

**Department of Drama**

**Student Handbook**

**2019**

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# **THE DEPARTMENT OF DRAMA**

## **MISSION STATEMENT**

The University of Saskatchewan's Department of Drama sees as its mission to:

- facilitate the development of articulate, visually and textually literate individuals with the analytical and technical skills to express their imaginative, creative vision in a theatrical milieu;
- promote a mutually advantageous relationship between department faculty, students and the professional community;
- produce graduates who will use drama and theatre to foster educational, artistic, and community development and growth;
- serve the people of Saskatchewan by developing respect for theatre as an art form and by developing cultural awareness;
- promote the mandate of the University to function locally, nationally, and internationally as an instrument to disseminate new ideas as well as encourage tolerance and respect for cultural diversity; and
- broaden the public's perspectives on the world.

## **DEPARTMENT OF DRAMA OFFICE HOURS**

**General Office Hours:** 8:30 a.m. – 4:30p.m. Monday through Friday. Closed 12:00 to 1:00pm.

**Building Hours:** The John Mitchell Building is open from 7:00a.m. to 11:00p.m., seven days a week. The building is closed on specific holidays: Labour Day, Thanksgiving, Remembrance Day, Christmas Day through New Year's Day.

## **GENERAL INFORMATION**

### **FEES/REGISTRATION DEADLINES/EXAMINATIONS**

For the most current information on admission, registration, convocation, courses and programs, tuition and fees, scholarships and awards, and exam schedules, please visit:

<http://students.usask.ca/>

### **DEPARTMENT FEES/PHOTOCOPYING**

The Department of Drama charges a material fee of \$5.00 per three-credit unit class. This fee is due September 30 for T1, and January 31 for T2 classes. **These dates are fixed dates.** When the date occurs on a Saturday or Sunday, the deadline automatically becomes 4:30p.m. the previous Friday. Your photocopy fee is payable to the instructor of the class. Fees that have not been paid by these dates will be reported to the Business Office for a hold on all student activities (including any registration changes you may want to make). This fee also allows for privileges to copy scenes for class – any photocopying must comply with copyright regulations. If in doubt, ask your instructor.

All other photocopying – class notes, your English essay, your resume, etc. – is charged at .10 per page. This is a set fee – if you bring your own paper the charge is still .10 per page. Students can realize a substantial saving by purchasing copy cards for their personal copy needs.

### **BULLETIN BOARDS**

There are bulletin boards throughout the main hallway of the John Mitchell Building, as well as outside Rooms 182, 186, 161 and 282. Please check these on a regular basis for information regarding auditions, upcoming events, room bookings, University notices, other drama/university programs, callboards and job postings. Each board is labeled and has specific current information. There are easels at each main entrance that will have special notices regarding productions, ticket availability and other student information. **These boards are important and will keep you informed.**

### **STUDENT LOUNGE**

There is a student lounge/green room, room 202, for the use of drama students. The items in this space are owned/and or taken care of by the drama students and the Drama Students Association. Your obligation in using this space is to clean up after yourself and to treat the space with respect.

## **LOCKERS**

Lockers are located in the men's washroom – south entrance; women's washroom – north entrance. These lockers are \$5.00 for term 1 and 2. Your obligation is to sign up in the General Office by providing us with: the number of the locker you choose, your name and student number. All lockers must be cleared by April 30 each year. Lockers that are not emptied will have the locks cut and all items will be sent to Lost and Found, Security Services.

## **SHOWERS**

There are shower facilities in each of the locker areas. These showers are for the use of the students, staff and faculty.

## **CARETAKER**

The John Mitchell Building has one full-time caretaker on staff Monday through Friday, 3:00p.m. – 11:00p.m.; they are here to maintain the building. While they are very approachable and helpful, it is not their job to find you props, give you change for a toonie or run your errands. If you have not arranged your rehearsal or study time, it is not their responsibility to assist you.

## **THEFT**

There is a fairly high incidence of theft on campus. Please keep your belongings with you at all times. **All thefts should be reported to Campus Security: 966-5555.**

## **ARCHIVES**

Room 186.1 is our archives. Students use this archive/library on an honour system. The key to the room is available at the General Office and books may be taken out on two-week loans.

## **BUILDING USAGE/ROOM BOOKING**

The Emrys Jones Theatre (131) is our public performance space. **Students are requested not to use this lobby space for any reason.**

There is no space throughout the building for use – including the Student Lounge Room, the lobby of the North Studio (161), and any of the elevator alcoves.

As well as rehearsal spaces are available for booking. **This is for Drama Department related work only; space usage for non-Drama related activities is not allowed.**

Rooms 182, 186, 282, 291, and the North Studio (Room 161) are available to be booked in **three-hour times slots for directing students or two-hour time slots for individual acting students** at any time that the building is open and not in use for classes. Again, if the space is booked but remains empty 15 minutes in the respective time slot, the space may be reclaimed/signed out by another individual or group. Classes and rehearsals take priority in these spaces at all times and, occasionally, under special circumstances, your reserved space may be needed for a rehearsal. This does not happen often and you will be advised by the instructor of the class or the stage manager of a production. If you have a problem, please see your instructor or the department head.

Rehearsal bookings are marked on the appropriate sheet for the room and the date you require space on the board called “**Studio and Theatre Schedule.**” This board is located on the main floor within the cluster of informational boards.

**Please Note: Class times are blocked off.**

**Don't enter a room until you are sure the space is available.**

The procedure is as follows:

1. Determine the date and time you will require rehearsal space.
2. Check the board for availability.
3. Write down your full name, the class number (i.e. 118.3) and block off the time (maximum 3 hours for directors, 2 hours for actors) that you wish to be in the space.
4. If for any reason, you will not be using the space, please remove your name so that others may use it.
5. Please leave the space in a clean and tidy manner. If you put tables and chairs in the middle of the room, please remove them to a wall or appropriate storage cupboard when you are finished. Please remove all props, paper, bottles, cups, etc. The space must be left clear for the next person, group, or class who will be using the space. If you ignore this request you will lose privileges for rehearsal space.

6. If you break something, please tell your instructor, the technical director, or the administrative assistant. Accidents do happen and we are not interested in placing blame; we are interested in maintaining a safe environment (i.e. broken glass and bare feet just don't mix).

## **EMERGENCIES, ACCIDENTS AND FIRE DRILLS**

### **EMERGENCIES:**

Call 9 – 911 in the event of an emergency! (Just 911 if you are using a cell phone) As soon as you have completed the call, phone Campus Security at 966 – 5555 (this is a 24-hour number) so they can intercept emergency personnel and help them find the location more quickly.

### **ACCIDENTS:**

Occasionally, accidents happen in the John Mitchell Building. Each accident brings its own particular protocol: if the accident is serious we need to call 9-911 and follow the above procedures. For minor injuries, there are first-aid kits available throughout the department: the Shop, the Main Office, and the Faculty Lounge, the Props Room, Wardrobe and the Design Studio.

For more serious injuries, a student is not to be left unattended or left to their own devices. Please contact the Administrator in Room 183 or an instructor for information and procedures. Students who need to be examined by a doctor must be accompanied to Student Health Services, an Emergency Clinic, or Royal University Hospital. If an accident happens during an evening rehearsal and there is no one available, call Campus Security at 966 – 5555.

### **FIRE:**

In the event of a fire:

- Pull an alarm station and call 9-911 to connect to the City Fire Department. (911 if using a cell phone). Give details: building, room number, etc.
- Dial 966 – 5555 to contact Campus Security
- Meet Fire Department at nearest entrance and direct them to the fire.

## **FIRE REGULATIONS:**

Each year, the John Mitchell Building experiences fire drills which are conducted by Occupational Health and Safety in conjunction with the Fire Department and Security Services. These drills are important and should be treated as if they are “they real thing.” Your instructor is well-versed with fire procedures for this building and will guide you out. Please clear the building completely. Do not stand outside on the sidewalk if you are leaving from the front of the building – cross the roadway to the island (with the big tree), and wait for someone to let you know that it is safe to return to the building. If you are leaving the building from a rear exit, please clear as far away from the building as possible.

On the first Monday of each month, there is a “fire alarm test” in this building. This test is of very short duration. When you hear the alarm ring for more than 15 seconds, please be prepared to vacate the building.

## **DRAMA SCHOLARSHIPS:**

### **Florence Jean Murray Scholarships**

**Eligibility:** Offered to undergraduate students who are entering their third or fourth year of study in a B.A. or B.F.A. program and are majoring in Drama. Selection will be made on the basis of academic achievement and aptitude in Drama. This award cannot be held in conjunction with the Naomi Ruth Arps Scholarship. These awards are decided by committee. No application is necessary.

### **Naomi Ruth Arps Scholarship**

**Value:** \$2000 (may be renewed for two more years at \$3,500/year). **Number:** One **Eligibility:** Open to students who are entering their second year of study who are pursuing a B.F.A. or a B.A. Honours with a major in Drama. Students must have completed at least six credit units in drama in the last year and must have, at minimum, a cumulative average of 75% and an 80% average on all courses in drama. Selection will be based on academic achievement and aptitude in drama.

### **Simon Change and Phyllis Levine Foundation Scholarship**

**Value:** \$1000 **Number:** One **Eligibility:** Offered annually to an outstanding student in Fine Arts. Selection will be based on academic achievement for students majoring in Art and Art History, Drama and Music.

### **Tom and Dorothy Boyd Trust in Fine Arts**

**Value:** Varies **Number:** Varies **Eligibility:** The trust was established to support activities and initiatives designed to enhance the educational experience of graduate and/or final year undergraduate students pursuing studies in fine and performing arts. Award monies: will be equally distributed among the fine and performing arts programs including Music, Drama and



Art and Art History. The Drama Scholarship is open to students entering their first or second year of a graduate degree program in Drama. Selection will be based on academic achievement.

### **Walter Mills Scholarship in Drama**

**Value:** Varies **Number:** One **Eligibility:** Offered annually to the “most distinguished” graduating student in Drama. Selection will be made by the faculty of the Drama Department.

### **AWARDS/LOANS/OTHER SCHOLARSHIP INFORMATION**

Applications for student loans should visit:

<http://students.usask.ca/current/paying/student-loans/>

Information on scholarships can be found at:

<http://students.usask.ca/current/paying/scholarships/>

### **EXAMINATIONS**

Following are some highlights regarding examination regulations in the College of Arts and Science.

- A final examination shall not have a weight of not less than 30 percent and more than 80 percent of the final grade (some senior level drama classes are examination exempt).
- Three credit-unit course examinations will be of two to three hours duration while others are of three hours.
- No examination, quiz or major assignment is to be newly assigned during the last week of lectures, i.e. students must be made aware of all required evaluation procedures at the beginning of the course.
- It is a custom to have no major assignments due on the week following the mid-term break in February.

## **STUDENT ASSISTANT POSITIONS**

The following positions are generally advertised in the spring of the year. Student jobs are paid hourly and schedules are based on the student's program year. Positions vary from year to year, involve between 10 to 25 hours/week, and may include:

### **Box Office Assistant:**

Each night during the run of the Greystone Theatre's Mainstage productions, the Box Office Assistant will manage the box office in the evenings, collect patron information, sell tickets and reconcile the cash at the close of the box office.

### **Front – of – House Assistant:**

Each night during the run of Greystone Theatre's Mainstage productions, the Front – of – House Assistant will coordinate the opening of the house, seating of late-comers, intermission, and all audience-related eventualities with the stage manager of the play.

### **Technical Assistant:**

The Technical Assistant will provide back-up to the Technical Director on Mainstage productions, and the Administration Assistant for the department related tasks. They will also assist the Properties Instructor on Mainstage productions, and will also assist students wishing to borrow props for classes or student productions.

### **Costume Assistant:**

The Costume Assistant will provide back-up to the Costume Designer and will also assist students wishing to borrow costumes for classes or student productions.

### **Camp Instructors: Summer Camp "Making a Play"**

Each summer the Department of Drama offers up to six weeks of employment to approximately 3 to 6 students. Students are hired as camp instructors for children ages 10 to 17. These positions are generally advertised on the bulletin boards in March.

## **PLAY SELECTION AND CASTING**

### **HOW NEXT SEASON'S PLAYS ARE CHOSEN:**

An initial list of production titles to be considered for the following year's Greystone Theatre season should be drawn up by Christmas. Faculty members will submit their list of proposed plays to the Department Head, who will distribute a master list to faculty prior to Christmas holidays. Plays should then be short-listed in January, and the next year's finalized season announced in the program of the final show. (i.e. by late March/early April)

Criteria for choosing shows include:

- In combining plays to form a season, several needs must be accommodated: gender balance – providing appropriate opportunities for both men and women; the nature of the balance may need to be adjusted in a given year, depending on the gender makeup of the acting cohort available.
- Demands on the technical team: a production with a large cast, period costumes, and elaborate sets is only performable if it is complemented by smaller and simpler productions
- Cost: the Head will be responsible for setting up budgetary limit on the season
- Diversity: a season should include a mix of genres, periods, settings and traditions
- Potential to fulfill BFA acting and design, students needs (Drama 419 & Design 420/421)

### **HOW THE PLAYS ARE CAST:**

- By audition once a year: Late spring before summer recess.
- In the event roles are uncast for term 2, they will be addressed in early fall.
- These auditions may be open to all of the season's directors.
- It is compulsory for all BFA acting students to audition.
- Casting will be according to merit and suitability.
- Casting will be open to any student taking any drama course in that scholastic year; the exceptions are class projects (419) that will be cast from the students enrolled.
- If, for whatever reason, the student does not take a drama course as previously indicated at the auditions, the role she/he has been assigned will be reallocated by the director. It is the director's responsibility to check all students are enrolled in a Drama class.
- Similarly, if a student fails to honour his/her commitments to the production (i.e. chronic lateness, skipping rehearsals, etc.), his/her role will be reallocated by the director
- The cast list must be approved by the Department Head in consultation with all faculty (tenured, tenure-track, and term appointees) before posting.
- The list of names of all main stage productions to be produced the following season will be posted late March/early April (see above), so that students may read the scripts in order to prepare for the auditions.
- Considerations will be given to special individuals (such as a guest artist, faculty member, or graduate student) and to special circumstances on an ad hoc basis as scripts demand.
- In the interest of time management, any student participating in a mainstage production may not participate in other projects at the same time.

Please note: students are reminded that in order to remain registered as a BFA (Drama) candidate, students “must maintain a cumulative percentage average of 70% overall and a cumulative percentage average of 70% on all Drama courses” (per: the University of Saskatchewan Calendar). The Drama Department faculty would like all students to bear this in mind when they make decisions about how extensively they can get involved in any main stage, directing, or student generated projects.

### **REHEARSAL SCHEDULES FOR MAINSTAGE PRODUCTIONS**

- Rehearsals are to be of a four – to – six week duration with the stipulation that they be no less than four weeks nor no more than six weeks long.
- Evening rehearsals are to be restricted to four hours per night, ending no later than 11:00pm.
- Only one day of the weekend is to be used for rehearsal. This weekend rehearsal should be no longer than five hours in duration.
- Technical weekend is the exception to the above rules.
- Subject to the director, rehearsals may occur during Term 1 and 2 reading week.

## GENERAL RULES FOR LATE-NIGHT SHOWS AND OTHER EVENTS

Please follow these regulations/suggestions. They will help everyone get through the year with a minimum of stress and strain.

- **Rehearsal time:** All studio space used in rehearsal is booked on a first-come, first-served basis. Please be kind and let other people have rehearsal time as well. Directing students may book three-hour rehearsal slots. Individual actors may book two-hour rehearsal slots. If the time after your rehearsal is not booked, you may stay in the space longer. If the space is booked but remains empty for 15 minutes into the respective time slot, the space may be reclaimed/signed out by another individual or group.
- **Rehearsal time in the performance space North Studio (Henry Woolf Theatre):** A production is allowed access to the North Theatre (Henry Woolf Theatre) on the Sunday prior to the production opening. This should allow ample time for tech rehearsals, set-up, etc.
- **Performances:** All productions are allowed on preview and two performances open to public. Extra performances must be approved. Cast and crew involved in Greystone Main stage productions cannot participate in student productions that directly conflict with rehearsal and performance.
- **Equipment in the North Studio (Henry Woolf Theatre):** The lighting equipment will be set up in a general was configuration. Specials and color may be added/moved, provided the lights are *restored to their original configuration during the strike of the show*. If you are unsure how the lighting system works, please contact the technical director, Iain Rose, he will be happy to advise you. The same message applies to the sound system.
- **Room Etiquette:** remember, classes are held in this theatre: any scenery, props, etc. must not interfere with the instruction of these classes. In other words, clean up and put away your props and scenery at the end of the each rehearsal. Failure to do so may result in the loss of the privilege of using the theatre for your performance and the resultant penalty to your grade if this is a class production.
- **The strike:** At the end of the final performance, the theatre must be cleaned, the lights restored and left in the state acceptable to the technical director, who will sign a document stating he has inspected the theatre and found everything in order. Everything from your show must be put away, *immediately following the final performance*; the next or succeeding days won't do.
- **Property and costume shop hours:** The times for borrowing props and costumes are posted around the building. *These are the only times available to pick up or return borrowed items*. If you need a prop, please a message on the prop storage door for the student assistants.

## **STUDENT GENERATED PRODUCTIONS**

- Student generated productions need to be approved and signed off by the Technical Director, Iain Rose and the Production Manager, Carla Orosz.
- These are forum for one-act plays and other entertainment.
- All shows have to have the appropriate forms filled out as shown under “Student Generated Productions. These forms are available from Iain Rose.
- Strike is to immediately follow the final performance.
- If you are unsure how the lighting and/or sound system work, please contact the Technical Director, Iain Rose. He will be happy to schedule a time with you to give you adequate training and advice.
- Directors of student-generated productions will be in charge of cleaning up the North Studio (Henry Woolf Theatre) and returning sets, props, and costumes immediately after the show completes its run.
- Directors will be responsible for finding their own technical crew to be approved by the Technical Director.

## **LOANS POLICY**

- Certain equipment, props, and costumes of a delicate and expensive nature will not be loaned. Proper care must be taken with all items. Disregard for departmental property will result in the termination of borrowing privileges. Props and costume borrowing will be monitored by the student assistants under the Costume and Property instructors’ supervision.
- No props or costumes will be made available for first-year (100-level) students. Access to props and costumes will be granted to second-year (200-level) students for final projects only (with one person from each group taking personal responsibility for obtaining the costumes and props as well as for the care and return of the items.
- Borrowing privileges will be granted to third- and fourth- year students for in-class projects. Again one person per group will be responsible for fulfilling the requirements of the loan-agreement.
- Student generated production student directors will be held personally responsible for strict adherence to this policy. They will be required to fill out a form indicating personal responsibility, length of loan, etc. (copy to follow). Props and costumes will be returned clean and in good condition on the indicated return date. Damaged items will be assessed a value if they cannot be repaired; their replacement and/or repair will be the borrower’s responsibility.

- Costumes and props are not available for private parties.
- The ultimate responsibility for student conduct lies with the instructor, whose responsibility it is to create a mature and responsible attitude toward the lend policy.

**COSTUME AND PROPERTY BORROWING IS AVAILABLE AT SPECIFIC TIMES. PLEASE CHECK THE TIMES AT THE ENTRANCES OF THE COSTUME STORAGE (RM82) AND PROPERTY STORAGE (RM 89)**

**GREYSTONE THEATRE WARDROBE-USER POLICY**

- No items may be removed from the wardrobe area without being sign out.
- The required date(s) and usage must be given on the sign-out sheet. All items must be returned within three days of the date items are used.
- Items should be returned to the **costume assistant during regular open wardrobe hours**. If you need to make special arrangements for returns outside of wardrobe hours, please call 306-966-5191.
- Items must be returned in good, clean condition.
- Alterations are permitted provided that no fabric is removed from the garment in the process. Under no circumstances should hot (or any other) glue be used on the costumes.

**Costume and Properties borrowing will be monitored by the student assistant(s) during posted hours only.**

## THEATRE ETIQUETTE

The creation of theatre is a collaborative process. With courtesy, common sense (and a sense of humour), we can create a memorable production.

With that in mind, here are a few suggestions:

- Be on time please!! Actors should be warmed up and prepared at least five minutes before your call, whether it is for rehearsal or performance.
- Being late or absent for rehearsal or costume fittings is inexcusable. It is part of your job to check the callboard every day. Rehearsal schedules will be posted on the callboard for your convenience. Please do not hesitate to contact the stage manager if you are uncertain of your call time.
- Stay in the rehearsal space. If you must leave, let the stage manager or the assistant stage manager know where you are going and how long you'll be gone. Unnecessary delays will undoubtedly hurt the production.
- Notes are to be given by the Director. The assistant Director and Stage Manager may give notes in consultation with the Director. If you are not any of the aforementioned, do not make suggestions to the actors unless you've been asked. This type of behaviour can cause, at best, miscommunication and, at worst, lowered morale and/or animosity between all parties concerned – the results of which are usually evident in the performance.
- If you have an opinion, exercise tact. Suggestions are fine, but keep in mind that they Director makes the final decision. Stay within the boundaries of professional courtesy.
- The SM (Stage Manager) is your channel of communication with the Director. If you have any problems speak to the SM.
- It is your job to be fully aware of the entire show, not just your cues. This will avoid inconsistency and keep the show running at a desirable pace and energy level.
- Cue-to-cue and technical rehearsals can be stressful. These are the first time(s) the technical crew and the cast all work together, and it is vital that we remain patient, calm, and focused as we deal with the inevitable surprises and glitches which present themselves. Respect for each other's work is essential.
- In costume, do not smoke, eat food, or drink anything other than water.
- When a fellow actor is engaged in an individual physical or vocal warm-up prior to a show, don't interrupt. Respect another actor's craft.
- Similarly, loud music in the dressing room (as a pre-show energizer) can be accessed through iPods and headphones. If CD players are being used, cut the music fifteen minutes before curtain so everyone has a chance to focus in peace on the upcoming performance.
- Technical crew and cast members (whether in costume and makeup or not) should **not** make appearances or loiter in the audience lounge from the time of your half hour call onward. (You can find out if your friends attend the **after** the performance is over.) It is highly unprofessional to be seen or heard prior to curtain time. Chanting, group cheers or group warm-ups should take place at the far end of the dressing room corridor.
- Similarly, actors should refrain from "whooping it up" at the end of a show in the lobby following curtain call and/or popping up to the top of the stairs while still in costume to visit with family/friends.



## **DRAMA STUDENTS ASSOCIATIONS, DSA**

The DSA exists in order to represent the drama student body. Membership is open to all students who are taking drama classes at the University of Saskatchewan. There is no membership fee. To join the club you need only attend meetings, get involved, and lend a helping hand.

The DSA is for the benefit of the students and is a place where concerns can be discussed. A student with inquires or problems with Drama Department policies may voice them at our meetings. If you need relief from the pressures of academic life you are always welcome here.

Questions about USSU, University of Saskatchewan Students Union, events and policies can be brought to the DSA as it is affiliated with the USSU through the Board of Course Union Representatives and sends a representative to their regular meetings.

The executive representatives of the DSA make up a committee consisting of a President, Vice-President, Treasurer and Secretary. It is the executive's job to monitor funds, discuss policies and issues with professors, and plan student events.

The collective DSA is responsible for drama student events. Our traditional "Hangar Bangar" social dances and occasional pub-crawls are held to raise funds for theatre trips, workshops and the student lounge.

Any other inquires can be directed towards the DSA office, Room 204. Watch for signs in the hallways about meetings and events – we will be glad to see you!

Come out and get involved!!!

## **GREYSTONE THEATRE**

### **Ushers:**

Ushers are required for Greystone performances and a sign-up sheet is placed on the callboard outside office 189. Ushers will see the performance free in exchange for taking tickets, handing out programs, or working in the coat check on a performance evening.

For information regarding productions and dates check the department website.

<http://artsandscience.usask.ca/drama/>

**Drama majors are expected to attend all Greystone Theatre main stage productions.**

## **STUDENT ADVISING**

Student advising in the college of Arts and Science generally takes place beginning mid-March and running through to April 30.

Student advising in the Department of Drama is by appointment only. Students are required to obtain their program monitor sheets (via PAWS) **prior** to their appointment. All drama majors are **strongly encouraged** to obtain advice on their course selections for the fall term.

## **ATTENDANCE REQUIREMENTS**

In the Department of Drama, **regular and punctual attendance** at all classes, and associated labs, practicums, seminars and performance/production projects **is seen as an essential component of successful participation in and completion of all of its courses for the following reasons:**

1. **All drama classes are, in varying degrees, developmental in approach and experiential in nature.** That is, if classes are missed, there is no way that you can make up certain elements of the work by independent study or by reviewing someone else's lecture notes. If this is true of the academic courses in the department, which usually involve a grade for regular class participation in seminar, project and discussion work, it is even more true of the production- and performance-oriented courses, where the practical in-class application of the craft through hands on experience and experimentation is essential to way to that students master material and are guided to more complex problems and solutions at the each stage of development.
2. **All drama courses demand a significant degree of collaborative and interactive work.** This means that chronic lateness and absenteeism compromise not only your own individual learning and growth, but that of your other classmates, and of the entire ensemble. Again, if this is true of all classes in the department, it is even more critically the case in production- and performance-oriented courses which are by their very nature, highly collaborative and interactive in their methodology.

3. **The physical, hands-on nature of the classes in the performance and production areas may involve special and unique safety considerations.** This means that chronic lateness and absenteeism, may, in some instances, not only impede your ability to learn how to use equipment (including your voice and body) properly, but potentially compromise your own safety, and that of your classmates and instructor.

**For all these reasons, the department has exacting attendance requirements as part of the participation grade in all its courses. At the very least, chronic absenteeism (more than three missed classes in a term), habitual lateness (three incidents of lateness may be seen as the equivalent of one unexcused absence); failure to attend sessions designated as mandatory, or incidents of lateness and absenteeism without prior notice, may result in a substantial lowering of a student's participation grade in any given course; at its most serious, especially in the production- and performance-oriented courses in the department, excessive lateness and absenteeism, even for sympathetic reasons, may be grounds for a student being assessed as having completed too little of the course and its fundamental professional/safety requirements to receive a passing grade.** In light of this, students, especially those enrolled in the design, technical, movement, voice, and acting courses, should note:

- **All instances of absenteeism or lateness require due notice.** If you are unavoidably late or absent for a class, end up registering late, or need to leave early **for any reason**, please give your instructor, and, where relevant, your classmates notice as soon as possible, and discuss what you can do to minimize the impact of that absence on others. Also please note **that there are no unexcused absences from rehearsals and technical crew calls**. If you must be absent for legitimate reasons, you should inform your stage manager at least 48 hours in advance, when at all possible.
- **Students are ordinarily permitted up to three excused absences in a course.** An excused absence involves more than simply telling your instructor that you will be absent. The university recognizes an illness or injury requiring hospital treatment or a death in the immediate family as legitimate grounds for a student to be absent from a class. At the department level, other valid grounds for an excused absence, to be made at the discretion of the instructor, may include attendance at a workshop, field trip or event directly relevant to a student's training or education; or the need to deal with a health/medical issue or personal/family emergency requiring immediate attention. However, barring exceptional circumstances, students will ordinarily not be allowed more than **three excused absences** in any course in a term.
- **Students facing special challenges or who have been approved for various kinds of AES accommodation (ie: to be absent on occasion; or to have additional time and supports to complete exams, projects, and other assignments) have a responsibility to approach the instructor as early as possible to discuss how their needs can be best accommodated without compromising the integrity of the class and its safety and professional requirements.** Given the particular demands of the discipline, accommodation to be "absent on occasion" cannot be viewed as a blanket excuse to miss

an indefinite number of classes, with or without notice, over the term. Requests for extra time and support, especially on collaborative and time-sensitive projects, need to be submitted well advance of the deadline (at least one week), or the instructor may not be able to accommodate them given the nature of the work. (Rescheduling a production because you haven't finished building the set or completing the research/production poster; or asking for a week's extension to finish memorizing your lines when the show opens tomorrow are not options.)

- **Even with accommodation for special circumstances, a point will come when a student may be assessed as having missed too many mandatory labs and classes to adequately understand or satisfactorily accomplish the work of the course.** Regardless of the reasons for the absenteeism, by the time a student has missed 25% of a course with all the lab, seminar, and practical work involved, he/she is in imminent danger of not completing enough of the essential work of the course to pass it. While an instructor may do you the courtesy of warning you if you are getting close to the limit, students are ultimately responsible for keeping track of their own absences. A passing grade in a course is really an official accreditation that you have achieved a required level of competence or professional development in a particular area of knowledge. If you miss too much, even for very legitimate reasons such as an extended illness or family problems, you may not be able to gain the level of competence required to grant you the accreditation of a passing grade. *And so, if you miss more than one-quarter of the classes in a course (ordinarily 3 or more in a once-a-week class; 6 or more in a twice a week class, or 9 or more in a thrice-a-week class ) in any term for any reason whatsoever, you will be asked to withdraw from the class, if possible, or your teacher will have to assign you a failing grade of 49%.*

## **WRITTEN STUDENT EVALUATIONS**

It is necessary for the Department of Drama to evaluate the standards of instruction in drama courses. Written student evaluations are useful when instructors are due to be considered for reappointment, tenure, or promotion. It is no compulsory to offer such appraisals, but we hope you will do so. However brief, our remarks will be useful. As it is of a more personal and anecdotal nature and university regulations require that it be signed. Be assured that you are required to make these additional comments but, if you choose to provide a signed evaluation, it will be held in the strictest confidence. You instructor will receive a general summary of your remarks but he or she will not see the individual assessments or learn who has specifically made them, and all of your comments will be secured in a confidential file.

Your comments on this sheet, however, may be read by other faculty members of this department sitting on renewal, tenure or promotion committees. In order to maintain your confidentiality and the value of you remarks, you are requested not to comment upon other instructors or their courses. You will be given an opportunity to comment confidentially on those instructors and courses in a separate set of evaluations.

Finally, comparisons with instructors in other sections or courses whose section or course you have not taken this year is considered hearsay evidence and will invalidate all of your comments.