

Department of Drama

Student Handbook

2017

TABLE OF CONTENTS

Mission Statement	3
Office/Building Hours	3
General Information	4-6
Fees, Photocopying, Bulletin Boards, Student Lounge, Lockers, Showers, Caretakers, Theft, Archives Greystone Theatre/Room Booking	
Emergencies/Accidents/Fire Drills	7-8
Scholarships/Awards/Loans	8-9
Examinations	9
Student Assistant Positions	10
Play Selection and Season Planning	11-12
Rehearsal Schedules (Mainstage)	12
General Rules – Late Night/Other Productions	13
Student-Generated Productions and Noon Shows	14
Loans Policy	14-15
Theatre Etiquette	16-17
Drama Student Association	17
Greystone Theatre	18
Student Advising	18
Attendance Policy	18-19
Student Evaluation of Instruction	19
Grading (Percentage System)	19-20

THE DEPARTMENT OF DRAMA

“The Department of Drama at the University of Saskatchewan is deeply committed to the cultivation of imaginative, academically literate practitioners and scholars of theatre. The Department provides a home within the collegium for the production of dramatic works in a broad range of genres. Playwrights as diverse as Shakespeare and Judith Thompson serve as focal points in experientially based student-centered activities that, in equal parts, are theatrically and intellectually challenging. Three programmatic strands—acting, design, and theatre history—meet up in our Greystone Mainstage, our studio productions, and in diverse original student performances.”

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 – future leaders whose creative visions are driven forward by acute analytical and technical skills gained through their theatrical training;
- nurture humane self-actualization grounded in the integration of body, mind and spirit;
- explore theatre as a multi-disciplinary art form that challenges personal and societal perspectives in provocative and innovative ways;
- continue our leadership role in promoting a vibrant and sustainable theatrical community on the local, the provincial, and the national landscapes;
- promote a mutually advantageous relationship between department faculty, students and the professional community;
- produce graduates with a strong sense of leadership, mentorship, and stewardship, who will use drama and theatre to foster educational, artistic, and community research, development and growth;
- serve the people of Saskatchewan by developing respect for theatre as an art form and by developing cultural awareness;
- fulfill the mandate of the University to function locally, nationally, and internationally as an instrument to disseminate new ideas so as to encourage tolerance and respect for cultural diversity, especially through celebrating and promoting Indigenous cultures and experiences; and
- broaden the public’s perspectives on the world.

DEPARTMENT OF DRAMA OFFICE HOURS

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

General Office Telephone: 306 966-2323

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 materials 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.** When the date occurs on a Saturday or Sunday, the deadline automatically becomes 4:30p.m. the previous Friday. This fee, which includes the cost of photocopying or processing essential course materials for the whole class, 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 – though 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 cents per page. This is a set fee – if you bring your own paper the charge is still 10 cents per page. Students can realize a substantial saving by purchasing copy cards for their personal copy needs. Cards can be purchased at all Library Circulation Desks or the Information Centre in Place Riel.

BULLETIN BOARDS

There are bulletin boards throughout the main hallway of the John Mitchell Building, as well outside Rooms 161, 182, 186 and 282. Please check these on a regular basis for information regarding class schedules, 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. Remember to check them on a regular basis as you head to or from your Drama class.**

STUDENT LOUNGE

There is a student lounge, 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 Terms 1 and 2 combined. 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 exclusively for the use of the students, staff and faculty.

CARETAKER

The John Mitchell Building has one full-time caretaker on staff Monday through Friday from 3:00p.m. – 11:00p.m. The custodians 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 pre-booked 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

The storage closet in Room 186 (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. **All materials should be returned by the end of the term in which they have been borrowed (that is the end of the spring, summer, fall or winter terms.)**

BUILDING USAGE/ROOM BOOKING

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

There is space throughout the building for use – including the Student Lounge, the lobby of the North Studio (161), and any of the elevator alcoves.

In addition, 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, 292, and the North Studio (Room 161) are available to be booked in **three-hour time slots for student initiated projects or two-hour time slots for individual acting students** at any time that the building is open and not in use for classes. If the space is booked but remains empty 15 minutes into the respective time slot, the space may be reclaimed/signed out by another individual or group. Classes and Greystone take priority in these spaces at all times and, occasionally, under special circumstances, your reserved space may be needed for mainstage rehearsal. This does not happen often and, in the event, you will be advised by the instructor of the class or the stage manager of the 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 student initiated projects, 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 condition. If you put tables and chairs in the middle of the room, please replace them against 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 your rehearsal space privileges.

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).

7. No food or drink, other than water is allowed in the classrooms. If you spill any water please be sure to clean it up immediately.

8. No street shoes are to be worn in any of the studios.

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 you 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 personnel 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 the 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 the John Mitchell 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

Value: \$1000 Number: One or more scholarships can be awarded annually based on sufficient funds. **Eligibility:** Offered to undergraduate students who are entering their third or fourth year of study in a BA or BFA 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 BFA or a BA 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 in all courses in drama. Selection will be based on academic achievement and aptitude in drama.

Simon Chang 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:

<https://students.usask.ca/money/loans.php>

Information on scholarships can be found at:

<http://explore.usask.ca/moneymatters/awards/>

EXAMINATIONS

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

- A final examination shall have a weight of not less than 30 percent and not more than 80 percent of the final grade (some senior level drama classes are examination-exempt).
- Three credit-unit course final examinations will be of two to three hours' duration.
- 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 customary to have no major assignments due on the week following the mid-term break in November and 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 to the Office Administrator for the department-related tasks, which could include hanging posters around campus and in the community. They will also assist the Properties Instructor on mainstage productions, and 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 a combination of:

- gender balance: providing appropriate opportunities for both men and women currently enrolled in the Drama Department (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;
- demands on the actors: the necessity for gaining competency in specific skills (e.g. dialects, playing an instrument, singing, dancing, etc.) needs to be judiciously monitored;
- 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 to accommodate the range and diversity of theatre taught in both the academic and professional areas within the department and university; to enhance the learning of students in academic streams both within and outside of the department; and broaden the cultural education of audiences;
- potential to fulfill the needs of all the department's programs, but most essentially those of BFA acting and design students (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, the positions will be filled 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 s/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 mainstage 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.
- Consideration 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 self-generated student projects at the same time.

Please note: Students are reminded that in order to remain registered as a BFA (Drama) candidate, in either the Design or Acting area, 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). This is also true of drama students who decide to pursue an Honours or Double Honours BA. 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 mainstage, directing, or student generated projects.

REHEARSAL SCHEDULES FOR MAINSTAGE PRODUCTIONS

- Rehearsals are generally four-to-six-weeks in length; however some rehearsals may be extended beyond six weeks due to the scale of the production.
- 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 rule. An average technical weekend could require the actors, designers and crew to be in the theatre from 9:00a.m. to midnight Saturday and Sunday.
- Subject to the starting date of the academic year and when the Reading Weeks fall within the calendar year, rehearsals may have to occur during the Reading week recess.

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-serve basis. Please be kind and let other people have rehearsal time as well. Self-generated student projects 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 Studio (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 a preview and two performances open to the public. Extra performances must be approved by the faculty. Cast and crew involved in Greystone mainstage productions cannot participate in student productions that directly conflict with Greystone rehearsals and/or performances.
- **Equipment in the North Studio (Henry Woolf Theatre):** The lighting equipment will be set up in a general 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 principle applies to the sound system.
- **Room Etiquette:** Remember, classes are held in the North Studio (Henry Woolf Theatre). Any production-related 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 rehearsal and/or performance privileges as well as 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 the space left in a 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 day(s) 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 leave 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. The students are also required to seek out a faculty member, who will serve as an advisor on the show.
- The forum is 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(s) 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, who must 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. The student assistants under the Costume and Property instructors’ supervision will monitor props and costume borrowing.
- 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 lending policy.

**COSTUME-AND PROPERTY-BORROWING IS AVAILABLE AT
SPECIFIC TIMES. PLEASE CHECK THE TIMES AT THE
ENTRANCES OF THE COSTUME STORAGE (RM 82) AND
PROPERTY STORAGE (RM 89).**

GREYSTONE THEATRE WARDROBE-USER POLICY

- No items may be removed from the wardrobe area without being signed 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.

The student assistant(s) will monitor costume and properties borrowing during posted hours only.

THEATRE ETIQUETTE

The creation of theatre is a collaborative process. We promote an environment that is free from all forms of harassment, verbal or physical abuse, and discrimination. With courtesy, common sense (and a sense of humour), we can create memorable productions.

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. Stage Managers will be required to be in the space 30 minutes prior to rehearsal and 1½ hours prior to the show.
- Being late or absent for rehearsals 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.
- Rehearsal notes are to be given by the Director. The Assistant Director and Stage Manager may give notes, with the permission of and in consultation with the Director. The Stage Manager may facilitate additional notes during the duration of the production's run upon the advise of 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 performance.
- If you have an opinion, exercise tact. Suggestions are fine, but keep in mind that the Director makes the final decision. Stay within the boundaries of professional courtesy.
- The SM (Stage Manger) 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. Often, these are the first time(s) the technical crew and the cast all work together, and it is vital that everyone remains 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 on the upcoming performance in peace.
- 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 attended the show **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.
- There is zero tolerance for any substance abuse. Showing up high, drunk or hungover for any rehearsal, performance or class will not be tolerated.
- This is a scent-free building. Please abide by this rule.

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 enquiries or problems with Drama Department policies may voice them at the DSA meetings. If you need relief from the pressures of academic life, you are always welcome here.

Questions about the USSU (University of Saskatchewan Students’ Union) events and policies can be brought to the DSA as it is affiliated with the USSU. A member of the DSA Board sends a representative to the USSU’s 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 representatives’ 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 drama student lounge.

Any other enquiries 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, usually one to two weeks prior to the opening of the production. Ushers earn the right to see the performance for 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 mainstage 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. All drama majors are **strongly encouraged** to obtain advice on their course selections for the fall term. If students are concerned about any Drama Department-related aspect of their progress toward their degree, they should not hesitate to approach a faculty member – at any time of the year – to see about arranging a mutually convenient time to discuss these issues.

ATTENDANCE REQUIREMENTS

All of the courses in the Department 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. Looking at someone else's lecture notes or reading the appropriate texts will not cover the gap in a course that is based on direct experience of the practice of a craft and an art form. The lessons are carefully laid out so as to lead to more complex problems and solutions at the next stage of development. 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 performance-oriented courses, which place a much higher emphasis on the practical application of the craft through hands on experience and experimentation. Thus, there is a more formal and exacting attendance requirement in all acting, directing, technical theatre and design courses. In these latter courses:

- You will be permitted **three unexcused absences per term**. Any further absences, without permission of the instructor, (this is more than just telling your instructor that you will be absent) or proper documentation from your doctor, etc. will result in a **5% reduction of your total grade per each unexcused absence. Therefore, if you miss 5 classes you will lose (2 additional absences x 5% per additional absence =) 10% off your final grade.**
- Even with excused absences, there does come a point at which you have missed so much

work that you are unable to adequately understand or satisfactorily accomplish the work of the course. Passing grades in a course is really an official accreditation that you have achieved a required level of competence 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 will not be able to gain the level of competence required to pass. As a department we are sympathetic and try to accommodate those students who must miss classes despite their own best intentions, but there does come a point at which we are unable to say that this student has done enough developmental work to be accredited by a passing grade. And so, *if you miss more than one-third of the classes in a 3 cu course in any term or one-third of the classes in a 6 cu course throughout the year, for any reason whatsoever, you will be asked to withdraw from the class, if possible, or your teacher will have to give you a failing grade.*

- There are **no** unexcused absences from rehearsals and technical crew calls. If you are called you must be there or you will detrimentally affect not only your own but everyone else's creative work. If you must be absent for legitimate reasons, you should inform your stage manager at least 48 hours in advance, when possible.
- For all classes in the department, including academic and performance classes, **habitual lateness will not be tolerated**. If a student is habitually late in a particular class, s/he will be invited to discuss the problem with the department head. If the problem is not rectified, the student will be asked to withdraw from the class.

WRITTEN STUDENT EVALUATIONS

It is necessary for the Department of Drama to evaluate the standards of instruction in drama courses. Most of the evaluation questions are general in nature and the answers are assigned numerical values. Additional written student commentary is useful, however, when instructors are due to be considered for reappointment, tenure, or promotion. It is not compulsory to offer such additional written appraisals, but we hope you will do so. However brief, your remarks will be useful. As these evaluations can be of a more personal and anecdotal nature, university regulations require that they be signed. Be assured that you are not required to make these additional comments but, if you choose to provide a signed evaluation, it will be held in the strictest confidence. Your instructor will receive a typed general summary of your remarks but s/he will not see the individual assessments or learn who has made them, and all of your comments will be secured in a confidential file.

Your written comments, 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 your remarks, you are requested not to comment upon other instructors or their courses. It is particularly critical to avoid comparisons with instructors in other sections or courses whose section or course you have not actually taken. This is considered hearsay evidence and will instantly invalidate your comments. You will be given an opportunity to comment confidentially on those other instructors and courses in a separate set of evaluations.

GRADING PERCENTAGE SYSTEM

Though the specific criteria for or means of realizing excellence in acting, design, and theatre history may differ with the discipline, the information provided below should be interpreted as general markers for “excellent performance” across all areas of study and training within the department.

Percentage Literal Descriptor:

90 – 100 - Exceptional - A superior performance with consistent strong evidence of:

- a comprehensive, incisive grasp of the subject matter
- an ability to make insightful critical evaluation of the material given
- an exceptional capacity of original, creative and/or logical thinking
- an exceptional ability to organize, to analyze, to synthesize, to integrate ideas, and to express thought fluently

80 – 89 - Excellent - An excellent performance with strong evidence of:

- a comprehensive grasp of the subject matter
- an ability to make sound critical evaluation of the material given
- a very good capacity for original, creative, and/or logical thinking
- an excellent ability to organize, to analyze, to synthesize, to integrate ideas, and to express thoughts fluently

70 – 79 - Good - A good performance with evidence of:

- a substantial knowledge of the subject matter
- a good understanding of the relevant issues
- a good familiarity with the relevant literature and techniques
- some capacity for original, creative and/or logical thinking
- a good ability to organize, to analyze and to examine the subject material in a critical and constructive manner.

60 – 69 - Satisfactory - A generally satisfactory and intellectually adequate performance with evidence of:

- an acceptable basic grasp of the subject material
- a general familiarity with the relevant issues
- a general familiarity with the relevant literature and techniques
- an ability to develop solutions to moderately difficult problems related to the subject material
- a moderate ability to examine the material in a critical and analytical manner.

50 – 59 - Minimal Pass - A barely acceptable performance with evidence of:

- a familiarity with the subject material
- some evidence that analytical skills have been developed
- some familiarity with the relevant literature and techniques
- attempts to solve moderately difficult problems related to the subject material and to examine the material in a critical and analytical manner are only partially successful.

50 – Failure - An unacceptable performance.

The Department of Drama wishes you a wonderful experience in the department!

Please contact us directly if you require any assistance:

Pamela Haig Bartley – Professor specializing in Acting and Voice

Dwayne Brenna – Professor specializing in Acting and Theatre History

Moirra Day – Professor specializing in Theatre History and Aesthetics

Carol Greyeyes – Assistant Professor specializing in Acting and Indigenous Theatre Training

Julia Jamison – Associate Professor specializing in Acting and Voice

Natasha Martina Koechl – Associate Professor specializing in Movement and Acting

Carla Orosz – Assistant Professor specializing in Technical Theatre