



UNIVERSITY OF
SASKATCHEWAN

Department of Drama
Graduate Handbook

May 2009



Caveat

This booklet is for two sets of readers: prospective applicants and their advisors, and students and faculty in the programme. Should there be any point of contradiction between the information in this handbook and the current Calendar and Graduate Student Handbook (General Information and Regulations) of the College of Graduate Studies and Research, the College's Calendar and Handbook are authoritative. The Department of Drama reserves the right to change the procedures described in this handbook; the information following may not always reflect such changes.

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I Introduction

Who are we?

Greetings from the University of Saskatchewan Department (est. 1945) - the oldest degree-granting department of drama not only in Saskatchewan, not only in Canada but also in the entire British Commonwealth.

Springing out of a visionary joint initiative by the province's university extension, community theatre and educational drama movements, the department has continued to serve the grassroots theatrical needs of Saskatchewan for over 60 years, while contributing to the larger national and international theatre scene.

As a pioneer in university theatre studies, our department served as a basic model for many other universities across the country. Its original BA, offering a degree combining the study of theatre history and literature with accredited expertise in acting and technical theatre, was unique in Canada at the time the programme was established. Since then, the department has expanded its offerings to include an Honours BA in Theatre History, and BFAs in acting and design, all distinguished by the same unique blend of a strong liberal arts academic training with a strong grounding in design, acting and directing.

Our faculty has included some of the most illustrious names in Canadian theatre and theatre scholarship; Emrys Jones, Frank Holroyd, Patrick B. O'Neill, Tom Kerr, and Henry Woolf have all taught here. In addition, the department has benefited from a steady influx of internationally renowned teachers and theatre artists — people like George Ryga, James Reaney, Eric Schneider, Susan and Janet Wright, Kristin Linklater, Caryl Churchill, Michael Booth, Torben Jetsmark, Val Dean, Don Reider, and Jonathan Miller — who have offered lectures and workshops to our students.

The department also offers a highly-touted production season that is eagerly anticipated by the community-at-large. Over 250 mainstage productions, several touring productions, and literally thousands of student-generated shows covering the range from antiquity through to the contemporary, have been presented over the 60 years of the department's existence, a record matched by few drama departments of our size in Canada.

Regionally, our faculty and graduates have played a vital role in developing drama in the schools and communities of Saskatchewan while helping to build up Western Canada's exciting professional theatre scene as directors, designers, technicians, dramaturges and playwrights. Many others -- including Frances Hyland, Eric Peterson, Jim Guedo and Kim Coates -- have graced the most prominent national and international stages, and have made highly successful careers for themselves in the motion picture industry. Still others have gone on to pursue careers as scholar/practitioners at universities in Canada, the States and abroad.

By inviting you to consider the University of Saskatchewan Department of Drama as a place to pursue a special case masters programme in drama, we are also inviting you to be part of a department with a distinguished past, an exciting and dynamic present, and a promising future.

Where are we?

The University of Saskatchewan is located in Saskatoon, Saskatchewan, Canada. Situated in the central-north area of Saskatchewan, the middle prairie province of three occupying the great Western plains in Canada, Saskatoon is the second major city of the province (pop. 233,923). (Regina, the other city of comparable size, is about 250 kilometres south). Saskatoon has a long, cold winter and is relatively isolated from larger cultural centres. However, the area offers ample opportunity for winter sports such as skating or cross-country skiing, and the summers are warm and dry, with many opportunities for hiking, biking, fishing, swimming and camping. Additionally, the city is accessible to the larger world through regular train and greyhound bus service, and a small international airport. The larger cities of Calgary and Edmonton in Alberta are only three to nine hours away by bus or car (about an hour by air) and Winnipeg, the major city in Manitoba, can be reached in twelve hours (two hours by air). The Rocky Mountains are only one province away, also in neighbouring Alberta, with Vancouver, on the West coast of the Pacific Ocean, being accessible in 24 hours by bus (about three by air).

Accommodation in Saskatoon is inexpensive, neighbourhoods are calm and well treed, the air is clean, the skies expansive and sunny, and the river valley (even in winter) is beautiful. As a university city, Saskatoon also offers a surprisingly rich and diverse recreational and cultural life for its relatively small size. On campus, fine athletic and recreational facilities are available to all graduate students; elsewhere in town, gyms, swimming pools, fitness programmes, and amateur sports abound. Writers and writing, painters and painting, music and musicians proliferate here in quantity and quality; Saskatoon is also an unusually large theatre centre for its size. In addition to the constant stream of production work produced by the Department itself, the city also features one large regional theatre, a full-season of professional co-op theatre, a professional French-language theatre, a long-standing community theatre, a variety of dinner theatres, and a dramaturgical centre for Saskatoon playwrights. During the summer, the adventure continues with the Saskatoon Fringe Festival and the Shakespeare on the Saskatchewan Festival. Almost all of these, given the compact, well-laid-out nature of the city are within easy, accessible distance of each other. As an extra bonus, check out the intimate dinner theatres at Osler, Rosthern and Meacham within an hour's drive of the city.

On campus, the department was housed for many years in an old air force hangar building, acquired by the university shortly after the completion of World War II. We have been in our current home, the John Mitchell Building, since 1993. Our facilities include the Emrys Jones Studio Theatre, with a seating capacity of between 80 and 120 seats, and the North Studio with a capacity of between 50 and 80 seats. Both facilities are adaptable "black box" studio theatres, with flexible seating and interchangeable sound and lighting equipment. The Emrys Jones Studio is used primarily for the Department's mainstage season of plays, while the North Studio is used extensively for student productions. Facilities also include three acting, voice and movement labs, a large scene shop, a design studio, lighting lab, costume construction/classroom space, costume storage, properties construction and storage, one seminar room, archives and library facilities, two make-up and dressing rooms serving twenty-six, faculty lounge, student's lounge, undergraduate reading room, drama club headquarters, general office and box

offices, and offices for permanent faculty as well as sessional instructors and graduate students. Two unfinished spaces have been designated as future sound laboratories. An elevator makes the basement and second floors wheelchair accessible.

Why consider studying here?

Graduate work generally helps students develop advanced skills in public speaking and presentation, independent research and analytical thought, as well as teaching, writing, editing and reading that serve the student well in any area of endeavor after graduation. In the case of graduate studies in Drama, students are often drawn by the appeal of a higher degree that allows them the opportunity to both master the more traditional literary and aesthetic aspects of the discipline, and to expand the range of their technical skills by also applying that knowledge to practical production work in an experimental lab situation. Both forms of training are valuable at a time when flexibility and range of experience are important to anyone pursuing a career or vocation in the performing arts whether as an academic, teacher, theatre professional, or worker in the community theatre.

The small size of the department and the special case nature of the programme guarantee the student both a high level of individual attention and considerable flexibility in tailoring the programme to his or her particular needs. We cannot offer the same range of courses as a larger department. However, our faculty has a rich and varied expertise and training in the American, Canadian and European theatre. As such, we can, both as academics and performing artists, offer, within the resources of the department, a more tightly focused and tailored course of study to the mature, strongly self-motivated student with a clear sense of direction.

The University of Saskatchewan Department of Drama is essentially a liberal arts drama department in the primary research and graduate university of the province. As such, the main focus of its masters degree is largely academic. However, the department also has a well-developed production area with a great deal of room for student-generated as well as mainstage work. Masters students here have found that the combination of the two opens the door to pursuing an academic degree with unusually good opportunities to experiment with production work in conjunction with the academic portion of the programme. Our special case masters offers a unique opportunity for students to combine aspects of academic, performance and production work within the context of an individually-tailored programme of study that can either lead directly to related work in the field afterwards, or to opportunities for further academic or professional training elsewhere.

For the student who wants to pursue graduate studies in a small pleasant, affordable centre that combines much of the openness, friendliness, and flexibility of a small community with much of the cultural and intellectual richness and diversity of a larger one, Saskatoon is ideal place to study in any case. It is even more suited to the needs of a student wanting to pursue graduate studies in theatre in a department that features a very similar balance between human intimacy and community, and professional diversity and richness. In addition, for the student who wants to pursue graduate studies in the area of Canadian theatre and Western Canadian theatre in particular, the university and city boast a number of important archival collections on site (See Appendix B). Other major collections in Winnipeg, Vancouver, Regina, Edmonton and Calgary are

accessible by rail, bus or air travel. The department also has a specialist in Western Canadian theatre on faculty.

While our number of MA graduates is small, given the special case nature of the programme, most of the recent ones either continue to work in areas related to their studies or have used the degree as a stepping stone to further advanced training. One graduate, for several years pursued a successful career as a professional director and dramaturge in Western Canada before going on to a second career in Law. Two others have pursued careers as directors, instructors, musicians and administrators in the Saskatchewan theatre. Other graduates have pursued further training and careers in education and academia. One, having acquired an additional graduate diploma in special education, now works as a special education high school teacher and administrator in rural Saskatchewan. Another is current pursuing an InterD PhD at Regina, while a third is a professor of Drama at Thornloe College, Laurentian University.

What do we offer in a graduate programme in Drama?

Degree: Special case MA with thesis

History:

The University of Saskatchewan offered an MA programme in Theatre as early as 1965, making it one of the first theatre departments in Canada to offer an advanced degree in Drama combining academic study with practical theatre work. The department graduated its first student in 1967 with three more theses being produced between 1968 and 1971. While the demands of building up the department's undergraduate acting, directing and design areas took precedence over the development of its graduate programme for the next few decades, the initial four theses were consulted frequently and by a variety of scholars from across Canada over the seventies. In the late 1980s there was a resurgence of activity with five theses being produced between 1988 and 1994. (See Appendix A) Since reactivating our programme in 2002, we have graduated two further students and had inquiries from both Canadian and foreign students.

Objectives:

To provide students with an opportunity to study theatre history, aesthetics, criticism and literature at an advanced level and develop their research and writing skills with the view of preparing them for future work in their field either as academics or practitioners. They are expected to integrate theory with actual theatre practice, demonstrating experience with the practical aspects of dramatic production.

Areas of Specialization:

Our main areas of academic strength are Canadian and British Theatre. Faculty member Dwayne Brenna (19th century melodrama) has a particular interest in 19th century and 20th century British theatre. He is an active practitioner and scholar in the area of Canadian theatre. Another faculty member, Moira Day, who is also an adjunct professor in Women's and Gender Studies and associate of the Classical, Medieval and Renaissance Centre, is a specialist in Canadian and Western Canadian theatre, with a particular interest in the work of women in Western Canadian theatre and radio, prior to 1960.

While prospective students should be mindful of the fact that the MA is largely an academic degree, those with an interest in incorporating some practical work into their programme, should note that, collectively, the faculty have professional training and experience in design, voice, acting and directing that covers a wide range of experience in the European, American, British and Canadian theatre, in both traditional and alternative work.

Curriculum:

Students are expected to complete 15 c.u. of coursework, a research seminar (Drama 990) and a thesis (Drama 994 Master's Thesis research). The normal length of the programme is two years though it may extend to three if a probationary year is involved. Students are strongly encouraged to complete all or most of their course work in the first year so they can concentrate on the thesis in the second year of the programme.

Because of the small size of our programme and the interdisciplinary nature of modern theatre studies, students are encouraged to take up to a third of their coursework in related graduate courses in such cognate Departments as History, English, Modern Languages and Linguistics, and Education. The remaining 9 to 12 credit units are offered by the Department in the form of special topic courses which are more closely tailored to the student's area of specialty. Students are welcome to do a half-term practical theatre project, usually the direction of a play, connected to their area of thesis specialization.

Admissions and Enrollments:

As a special case program, we can accommodate up to four students in the programme at a time. Most students enter the program with an honours BA in English, Drama or a combined honours in both either acquired at the University of Saskatchewan (See Appendix D) or a recognized institution elsewhere. However, we have also admitted more mature students into the programme on a probationary basis based on their professional experience.

Evaluation:

We have an exit interview with the student upon the completion of the programme. Results are summarized and signed by the student and interviewer.

Research Facilities:

We have a small Departmental resource centre containing a growing collection of plays, teaching videos, DVDs and other electronic media. In addition to a reasonably good selection of theatre journals and books in the main library, the University also has a number of interesting databases and unique archival collections in Canadian and Western Canadian drama. It also the only library in Canada featuring *The Popular Stage: Drama in Nineteenth Century England: the Frank Pettingell collection of plays in the Library of the University of Kent at Canterbury (1800-1899)*. (See Appendix B)

Student Funding:

The usual sources of funding open to regular programme MAs at the University of Saskatchewan are also available to special case MAs. Qualified students from our programme with an excellent academic record have held both GTFs and University Scholarships in the past.

II Application

A. General Procedures

Address inquiries about the programme and requests for application materials to:

Moira Day, Graduate Chair
Department of Drama
187 John Mitchell Building
118 Science Place
University of Saskatchewan
Saskatoon SK S7N 5E2 CANADA
Telephone: (306) 966-5193
Fax: (306) 966-8193
E-mail: moira.day@usask.ca

To apply, complete and print off the standard Application for Admission form (GSR 100). This is obtainable from the College of Graduate Studies and Research www.usask.ca/cgsr Note: Students applying to the special case graduate programme in Drama should NOT use the new-on-line registration option, since special case applications are processed differently from those of regular graduate programmes.

Ask three people qualified to evaluate your academic achievement and potential to fill out the Letter of Reference forms included in the application package and send them to the Graduate Chair. Also order two copies of official transcripts of your post-secondary education, to be sent directly to the above address. An application fee of \$75 must be submitted with the application.

If your undergraduate instruction was not in English, send a TOEFL score (minimum 550).

If your undergraduate degree is from a university outside Canada, the U.S., or the U.K., send a description of your university-level courses (number of hours, type of instruction, and assignments), as well as a recent sample (about ten to fifteen pages) of scholarly writing. To be considered for funding, a full application should be received by January 31. Applications received after May 31 will not normally be considered for the fall.

B. Procedures for Applying to the Special Case MA Programme

Application for a special case programme is made by the Department on behalf of the student. The application must meet the following criteria according to the standards of the College of Graduate Studies and Research:

1. **Candidates for special case admissions should be excellent students as demonstrated by a weighted cumulative average of at least 75% over the last two years (60 credit units).** If your academic preparation is not equivalent to the University of Saskatchewan BA, you may be recommended for admission as a conditionally qualified or probationary student. If so, the Graduate Committee may require you to take one or more undergraduate courses in specific areas, and get a minimum of 70% in each and 75% or more cumulatively. You will not be eligible for funding during the qualifying or probationary period. In practice, applicants showing both an overall and Drama average of 80% or better are given first consideration.

2. **The proposed program must provide the names of a full Advisory Committee, including at least one faculty member from a cognate department.** This is one of the reasons that it is important that you be specific about your particular area of interest in the application. The graduate committee might want to consult with you well in advance about scholars in cognate departments you might like to have on your committee.
3. **Special case programmes must include a thesis as a major programme requirement.** A detailed statement (4-6) pages must be provided to the committee outlining the proposed research or scholarly work, the methodology to be used or developed and the significance of the work to be done. A case must also be made that the proposed research is within the grasp of the student and feasible within the resources available to him or her on location. While there is some room for flexibility in revising or modifying the thesis topic after the candidate has been admitted to the programme, it is expected that candidates will apply for the programme with an already clear sense of the course of thesis study they wish to pursue with the department, why they wish to pursue it here and how they intend to do so. (See the MA Thesis: C. Writing Proposal)
4. **Funding for the student must be in place and described in the programme application.** This is another reason for making sure that your application and transcripts are in to the committee well in advance, and that you are sensitive to the question of how contingent your application is on external funding, especially if you are required to complete a non-funded qualifying or probationary period first.
5. **All special topic courses must be approved as part of the special case application.** The Registrar's Office is advised of this approval so that registration can take place. Special topic courses are usually offered both to allow the student to benefit in a more intensive fashion from the particular expertise of faculty members, and to enhance his or her knowledge in the area of study culminating in the thesis. Again, while there can be some flexibility in revising or modifying special topic courses after a candidate's acceptance, it is important, given the more closely-tailored nature of the special topic courses, that you have an already clear sense of the course of thesis study you wish to pursue at the time you apply.

The parts of the final application that the student is partially or fully responsible for helping the department to complete are:

- An application for admission to the College signed by the students and official transcripts of all University level Studies.
- Three letters of recommendation from individuals who can attest to the student's scholarly ability.
- Completed applications for all special topic or reading courses associated with the programme.
- A statement from the Department, which outlines the resources available to support the student's research and a comment on the support available to the student.
- A brief statement from the department describing the topic or area of research.
- Membership of the proposed advisory committee
- A proposed timetable for the completion of all requirements of the proposed programme

III Graduate Program Administration

When a student is considered a serious candidate for application to the programme, the chair of the Graduate Committee assigns that student a graduate advisor who will also very likely be their thesis supervisor. The latter advises the student about prospective areas of research and other faculty members who would be available to do course or project work with the candidate, and then assists the student in putting together the programme of study, a suggested advisory committee and a thesis proposal. Once the programme has been accepted by the department and the appropriate Colleges, the student will meet with the members of the advisory committee more formally, submitting an annual report to them every spring for the duration of their course of study with the department.

What can a student expect of the Department of Drama?

- Information about courses, areas of supervisory expertise, and procedures for completion of programmes.
- Advice and encouragement to students on matching their research interests with those of available faculty.
- Provision of office space and a mailbox, and access to internet
- Consistent monitoring of the student's progress.
- Encouragement of interaction between students and faculty, in social events, seminars, and colloquia
- Clear, fair procedures for examinations, and for scholarship rankings and recommendations.
- Arrangements for thesis supervision, including alternate supervision when the regular supervisor is away for extending periods.
- Information to international students and their supervisors about current Canada Employment authorizations (where applicable) are applied for expeditiously and maintained throughout the period of registration in the programme.
- Distribution of current information about application procedures and deadlines for scholarships and fellowships, and their help in applying for funding.
- Provision of ways to resolve problems if they arise between graduate students and their supervisors, advisory committees, or seminar leaders
- Information about learned societies in which graduate students are welcome to participate, and advice about seeking funding to give papers at conferences

Funding

A. The University Graduate Scholarship (UGS)

The MA scholarship is tenable for two years and is worth \$15,000 a year.

A condition of this award is that its holder must provide a minimum of four hours service per week to the department through the regular session (September-April). At the outset of the award, the Graduate Chair assigns duties to the scholarship holder. These duties often involve taking on a tutorial in a first-year class, or collaborating with a faculty member as a teaching assistant (marking essays, consulting with students and occasionally lecturing in a course taught by the faculty

member) or research assistant (e.g. compiling bibliographies, providing computer, collating texts, and reviewing areas of research).

B. The Graduate Teaching Fellowship (GTF)

In May, the departmental committee recommends students for the Graduate Teaching Fellowship, an award jointly funded by the College of Arts and Science and the College of Graduate Studies. For both MA and Phd students, this award is valued now (2008-09) at \$15,000, \$4,000 of which comes as a scholarship in the summer months. The GTF is tenable for four years, and can be used as a source of fourth-year funding for a student no longer eligible for the UGS. The GTF holder must provide twelve hours of instruction per week during the regular session by assuming responsibility for teaching the equivalent of a 3 c.u. first-year Drama class.

C. Other Awards and Funding

Students are advised to consult the College of Graduate Studies Awards database at <http://grad.usask.ca/awards/index.html> for further information on grants, bursaries and awards for which they may be eligible. Some to be aware of:

Graduate Studies

Scholarships and grants

Alumni Association Post-graduate Scholarship. \$2,000. Jan 23

Dick and Mary Edney Masters Scholarship for International Understanding Through the Humanities and Fine Arts. \$15,000. March 2 (Priority given to Drama and/or Languages and Linguistics students doing international or cross-cultural studies)

Eva Safian Memorial Scholarship. \$3600. June 1

Hantelman Humanities Scholarships. \$1,000. Mar. 16.

University of Saskatchewan Graduate Service Fellowships. \$4,000 for 4 months, 12 hours a week

University of Saskatchewan Graduate Research Assistantships. \$15.51 per hour

COGECO Graduate Communications Scholarship, \$7,000. May 14

College of Graduate Studies and Research Travel Award. \$350.00 for Canadian, \$550.00 for International conferences

WAGS Distinguished Master's Thesis Award. \$1,000.

Bursaries

Andrew Jamault Bursary. \$2,000. (Physically disabled students only)

Effie Close Bursary. \$2,000. (Physically disabled students only)

John Spencer Middleton and Jack Spencer Gordon Middleton Bursaries. Variable.
Feb 5

Graduate Students' Association Bursaries. \$500.00. Oct 15, Feb 13, June 30

Ivan and Margaret Toutloff Bursaries. \$2,000. Feb 5

University Student Assistance Program

Arts and Science

Scholarships and grants

Howard and Marge Adams Award. (For Metis and/or non-status First nations students only)

Tom and Dorothy Boyd Fund Student Awards and Travel Scholarships – Performing and Fine Arts. Variable.

National and International

Association of Rhodes Scholars in Australia Scholarship. \$20,000. Oct. 12. (Priority given to students studying Australia as part of their graduate research program)
(<http://www.research.unimelb.edu.au/admin/rhodes/arsa.html>)

Association of Universities and Colleges of Canada Graduate Awards Program
(<http://www.aucc.ca/scholarships>)

Canadian Council – Grants to Artists Program. \$3,000 to 20,000.
(<http://www.canadacouncil.ca/>)

Canadian Federation of University Women, Saskatoon, Inc. (For women only)
CFUW/Saskatoon Scholarship. \$1,750. Jan. 30
Dr. Jean Murray Memorial Grant. \$1,750. Jan 30.
Dorothea Friebe Scholarship, \$1,750. Jan.30
Jacqueline McKenzie Newstead Scholarship. \$1,750. Jan 30.

Mensa Canada Scholarships. \$1,000 or \$750.00. Jan 31.

Queen Elizabeth II Centennial Aboriginal Scholarship. \$20,000. Feb 28 (For Metis/First Nations students only)

SSHRC Social Sciences and Humanities CGS Master's Scholarship. \$17,500. Nov. 17.

Students interested in pursuing further graduate studies abroad during or after their programme might like to explore the National, International and External sections of the awards database for other funding options.

The MA Thesis

A. Scope and Specifications

According the College of Graduate Studies and Research Calendar (2008-09), the MA thesis will “deal with a specific topic related to the major field” and “demonstrate [the] ability ... of the candidate to do independent study and investigation.” When finished, the MA thesis will be between 80 and 125 pages in length. The finished document must conform to the requirements of the current edition of the MLA handbook. It will also meet the specifications of the College of Graduate Studies and Guide for the Preparation of a Thesis. Be aware that it is now mandatory for all MA and PhD students to submit their theses on-line. Check the CGSR website for instructions. The department still requires one bound copy for archival purposes,

Here are some ideas to keep in mind while planning and writing the thesis. Let the project be one you actually want to do, but also one you can complete on schedule. In other words, let the project be absorbing and challenging but also manageable within the assigned word length.

B. Choosing a topic and a supervisor

In this handbook are listed the faculty of this department, together with their activities and interests, so you should seek out correspondences between your interests and those of a faculty member. Since you should already have identified a prospective topic and supervisor before you apply formally to the programme, do not hesitate to write to the faculty member in question.

Conversations with other students and with faculty members will help you as you find your way; also take the time to scan the list of theses published in the handbook to learn about recent projects.

C. Writing the Proposal

A clear thesis proposal gives momentum to the research and writing that follow. When completed, the proposal will show

1. the working title of the thesis,
2. a brief statement of the objectives of research,
3. a statement of support from the supervisor,
4. a detailed description of the project, and
5. a working bibliography of primary and secondary sources important to the project.

The completed proposal must conform to the requirements of the current MLA Handbook. The proposal must be passed by the graduate committee before the special case programme is submitted on the candidate's behalf.

1. The Working Title

This should be as specific as possible about the topic and its elements: text(s), author(s), time-period, genre, place, theory. Check Appendix A (Theses) for guidance.

2. Statement of Objectives

This statement should be a clear, brief description of the topic area, with emphasis on the particular issue to be investigated. No thesis writer knows in advance exactly what will be found out through the process of thinking about, researching towards, and writing the thesis; the statement of objectives on the thesis proposal can only indicate what the thesis writer wants to find out. However, the writer can talk briefly about why the subject of the thesis is important and what research and writing has been done on it. (A preliminary search of books, articles and other theses is a “must”). This, in turn, allows the student to clearly indicate important issues that have not yet been adequately explored, and to present a stronger case as how his or her thesis will expand in a timely and significant way on the current body of scholarship.

3. Description of the Project

In this section of the proposal, the writer is expected to answer four questions: “Why are you choosing to study this topic?” “What features of this topic will you investigate?” “What approach are you taking in this investigation?” and “Why have you chosen this approach?” As well, this section of the proposal should include, as far as possible, a plan or brief outline for the structure of the thesis, giving some idea of how the material might be divided into chapters, and what aspect of the topic is apt to occupy the bulk of the thesis.

4. Bibliography

The bibliography should draw attention to those sources that are both deemed essential to the project and are accessible to the writer either locally through on-site libraries, archives or collections, or through travel, on-line resources or inter-library loans. That is, it should be thorough enough to help the student construct an informed and practical research project plan, without attempting to be an exhaustive checklist of everything written or researched on the topic.

D. Guidelines for Writer and Supervisor of the Thesis

The principal role of the supervisor is to help students achieve their scholarly potential. In doing so, the supervisor is a committed, accessible, stimulating, respectful guide but also a consistent and rigorous judge. After all, the student’s work must meet the standards of the university and the discipline.

What can a student expect of a thesis supervisor?

- to help select and plan a suitable and manageable research topic
- to help set and stick to a schedule of work
- to be either familiar with the specific area of research or willing to gain that familiarity

- to help the student apply for appropriate sources of funding
- to be available for consultation with the student about the project. Depending on the project itself, and particularly on the student's stage of work on this project, such meetings may take place once a week, once a month, or once a term
- to advise the Chair of the Graduate Committee on the selection of the external reader and the external examiner for the thesis
- to respond promptly, thoroughly, and constructively to the student's writing toward the thesis
- to consult with the Chair of the Graduate Committee about continuity of supervision before leaving for extended periods.
- after approving the complete thesis, and having determined that its presentation of text is correct and consistent, to give a finished copy of it to the Graduate Chair, to be passed on to the rest of the advisory committee for further examination. By saying the thesis is ready for examination, the supervisor does not commit the department to accepting the thesis until such time as it has been formally passed by a duly constituted examining committee at a scheduled defence, and all required revisions and subsequent paperwork have been completed to the satisfaction of the College of Graduate Studies and Research
- to advise the student about any changes required in the thesis by its examiners

What can a supervisor expect of a student?

- to show commitment in learning what is needed to design and carry out the project
- to develop a plan for completion of all stages of the project, and to stick to that plan
- to apply for appropriate sources of funding
- to meet with the supervisor when requested and to report fully and regularly on progress
- to maintain registration in the programme and (for international students) to keep any necessary visas and immigration documents up to date
- to maintain an available current address
- to consider seriously and respond to advice and criticism
- to meet the requirements of the University, College of Graduate Studies, and programme, including those about deadlines and thesis style
- to recognize that the supervisor and advisory committee have to balance consultation on the thesis project with other teaching, research and administrative obligations

The Advisory Committee

Each graduate student has an advisory committee. The student reports to this committee about progress towards completion of the requirements of the programme. At least once a year, the graduate student submits an annual report on his or her progress in the programme in consultation with his or her supervisor and the Graduate Chair. The advisory committee then meets with the student to further discuss the year's work in coursework, teaching and thesis research, and to review future plans and directions for the upcoming year. Where applicable, the advisory committee may recommend changes to the student's programme, or to the direction of the thesis research.

The Chair of the Graduate Committee reports annually to the College of Graduate Studies and Research about the progress of each student in the programme. A report

indicating unsatisfactory progress is referred for further actions to the appropriate committee in this College.

What can a student expect of an advisory committee?

- to provide constructive criticism of the student's ideas as the programme develops
- to be reasonably accessible to the student for consultation
- to comment on the student's annual progress report
- to help and support the student where possible

The Thesis Examination

A. The Examiners

Usually, with the exception of the external examiner, the advisory committee also functions as the core of the examining committee. There are four required examiners: a member of the department who is a specialist in the subject of the thesis, a member of the department who is a non-specialist in the subject of the thesis (very often someone in the acting, directing or design area who has supervised any practical projects the student has done as part of the degree), a member of a cognate department who has an interest in the subject of the thesis, and an extra-departmental examiner. The duties of each examiner are outlined below:

1. Specialist Examiner

This examiner reads the thesis in an advanced draft, paying attention to its quality of argument, soundness of research, and its structure, format, and readability. Then this examiner will, in a brief written report to the Chair of the Graduate Committee, copied to the student and the thesis supervisor, state whether or not it is ready for examination. If there are serious concerns about the acceptability of aspects of the thesis, the written report will indicate them. In agreeing that the thesis is ready to go forward to examination the examiner does not commit the department to automatically passing or accepting the work. By the same token, the student is free to proceed to the examination over the objections of the specialist examiner.

2. Departmental Non-Specialist

This examiner reads the thesis with particular concern for its overall quality of argument, its structure and format, and its accessibility to readers who are familiar with the discipline and practice of theatre, though without specialized knowledge of the particular area of the thesis. The department non-specialist examiner also checks that the thesis conforms to the stylistic specifications of the College of Graduate Studies and Research

3. Cognate Department Examiner

Like the department examiners, the cognate examiner reads the thesis with particular concern for its overall quality of argument, its structures and format and checks that the thesis conforms to the stylistic specifications of the College of Graduate Studies and Research. However, he/she also examines it from the perspective of his or her own expertise, and considers its accessibility to readers unfamiliar with the discipline and practice of theatre.

4. Extra-Departmental Examiner

As the representative of the Dean of the College of Graduate Studies and Research, this examiner examines the thesis, observes the examination as it proceeds, participates in evaluating the thesis, and the student's responses during the examination, and afterwards submits a written report to the Dean. (The College of Graduate Studies and Research sends form for this purpose to the external examiner). Like the cognate department examiner, the extra-departmental examiner also examines the thesis with attention to the way it refers to the area of his or her own expertise, and considers the general persuasiveness of the thesis for an audience not familiar with the discipline of theatre.

B. The Process

Given the difficulty of scheduling thesis examinations between June 15th and August 31st, students must complete the thesis well before deadlines. A thesis examination is governed by the following regulations:

- All faculty of the department are invited to attend; with the consent of the candidate, graduate students may also be invited.
- The Chair of the Graduate Committee or the Chair's designate will chair the examination
- The supervisor is neither an examiner nor the chair of the examination but normally attends the examination and remains during the examining committee's deliberations.
- Normally, the examination will not exceed two hours

Format

- At the outset of the examination, the candidate speaks for ten to fifteen minutes about the issues, approaches, conclusions, and significance of the thesis.
- After the examiners have questioned the candidate for about twenty minutes each, and have had the opportunity for a second, shorter round of questions, any faculty present, including the chair of the examination and the thesis supervisor may ask a question
- After the questioning, everyone but the Chair and the examiners withdraws while the examiners deliberate their decision. They will choose from one of four options:
 - i Pass
 - ii Pass with Minor Revisions
 - iii Pass after Major Revisions
 - iv Fail
- The candidate will be summoned back to the room to hear the committee's verdict
- No later than a week after the examination, the examiners must give a written copy of any requirements they have for the thesis to the Chair of the Graduate Committee. The supervisor and the chair of the examination are responsible for seeing that the candidate carries out the changes, but the examiners have the right to approve them. If the supervisor declines to see the changes carried out, the chair of the examination appoints one of the department examiners to do so in the supervisor's place. All these things are to be agreed upon before the examination meeting ends.

The Graduate Year: Some Dates and Deadlines

These are meant to supplement those in the current College of Graduate Studies and Research Calendar.

15 August

Deadline for submission of Term 1 Special Topic courses

31 August

Final date for submission of an Application to Graduate and all graduation paperwork for Fall Convocation.

1 September

All students with teaching duties beginning in the Fall Term are on campus by this date. Graduate students are urged to attend the teaching orientation sessions given by Graduate Studies. All registration for the upcoming regular session is complete by this date.

15 September

In order to graduate at the upcoming Fall Convocation, a student has to have presented the bound and/or electronic thesis to the Department and the College by this date.

1 December

Deadline for submission of Term 2 Special Topic courses

7 January

A student wishing to complete all degree requirements in time for the upcoming Spring Convocation has by now completed a final copy of the thesis and submitted it to the supervisor for consideration.

31 January

A student wishing to complete degree requirements in time to graduate at the upcoming Spring Convocation by now has completed a revised, fully correct final copy of the thesis, approved by the supervisor and ready to be submitted to the specialist examiner.

Applicants wishing to be considered for University Graduate Scholarships or GTFs in the coming year ensure that their complete application (letter, transcripts, references, form, writing sample, if requested) has reached the Department of Drama by this date.

Mid- February

Deadlines for University scholarships due

Mid-March

Department informed of availability of GTFs

31 March

Final date for submission of an Application to Graduate and all graduation paperwork to College for Spring Convocation

30 April

A student wishing to complete degree requirements in time to graduate at Spring Convocation has presented bound and/or electronic copies of the thesis to the Department and College by this date.

Mid-May

The Graduation Committee selects students for Graduate Teaching Fellowships

31 May

Applications to the graduate programme in Drama will ordinarily not be received for consideration for the coming years beyond this date

Students who have been awarded University Graduate Scholarships or Graduate Teaching Fellowships will in most cases have been notified about the award by now.

A student wishing to complete the degree requirements to graduate at the upcoming Fall Convocation has by now completed a revised, fully correct final copy of the thesis, approved by the supervisor and ready to be submitted to the specialist examiner.

1 June

All students continuing in the programme have normally by now submitted an annual report (approved by the supervisor) to the Chair of the Graduate Programme, for consideration by the advisory committee

IV Appendices

Appendix A: Theses (in chronological order)

Williams, Albert Ronald

"A Survey of the Professional and Major Amateur Theatre Presentations in Saskatoon From 1912 to 1930." (Fall, 1967) 132 pages.

Ross, John Richard

"A Preliminary Study of the Historical Background, Educational Philosophy, and Future Development of Drama in Education in Canada." (Fall, 1968) 180 pages.

Pearson, Willis Barry

"A Bibliographical Study of Canadian Radio and Television Drama Produced on the Canadian Broadcasting Corporation's National Network 1944-1967." (Fall, 1968) 123 pages.

Day, Margo Louise

"Pirandello's Raisonneur" (Fall, 1971) 65 pages.

McKnight, David Thomas

"Take No Prisoners: the Rock Music Plays of Sam Shepard" (Spring, 1988) 113 pages.

Senyk, Valerie S.

"Productions of W.B. Yeats' Dance Plays" (Fall, 1991) 113 pages.

Currently Professor of Theatre Arts, Thorneloe University at Laurentian, Sudbury, Ontario. Theatre Arts Chair from 1996 -2000.

Shedden, Patti Lynne

"Achieving the Impossible: the Use of History and the Collective Process in the Development of Caryl Churchill's Dramaturgy" (Fall, 1992) 106 pages.

Professional director, productions at Globe, 25th Street Theatre, Persephone Theatres and Alberta Theatre Projects. Past director of New Play Development at 25th Street Theatre and dramaturge at Saskatchewan Playwrights Centre. Completed law at University of Calgary and is currently a partner with Miller and Thomson in Toronto.

Griffin, Leanne Bernadette

"The 'Grimm Truth: the Influence of Fairy Tales on the Plays of Judith Thompson.'" (Spring, 1994) 115 pages. Griffin, Leanne Bernadette.

Special education resource teacher and administrator, theatre director, Hanley, Saskatchewan.

Kyle, Margaret

"Creative Re-Productions: The Challenge of Re-Presenting a Collectively-Created Script". Masters of Arts in Drama. University of Saskatchewan. (Spring, 1997) 100 pages.

Administrator, Saskatchewan Playwrights Centre. Sessional lecturer, University of Saskatchewan Department of Drama. Currently a drama instructor in British Columbia.

McWilliams, Ian

"Themes of Isolation in Saskatchewan Radio Drama." (Spring, 2005) 179 pages. Ian McWilliams.

Currently a PhD student in the interdisciplinary Canadian Plains Studies programme in Regina.

Long, Alan

"George Mann was not a Cowboy: Rationalizing Western versus Aboriginal Perspectives of Life and Death." (Spring, 2007) 138 pages. Interdisciplinary MA (with History).

Contributor to the website Our Legacy, which features Aboriginal records found in archives in Saskatchewan. Performer/musician at Persephone and on the Fringe circuit. Has also worked as a Production Manager/Director/Movement Teacher at Saskatchewan Native Theatre Company in Saskatoon.

Appendix B: Important Library and Archival Holdings in Saskatoon

(For additional information check <https://library.usask.ca/subject/dram/articles>)

International:

- International Bibliography of Theatre & Dance with Full Text
- Black Drama - 1850 to Present

British:

- The Popular Stage: Drama in Nineteenth Century England: the Frank Pettingell collection of plays in the Library of the University of Kent at Canterbury (1800-1899).
- Early English Newspapers: The Eighteenth Century
- An Historical Account of All the Dramatic Writers (and their works) that have appeared in Great Britain and Ireland... Down to the Present Year of 1764.
- A Woman's View of Drama, 1790-1830 (microfilm): the Diaries of Anna Margaretta Larpent in the Huntington Library
- Robert White Collection of Chapbooks
- Readex Microprint Collection of English (1801-1900) and American Plays (1831-1900) of the Nineteenth Century
- *The Times* [London] Digital Archive: 1785-1985

North American:

- North American Theatre Online (NATO), Colonial period - present
- North American Women's Drama, Colonial period - present
- Theatre in Video
- Dramatic Activity in the Colleges and Universities of the United States prior to 1905
- [North] America: History and Life
- WilsonWeb: Education Full Text
- American Culture Series 1493-1875
- *The New York Times* index for the published news

Canada:

- Canadian Periodical Index to Periodicals and Documentary Films
- Canada, the Printed Record (microform)
- Canadian Newsstand 1986-present

Saskatchewan:

Community:

Theatres:

- Nightcap Theatre Productions (Shakespeare on the Saskatchewan) 1985-
- Persephone Theatre 1974-

Saskatoon Public Library: Local History Department

- Drama Collection 1905-
- 25th Street Theatre 1988-

University of Saskatchewan:

Saskatchewan Archives Board: Murray Building

- Dominion Drama Festival, Saskatchewan Region Records 1952-79

- Gateway Players (Saskatoon) Records 1968-83
- Louise D. Olson Collection 1922-66
- Saskatchewan Playwrights Centre 1982-
- Saskatoon Gateway Players 1983-

University of Saskatchewan: Murray Library, Special Collections

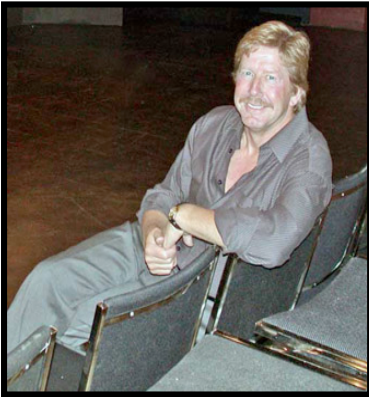
- Shortt Library of Canadiana. 46 Saskatchewan plays 1952-75
- CBC Radio Drama 1952-54 (95 plays)
- 25th Street Theatre Archives 1972-88 (ongoing)

University of Saskatchewan: Murray Library, University Archives

- University Drama Department and GREYSTONE THEATRE Records 1933-74
- Edward A. McCourt Papers 1940-72
- Walter Mills Papers 1974-84

Appendix C: Faculty

Full-Time Faculty:



Dwayne Brenna, Ph.D.
Professor and Department Head

Office: 196.1 John Mitchell Building
Telephone: 966-5185
E-mail: dwayne.brenna@usask.ca

Specializations: 19th Century Drama; Acting (theory and application)

Dwayne Brenna has acted at the Stratford Festival and has appeared on television in various nationally and internationally broadcast programs including *For the Record*, *Judge* (CBC Toronto), *The Great Electrical Revolution*, and *The Incredible Story Studio* (Mind's Eye). His movie credits include *The Wars*, *Painted Angels*, (with Kelly McGillis), *Black Light* (with Michael Ironside), and *The Impossible Elephant* (with Mia Sara). A series of character-based vignettes called *The Adventures of Eddie Gustafson*, written and performed by Professor Brenna, had a five-year run on CBC Radio. An active researcher and writer, Professor Brenna's recent publications include *Scenes from Canadian Plays* (Fifth House) and "George Dibdin Pitt: Actor and Playwright" (*Theatre Notebook*, January, 1998). His book of fiction, *Eddie Gustafson's Guide to Christmas* (Coteau Books) was published in 2000, and his article " 'Rapturously Encored': R.B. Nevitt's Account of NWMP Theatricals at Fort Macleod" appeared in *Theatralia* in 2004. Thistle-down Press published his book *Emrys' Dream: Greystone Theatre in Words and Photographs* in 2007.

His stage plays have been produced at Dancing Sky Theatre in Meacham, 25th Street Theatre in Saskatoon, and Neptune Theatre in Halifax.

Dr. Brenna's major research interests are nineteenth century melodrama and realism and Wild West Shows. He has taught courses in melodrama at the University of London and Canadian Theatre at Masaryk University in the Czech Republic.



Moira Day, Ph.D.
Associate Professor

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Email: moira.day@usask.ca

Specializations: Ph.D. Drama, Toronto, M.A. Drama, Alberta; B.A. English (Honours) Alberta; Associate

Professor of Drama; Adjunct Professor in Women's and Gender Studies; Associate member of Classical, Medieval & Renaissance Studies Unit

Maira teaches Canadian drama, play analysis, dramatic literature, and theatre history aesthetics and criticism. She also chairs the "special case" masters program in Drama. Her area of research is Canadian Theatre with a particular focus on women in prairie theatre prior to 1960.

A former book editor and co-editor of Theatre Research in Canada, she has edited two anthologies The Hungry Spirit, by Elsie Park Gowan, an important pioneer in the early western Canadian theatre and The West of All Possible Worlds, an anthology of contemporary Prairie playwrights. She has also contributed chapters on Jamie Portman to Crossing the Boundaries, a major study on English-language Canadian Theatre criticism, and on theatre in translation in to Les Théâtres Professionnel du Canada Francophone; her other articles have appeared in Prairie Forum, Theatre Research in Canada, Essays in Theatre, Theatre InSight, Canadian Theatre Review and NeWest Review.

She has also spoken at conferences both within Canada and internationally in Ireland and China.

She has also lectured on Canadian Drama in the Czech Republic



Jim Guedo, B.A. (Honours)
Associate Professor

Office: 294 John Mitchell Building
Telephone: 966-4735
Email: james.guedo@usask.ca

Specializations: Jim Guedo has been working professionally since 1979. He was Artistic Director of The Actors Lab in Saskatoon (1985 - 1987), The Phoenix Theatre in Edmonton (1987 - 1995) and Sudbury Theatre Centre (1997 - 2000). Over the last twenty some years, he has directed over two dozen Canadian Premieres, including: Neil LaBute's Fat Pig and The Shape of Things; Kushner's Angels in America: Millennium Approaches and Perestroika; Sam Shepard's A Lie of the Mind and Simpatico, Mamet's Speed-the-Plow, Jim Cartwright's I Licked a Slag's Deodorant and The Rise and Fall of Little Voice, David Edgar's Pentecost, Boys' Life and Prelude to a Kiss.. He has worked all across Canada at most of the major regional theatres, including The Stratford Festival, Canadian Stage, The National Arts Centre, The Neptune Theatre, Manitoba Theatre Centre, The Globe Theatre, Alberta Theatre Projects and The Citadel Theatre.

Directing credits since returning to Saskatoon includes: It's All True, Yann Martel's The Facts behind the Helsinki Roccamatios and The Coronation Voyage for Last Exit Theatre; Julius Caesar for Theatre Ecstasis; Mad Forest, The House of Bernarda Alba, Joni Mitchell's Songs of a Prairie Girl, Nothing Sacred and The Laramie Project for

Greystone Theatre; The Compleat Wrks of Wllm Shkspr and The Bomb-itty of Errors for U of S Summer Stock.

Recent Design Credits: Pageant (Set & Lighting Design); Someone Who'll Watch over Me (Set & Lighting Design); The Leisure Society (Lighting & Sound Design); Lawrence and Holloman (Lighting Design); Giving Up (Lighting Design); The Laramie Project, Nothing Sacred, The House of Bernarda Alba (Set & Lighting Design) Elisabeth Rex, Cosi (Lighting Design).

Upcoming Directing Projects: The Pillowman (Wild Side Productions); In a Dark Dark House (Wild Side Productions); Mother Courage and Her Children (Greystone Theatre); Shining City (Wild Side Productions/Persephone Theatre).

Mister Guedo is graduate of the University of Saskatchewan Drama Department (B.A. Honours), and Winner of six Sterling Awards for Outstanding Direction (Edmonton); nominated for a Dora Mavor Moore award for Outstanding Direction for Oleanna, (Toronto) as well as the Siminovitch Prize in Theatre (National Competition) for Direction in 2007.



Pamela Haig Bartley, M.F.A.
Associate Professor

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Specializations: M.F.A. (Acting), Brandeis University, Boston. B.F.A. (Acting), York University, Toronto. Member: CAEA, ACTRA, VASTA, ATHE, TCG

An Associate Professor and two-time USSU Teaching Excellence Award winner, Pamela teaches acting, voice and speech.

Favourite acting roles include: Sophia in The Bay at Nice (Beau Jest Theatre, Boston), Val in Road (Station Street Arts Centre, Vancouver), Doreen in Girls in the Gang (Alberta Theatre Projects, Calgary and Theatre Network, Edmonton), Lussurioso in The Revenger's Tragedy (Northern Light Theatre, Edmonton), Paulina in Death and the Maiden (The Globe Theatre, Regina), Kate in Shrew and Lady M in Macbeth (Shakespeare on the Saskatchewan) – and, most recently, Mademoiselle Lavallée in Coronation Voyage (Last Exit Theatre, Saskatoon).

Some of the productions she's directed for the Greystone Theatre at the U of S include: [SIC], Cosi, The Rivals, One Flea Spare, The Mill on the Floss, Loveplay, Machinal, The Diviners, Arcadia, You Can't Take It With You, The Country Wife, The Winter's Tale, Our Country's Good, The Beaux' Stratagem and You're A Good Man, Charlie Brown. Pam also freelance directs e.g. Proof and Three Days of Rain for Persephone, as well as This Is Our Youth for Theatre Ecstasis and Underneath the Lintel for By the Book Productions. Whenever possible, Pam also enjoys working on play development: she is the secretary and on the Board and Dramaturgical Committee of the Saskatchewan

Playwrights' Centre and recently performed in Mansel Robinson's new work, Trigger Happy, for SPC's Spring Festival of New Plays at the Humanities Congress 2007.



Julia Jamison, M.F.A. (Acting)

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Email: julia.jamison@usask.ca



Natasha Martina M.A., B.F.A. (Acting)
Assistant Professor

Office: 185 John Mitchell Building
Telephone: 966-5183
Email: natasha.martina@usask.ca

Specializations: MA in Movement Studies, Central School of Speech and Drama, London, UK; BFA in Acting, Cornish College of the Arts, Seattle, WA

Natasha is an Assistant Professor in the Drama Department at the University of Saskatchewan specializing in movement for actors. Natasha joined the department from London, England where she was the Head of Movement at The London Center of Theatre Studies as well as she taught at Central School of Speech and Drama, Rose Bruford College and East 15 Acting School. Most recently Natasha was granted her CMA (Certified Movement Analyst) through the Laban Institute of Somatic Studies Canada and the Laban Institute of Movement Studies in New York.

As a performer, Natasha has worked for over ten years at various theatre companies across the United States and Canada. Some of her favorite roles include: Rosella Stoley, The Neighbors Wife (Unspun Theatre, Dora Award Best New Play 2005), Eva in Kindertransport (Center Stage, Seattle and Invisible Theatre, Tucson), Isabella in Edward II and young Elizabeth in Richard III (The California Shakespeare Festival, Berkeley). Other professional credits include television, voice-overs, and motion capture work.

Direction Credits include: Interview from Amerian Hurrah by Jean-Claude van Itallie, Greystone Theatre and The Ends of the Earth by Morris Panych, Greystone Theatre. Upcoming projects include Attempts on her Life by Martin Crimp in October 2008 and a devised physical theatre piece entitled Dysmorphia that will premiere in Saskatoon in 2009.

Movement Direction Credits include: [Sic] by Melissa Gibson, Greystone Theatre, Trail of Crumbs, Miscellaneous Theatre Festival, London, UK and Shivers, MATP Advance Theatre Practice, CSSD.



Stephen Wade, M.F.A.
Associate Professor

Office: 189 John Mitchell Building
Telephone: 966-5182
Email: stephen.wade@usask.ca

Specializations: Scenery, Lighting Design, Theatre
Technical Direction

Stephen Wade is a graduate of the University of Regina (B.F.A. 82) and the University of Alberta (M.F.A. 89). He teaches all levels of the departments design program and production courses in technical theatre. Active as the Department's resident set and lighting designer, he finds time to design in the professional theatre, most notably the past fourteen seasons for The Shakespeare on the Saskatchewan Festival, including their premier production of Pinter's Ashes to Ashes, as well as designing for Twenty-Fifth Street and Persephone Theatres. Stephen is a member of the Associated Designer's of Canada (ADC), Canadian Institute of Theatre Technology (C.I.T.T.) and the United States Institute of Theatre Technology (U.S.I.T.T.)

Appendix D: General information on the Department and its Undergraduate Programmes and Courses

Department of Drama General Office Hours: 9:00 a.m. – 4:30 p.m., Monday through Friday. (When support staff is not in the General Office -- please go to Room 193.)
General Office: 966-5177

John Mitchell Building Hours: Open from 8:00 a.m. - 11:00 p.m., seven days a week. The building is closed on specific holidays: Labour Day, Thanksgiving, Remembrance, and Christmas Day through New Year's Day.

Greystone Theatre: Presents up to four mainstage productions in the academic year, generally two productions in Term 1 and two in Term 2. Tickets for productions are on sale approximate two weeks prior to opening night. The run of a production is usually ten days, each evening at 8:00 p.m. Shows will preview on Wednesday, opening night is Thursday, with the show running through the following Saturday night. (No performances on Sunday). Our mainstage productions are held in the Emrys Jones Studio Theatre.

Tickets are available at the Place Riel Information Centre:
Monday - Thursday, 8:30 a.m. - 7:30 p.m.;
Friday, 8:30 a.m. - 5:00 p.m. and
Saturdays, Noon to 4:00 p.m.

Tickets may also be purchased at the Greystone Box Office Monday through Friday, 9:00 – 11:30 a.m. and from 1:30 - 4:00 p.m., or after 7:00 p.m. any performance evening at the theatre space.

Season tickets are available at a reduced rate.

DEGREES IN DRAMA

Major in Drama: General (B.A. Four-year)

Students majoring in Drama (General) are required to take a minimum of 36 credit units, with a maximum number of 60 credit units in Drama permitted in the B.A. Four-year.

Major in Drama: General (B.A. Three-year)

Students majoring in Drama (General) are required to take a minimum number of 42 credit units in Drama permitted in the B.A. Three-year.

Honours in Drama - Theatre History

This program is intended both for students who wish to acquire a thorough knowledge of the history of theatre as part of their general education and for those who wish to prepare for work leading to graduate degrees in theatre history, theory and criticism.

Double Honours in Drama and Another Subject

Drama may be combined with certain other subjects. Students wishing to combine drama with any other subject must first apply to the Head of the Drama Department and the head of the other department concerned.

BFA Program:

BFA in DRAMA: Acting

BFA in DRAMA: Directing

BFA in DRAMA: Design

Admission to the BFA Program

Formal admission to the BFA program is by application. These applications are available at the Records Office, Room 236, College of Arts and Science.

Applications to the BFA program are not accepted until a student has completed 60 credit units at University and has obtained a 70% cumulative overall average and a cumulative average of 70% in all drama courses taken. (You are also required to maintain the averages.) A letter from the Dean's Office will acknowledge your admission to the program.

Until you have formally applied and been accepted, you are not enrolled in the BFA program.

The BFA programs are intended for students who wish to acquire a thorough knowledge of one of the performance-oriented areas of theatre as part of their general education and for those who wish to prepare for graduate schools or conservatories in the areas of acting, directing or design.

This degree is offered in acting, directing, or design. The degree requires 4 years (120 credit units) in the College of Arts and Science. The B.F.A. candidate must complete a minimum of 36 to 42 credit units in performance and/or technical and design, courses, 36 credit units in theatre history, theory and criticism and cognate courses, 30 credit units in Program Type D academic requirements and 12 to 18 elective credit units.

The 30 credit units to fulfill the Program D academic requirements are to be chosen in consultation with the department. The 12 to 18 elective credit units may be chosen from any department. The BFA student is encouraged to use the electives for further work in drama.

Students are also expected to attend all Department of Drama critiques, guest lectures, special performances, and workshops that are periodically scheduled.

Note: It is recommended that all potential DRAMA BFA students take ENGLISH 110.6.

COURSES IN OTHER DEPARTMENTS

Students in the BA Four-year and BFA programs may credit a limited number of courses from other departments toward their drama major. Please consult the drama program descriptions to determine which of the following courses would be allowed for credit toward a drama program:

ARTH 120.3 Introduction to the History of Art I

ARTH 121.3 Introduction to the History of Art II

ART 111.6 Painting I Foundation

ART 112.6 Drawing I Foundation

ART 211.6 Painting and Related Work II

ART 212.6 Drawing and Related Work II

CLASS 226.3 Tragedy

CLASS 227.3 Comedy

ENG 314.3 Medieval Drama

ENG 321.6 Shakespeare

ENG 324.3 Early Modern Drama (English Drama 1580-1640)

ENG 327.3 English Drama 1660-1737

ENG 333.3 Page and Stage

ENG 348.3 Modern Drama 1870-1950

ENG 349.3 Contemporary Drama 1950 to Present

ENG 358.3 Canadian Drama in English

ENG 388.3 Introduction to Film

FR 345.3 Theatre in Quebec

FR 365.3 French Theatre in English Translation

Appendix E: Campus Resources COMPUTER LABS

Drama students may purchase Arts & Science Lab memberships. Please visit the Arts & Science Computer Labs (ASCL) website for information regarding locations, computer hardware, and membership information.

<http://artsandscience.usask.ca/ascl/faq/>

Drama student may also purchase a membership with the Education Labs. ED accounts are mandatory for Education students. Please visit the Education Computer Labs website for further information.

<http://www.usask.ca/education/complab/>

For more information brochures are available at the Place Riel Information Centre. All memberships are sold at the Information Centre the first week of classes.

GENERAL CAMPUS INFORMATION

Disability Services for Students: <http://students.usask.ca/disability/dss/>

University of Saskatchewan Student's Union: <http://www.ussu.ca/>

Student Health Centre: <http://students.usask.ca/wellness/health/shc/>

Student Counselling Service: <http://students.usask.ca/wellness/counselling/scs/>

Student Help Centre:

http://www.usask.ca/residence/life_in_residence/services_for_students/student_help_centre.php

Student Affairs and Services: Inquiries - 966-4746 or 966-7273

Student Employment & Career Centre: Inquiries - 966-5003

Appendix F: Theatre, Music and Art Theatre

Theatres:

25th Street Theatre (professional): <http://www.25thstreettheatre.org/>
Gateway Players (amateur): <http://www.gatewayplayers.com/>
Greystone Theatre: <http://artsandscience.usask.ca/drama/Greystone.php>
Persephone Theatre (professional): <http://www.persephonetheatre.org/>
Saskatchewan Playwrights' Centre: <http://www.saskplaywrights.ca/>
Saskatoon Soaps: <http://www.saskatoonsoaps.com/>
Shakespeare-on-the-Saskatchewan: <http://www.shakespeareonthesaskatchewan.com/>
Troupe du Jour: <http://www.latroupedujour.ca/>

Music:

Saskatoon Opera Association: <http://www.saskatoonopera.ca/>
Saskatoon Symphony Orchestra: <http://www.saskatoonsymphony.org/>
The Saskatoon Jazz Society: <http://www.saskatoonjazzsociety.com/>

Art Galleries:

AKA Artist Run Centre and Photographer's Gallery: <http://www.akagallery.org/>
Kenderdine Gallery (*University of Sask.*): <http://www.usask.ca/kenderdine/home.html>
Mendel Art Gallery: <http://www.mendel.ca/>
Snelgrove Gallery (*University of Sask.*): <http://www.usask.ca/snelgrove/>

Other Commercial, Public, and Private Galleries:

Art Placement Gallery: <http://www.artplacement.com/>
Darrell Bell Gallery: <http://www.darrellbellgallery.com/pages/artists.php>
Fine Art Café: http://www.pacificgallery.ca/fine_art_cafe.htm
Glen Scrimshaw Gallery: <http://www.glenscrimshaw.com/>
Photographers Gallery:
http://www.profillecana.com/companydetail.cfm?company=2637415_Photographers_Gallery_Saskatoon_SK
Rogue Gallery: <http://www.rougegalleries.ca/>
Saskatchewan Craft Council: <http://www.saskcraftcouncil.org/>

Movies:

Broadway Theatre: <http://www.broadwaytheatre.ca/>
Centre Cinemas:
<http://www.frontrowcentre.com/cinema/Saskatchewan/Saskatoon/Centre+Cinemas,+Saskatoon>
Galaxy Cinemas:
http://www.cineplex.com/Theatres/TheatreDetails/062E514C/Galaxy_Cinemas_Saskatoon.aspx
Rainbow Centre:
http://www.rainbowcinemas.ca/about.php?theatre=Saskatoon&b=Rainbow_Cinemas
The Roxy Theatre: http://www.rainbowcinemas.ca/about.php?theatre=Roxy_Theatre

