submitted to the Faculty of Graduate Studies and Research
In Partial Fulfillment of the Requirements
For the Degree of
Master of Arts
in Interdisciplinary Studies
(list concentrations) Media Production & Studies and Indian Art

University of Regina

by

Student’s Name

Regina, Saskatchewan

Month and Year of submission of final copy

Copyright 2004, Student’s Name

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

A UNIFICATION OF

LIGHTING DESIGN AND CONDUCTING

IN THE PRODUCTION OF A CHAMBER OPERA

A Critical Engagement Paper

Submitted to the Faculty of Graduate Studies and Research

In Partial Fulfillment of the Requirements

For the Degree of

Master of Fine Arts

in Interdisciplinary Studies

(list concentrations) Music and Theatre

University of Regina

by

Student’s Name

Regina, Saskatchewan

Month and Year of submission of final copy

Copyright 2004, Student’s Name

(As an alternative to the copyright symbol, a statement such as the following may be used – “The author claims copyright. Use shall not be made of the material contained herein without proper acknowledgement, as indicated on the following page.”)
Procedure for the Oral Defense of the Master of Fine Arts in Interdisciplinary Studies

The following is the procedure for conducting an oral defense:

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

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

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

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

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

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

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

The vote of the Examining Committee was that:

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

_____ Passes
_____ Fails ---**If the media work/performance/production/exhibition, etc. fails, it is not possible to pass the defense and critical engagement paper**
The Critical Engagement Paper:
______ Passes without revision
______ Passes with minor revision
______ Must be rewritten and redefended
______ 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 media work/performance/production/exhibition, etc. fails, it is not possible to pass the defense. If the Critical Engagement Paper fails it is not possible to pass the defense. If the Critical Engagement Paper and/or defense are required to be re-written and re-defended, each member of the examining committee will provide a brief rationale to the Interdisciplinary Studies Graduate Program Coordinator, MAP Faculty o who will forward the statements to the Associate Dean of FGSR. The Interdisciplinary Studies Graduate Program Coordinator and the FGSR Associate Dean will meet to discuss the issues.

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

Scholarships can be found on the FGSR website
https://www.uregina.ca/gradstudies/scholarships/index.html

This website may be restructured, please check on the main page for any new links.
Appendix VI: Past Students

A Representative List of Graduates of Interdisciplinary Studies in Fine Arts

GRADUATES
2004

Vernon Slipetz
MFA in Interdisciplinary Studies – Music and Theatre
Co-Supervisors: Kathryn Laurin, Wes D. Pearce
Recipient of the President’s Medal, Fall Convocation 2004

2007

Kenneth Bell
MA in Interdisciplinary Studies – Film & Video and Journalism
Thesis: CONSTRUCTED REALITY IN TELEVISION NEWS AND ITS EFFECT UPON REPRESENTATION AND CREDIBILITY
Supervisor: Christine Ramsay

Fazail Lutfi
MFA in Interdisciplinary Studies – Visual Arts and Media Production & Studies
Production Thesis: ONCE UPON A PLACE...EYE SPIED WITH MY LITTLE ‘I’S
Co-Supervisors: Rachelle Knowles, Gerald Saul

Rafael Sacramento
MA in Interdisciplinary Studies – Media Production & Studies and Anthropology
Thesis: STYLES OF ETHNOGRAPHIC FILM AND ASSOCIATED ETHICAL ISSUES
Co-Supervisors: Christine Ramsay, Carlos Londono Sulkin

Bridget Keating
MA in Interdisciplinary Studies – Media Production & Studies and Indian Art
Thesis: RAPING POCAHONTAS: HISTORY, TERRITORY AND EKPHRASIS IN THE REPRESENTATION OF AN INDIGENOUS GIRL
Co-Supervisors: Randal Rogers, Carmen Robertson

2008

Loretta Paoli
MFA in Interdisciplinary Studies – Visual Arts and Linguistics
Project Thesis: THE SPACE OF TRANSLATION
Co-Supervisors: Ruth Chambers, Brent Galloway

2009

Chrystene Ells
MFA in Interdisciplinary Studies – Theatre, Media Production and Visual Arts
Project Thesis: SISU: THE DEATH OF TOM SUKANEN
Co-Supervisors: Mary Blackstone, Gerald Saul, Leesa Streifler

2011

Regena Marler
MA in Interdisciplinary Studies – Media Studies and Theatre
Thesis: (UN)WANTED FOREIGN BODIES: THE COLONIZATION OF PSYCHIC SPACE IN SASKATCHEWAN AS A PLACE
Co-Supervisors: Christine Ramsay, Kathleen Irwin

Janine Windolph
MFA in Interdisciplinary Studies – Media Production and Indian Studies
Project Thesis: MORE QUESTIONS THAN ANCESTORS: ORAL TRADITION AND STORYTELLING AS A PROCESS OF COMMUNICATION AND HEALING
Co-Supervisors: Gerald Saul, Carmen Robertson

2012

Elizabeth Curry
MA in Interdisciplinary Studies – Interdisciplinary Studies and Media Studies
Thesis: WHEN I GET THERE I TEND TO LIVE THERE: HOME AND COMMUNITY IN RADIO CYBERSPACE ON CBC RADIO 3
Co-Supervisors: Randal Rogers, Charity Marsh

Leisha Grebinski
MA in Interdisciplinary Studies – Media Studies and Visual Arts
Thesis: “THAT’S THE LIFE OF A GANGSTER”: DECONSTRUCTING THE MEDIA REPRESENTATIONS OF DANIEL WOLFE
Co-Supervisors: Charity Marsh, Carmen Robertson

Katrina Tashlikowich
MFA in Interdisciplinary Studies – Theatre and Education
Project Thesis: PERPETUAL MOTION: HOW CONTACT IMPROVISATION Shifts THE BOUNDARY BETWEEN DANCER AND SPECTATOR AND ENHANCES COMMUNICATION WITH CHILDREN
Co-Supervisors: Kathleen Irwin, Ann Kipling-Brown

2013
Jamie Cooper
MFA in Interdisciplinary Studies – Interdisciplinary Studies and Theatre
Co-Supervisors: Christine Ramsay, Kathleen Irwin

Jorge Sandoval
MFA in Interdisciplinary Studies – Interdisciplinary Studies and Theatre
Co-Supervisors: Wes D. Pearce, Kathleen Irwin

Brett Robinson
MA in Interdisciplinary Studies – Interdisciplinary Studies and Media Studies
Thesis: DEXTER IN LOVE
Co-Supervisors: Randal Rogers, Christine Ramsay

2014

Phillip Ollenberg
MA in Interdisciplinary Studies – Theatre and Business Administration
Thesis: PRAIRIE AUDIENCES: AN INVESTIGATION AND THEORETICAL CONTEXTUALIZATION OF ATTITUDES AND EXPERIENCES OF THEATRE IN REGINA
Co-Supervisors: Kathleen Irwin, Lisa Watson

Melanie Wilmink
MA in Interdisciplinary Studies – Media Studies and Visual Arts
Thesis: SITUATING THE IMMERSIVE EXPERIENCE: EXPLORING INTERMEDIA SITUATIONS IN ART/CINEMA INSTALLATIONS
Co-Supervisors: Christine Ramsay, Rachelle Knowles

2015

Geremy Lague
MFA in Interdisciplinary Studies – Media Production and Print Media
Project thesis: LAGUE CORP. Presents ANTI-SOCIAL MEDIA
Co-Supervisors: Gerald Saul, Robert Truszkowski

John Trinh
MFA in Interdisciplinary Studies – Theatre and Fine Arts Performance
Project: #ITSCOMPLICATED AN INTERDISCIPLINARY EXPLORATION OF THE PARALLELS IN AUTOBIOGRAPHIC PERFORMANCE IN
SPOKEN WORD PERFORMANCE, SOCIAL MEDIA, AND DEvised THEATRE PRACTICE
Co-Supervisors: Wes D. Pearce, Rebecca Caines

2016
Cathy McComb
MA in Interdisciplinary Studies – Theatre and History
PROJECT: "Undressing An American Icon: Addressing the Representation of
Calamity Jane Through a Critical Study of Her Costume"
Co-Supervisors: Kathleen Irwin and Donica Belisle
Appendix VII: MAP Policy for Archiving MFA Comprehensive Support Papers and Project Documentation in the oURspace Repository (Archer Library)

Student / Supervisor Agreement (Voluntary)

Graduate students are expected to document their MFA projects – this is an important step in the research process and a critical step in building an artist portfolio and a curriculum vitae. However, historically, neither this documentation nor the Comprehensive Support Paper (CSP) or Critical Engagement (CEP) Paper has been archived by the University. This absence has reflected a significant loss of the knowledge generated in the Faculty of Media, Art, and Performance.

In order to address this and to reinforce the responsibility of Graduate students to disseminate their work, MFA students may make use of the Archer Library’s oURspace to retain this information and make it available in the public sphere. 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, strongly 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.**

If you undertake to archive your MFA project and support paper on oURspace, you will be expected to plan for this outcome at an early stage of your research process. It cannot be left to the last minute. Your supervisor can advise you on best practice and the method for undertaking this process are outlined in the Graduate Guidelines / Handbook for your Department. Please consult this early in the process. This is a contract, if you sign it, you will not graduate until you have complete the task of archiving the work. You will complete the archiving after you have completed the Defense and after revisions (if any) have been signed off on by your supervisor in an email to FGSR.

To ensure that both student and Supervisor are in on the same page with this process, please sign below and file with the Administrator in your area.

**For Student:**

I will undertake to archive a portion of my MFA project and the Comprehensive Support Paper (CSP) or Critical Engagement Paper (CEP) in oURspace (Archer Library) as per steps outlined in the Graduate Handbook. I understand that this must happen before I can graduate.

Student’s name ______________________  Print name ______________________

Student Number ______________________  Date ______________________

Email address ______________________  Phone ______________________

**For Supervisor:**

I will undertake to advise the above student on the process of archiving a portion of his/her MFA project and the Comprehensive Support Paper (CSP) or Critical Engagement Paper (CEP) in oURspace (Archer Library) as per the Graduate Handbook. I understand that this must happen before the student can graduate. I will, to the best of my ability, ensure that the student completes this process. Costs will be incurred by the student, but I will advise on best practice.

Supervisors name ______________________  Print Name ______________________

Date ______________________

At the successful completion of this process, both Student and Supervisor will sign below and the record will be retained by the Unit Administrator. A copy must be sent to FGSR before graduation.

Student ______________________  Supervisor ______________________
Appendix VIII: Resources
Following are some very important links and resources that you should be familiar with.

Faculty of Graduate Studies & Research
(Please note: FGSR web links may change, please visit the main website, or contact the office directly to continue to access this information if the URL is not working as the content may have moved.)

FGSR main website:
https://www.uregina.ca/gradstudies/index.html

Contacting the Office:
https://www.uregina.ca/gradstudies/about-us/Staff-List.html

Online Calendar – considered the official document for all policies and procedures of FGSR
https://www.uregina.ca/gradstudies/grad-calendar/index.html

Mentorship Handbook for Supervisors and Students
https://www.uregina.ca/gradstudies/assets/docs/pdf/mentorship_handbook.pdf

Important Dates at the University of Regina
https://www.uregina.ca/student/registrar/calendars-schedule.html

UR Self-Serve for Graduate Students
https://www.uregina.ca/gradstudies/current-students/registration-information/index.html

Follow instructions to:
- 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 Ethics
https://www.uregina.ca/research/for-faculty-staff/ethics-compliance/index.html
Booking Spaces at the University
University Theatre and Shu-Box
Contact: MAP Theatre Technicians
   Morley Crowle  (306) 585-5648 (morley.crowle@uregina.ca)
   Ken Young    (306) 337-3258 (kenneth.young@uregina.ca)

Education Auditorium and other University managed spaces
Contact: Conference Services – (306) 585-5401 or 585-5335

Fifth Parallel Gallery
Contact Student Union at the University for current information on how to apply to use this gallery.

Dean’s Office Staff

Dean’s Office
Faculty of MAP
Riddell Centre 269
Phone: 306-585-5557
Fax: 306-585-5544

Associate Dean of Grad and Research for MAP Faculty
Dr. Kathleen Irwin
RC 180
Phone: 306-585-5519

Jan Bell
Faculty Administrator
E-mail: jan.bell@uregina.ca
Phone: 306-585-5583
Appendix IX: Items for Ongoing Consideration

Items for Ongoing Consideration:

1. Questions around process and organization may be questions that FGSR needs to answer, or may be related to MAP processes and need to be directed to the IS Graduate Coordinator. Please check with your supervisor and the IS Coordinator if you are confused where to go.

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

3. Am I balancing program requirements 50/50 (or as close as possible) between my concentration areas?

4. Is my registration up to date?

5. Am I meeting my co-supervisors regularly? Do they know what I am doing?

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

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

8. If assigned a studio space, am I communicating with the Head about current and upcoming studio needs?

9. Am I informed about my program of study and know my direction?
Appendix X Tracking Progress Form:
### Faculty of Media Art & Performance
### Graduate Student Program Tracking Form

**Date:**

**Graduate Program:**

**Student Name:**  **Student ID #:**

**Program Entry Date:**

**Telephone:**  **Email:**

**Program Supervisor(s):**

<table>
<thead>
<tr>
<th>Requirements</th>
<th>Semester</th>
<th>Professor</th>
<th>Credit Hours</th>
<th>Grade</th>
<th>Credits Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Credit Hours</strong></td>
<td><strong>Total Credits Earned</strong></td>
<td><em>use Table formulas to calculate Credit Hours and Credits Earned</em></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Student Name: ________________________________  Graduate Program: ______________________

Graduate Program Requirements

<table>
<thead>
<tr>
<th>Course Name</th>
<th>Credit Hours</th>
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</tr>
</tbody>
</table>

**Total Credit Hours: **

**THESIS / RESEARCH PROJECT: **

**TOTAL: **

**FUNDING:**

- SSHRC Funding:

- FGSR Funding
  - Graduate Student Scholarship (GSS):
  - Graduate Teaching Assistantships (GTA):
  - Graduate Teaching Fellowship (GTF):
  - Other FGSR Funding (Line Faculty Scholarship, Travel, etc.):

- University Teaching Fellowship (UTF) – (with either GTF or UTF, TDC accreditation is required)

**Graduate Committee Members:**

**External Examiner:**

**Projected Defense Date:**