

The University of Alberta Drama Department

B.F.A.
in
ACTING
HANDBOOK
2018 2019

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INTRODUCTION

Welcome to the BFA Acting Program in the Department of Drama at the University of Alberta. The purpose of the following material is to acquaint you with some information, policies, and procedures of the Acting Division and the Department of Drama, and to supplement information contained in the University of Alberta Calendar. Although you will be part of a comparatively large drama department, enrollment in the Acting program is purposely limited to a small number of students so that faculty-student contact can be maximized and each student can receive individual attention. During your three year residence in the program you are encouraged to take full advantage of consultation with supervisors, instructors, advisors, and the Department Chair.

GENERAL INFORMATION

Department Facilities

The Department of Drama facilities are currently housed in two University buildings: the Fine Arts Building (FAB) and the Timms Centre for the Arts (TCA).

Fine Arts Building (FAB)

- General Office for the Department of Drama, 3-146 **NB Hours: the office is closed between 12:00 & 2:00 pm**
- Faculty offices, Design graduate offices, Acting studios, and Movement studio are located on the third floor
- Rehearsal spaces are located on the second and third floors; classrooms/acting studios are on the second and third floors
- Performance facilities in the Fine Arts Building include:
 - 3-121, 3-125 Flexible Studio Classrooms
 - 3-117 The Movement Studio
 - Corner Stage: A 200-seat corner stage theatre
 - The Bleviss Laboratory Theatre: An open space equipped for various stage and audience configurations and multi-media productions

3-121, 3-125, the Movement Studio, Corner Stage, and the Bleviss Lab are used for student productions, as well as BA and BFA classes and productions, and MFA Directing productions.

The Timms Centre for the Arts, which opened in March 1995, is the home of Studio Theatre. The Timms Centre includes a 289-seat proscenium stage theatre with state-of-the-art technical equipment and a full professional production staff. Other spaces located in the Timms Centre include:

- Rehearsal Hall
- Second Playing Space: A flexible performance space
- Many 'found' performances spaces
- Green Room
- Costume and technical production classrooms, shops (scenery, properties, lighting, and storage)
- Make-up classrooms
- Stage Management office
- Seminar room
- MA and MFA graduate student offices
- Lobby
- Underground parking

The Departmental Season

In 1949, a group of university enthusiasts founded Studio Theatre providing regular seasons of plays. With the advent of the BFA Acting program in 1968, Studio Theatre has provided a professional showcase for the Department's graduating acting, directing and design students. Each season includes four shows presented by the third-year BFA acting students, and two thesis shows by MFA Directing, and MFA Design candidates. The first show in the fall combines the MFA and BFAs so that brings the number of productions in the Studio season to five. With the addition of the Timms Centre of the Arts facility, Studio Theatre productions have acquired a prestigious reputation in the Edmonton Theatre community and consequently, Studio Theatre consistently draws an enthusiastic and supportive audience.

In addition to the Department's Studio Theatre season, there are approximately twenty in-house productions each year. These in-house productions are part of the BA, BA Honors, BFA Acting, BFA Technical Theatre, BFA and MFA Design, and MFA Directing programs. Many of these productions offer opportunity for extracurricular participation from students in other programs.

GENERAL UNIVERSITY INFORMATION

Holidays – 2016/2017

University buildings will be closed for the following:

September 3	Labour Day
October 8	Thanksgiving Day
November 11	Remembrance Day
November 12 - 18	Fall term class break (pay attention to the demands of your year in terms of the requirements of these dates.)
December 25- January 2	Christmas break (Studio 3 rehearsals will begin Jan. 3)
February 18	Family Day
February 18-24	Reading Week
April 19	Good Friday (After end of winter term)
April 22	Easter Monday (After end of winter term)

2018/2019 Important Dates

Fall:	Classes Begin	September 4 (BFA orientation day)
	Add/Drop Deadline	September 17
	Fee refund (50%)	October 4
	Withdrawal (no refund)	November 30
	Classes End	December 7
Winter:	Classes Begin	January 7
	Add/Drop Deadline	January 18
	Last day for Undergraduate students to apply for permission to graduate at Spring Convocation.	February 1
	Fee refund (50%)	February 6
	Withdrawal (no refund)	April 3
	Classes End	April 10

Exam Weeks - See current University Calendar for dates

Key Telephone Numbers

University Switchboard		492-3111	
Campus Security		492-5555	
Department Main Office		492-2271	drama@ualberta.ca
Department Fax		492-9156	
Studio Box Office		492-2495	
Melanie Dreyer-Lude	Department Chair	492-2274	dreyerlu@ualberta.ca
Julie Brown	Assistant Chair	492-1082	julie.brown@ualberta.ca
Elizabeth Ludwig	Grad Advisor/Exec Assistant	492-2274	
Connie Golden	Undergrad Coordinator	492-8710	connie.golden@ualberta.ca
Helen Baggaley	Office Coordinator	492-2271	baggaley@ualberta.ca
David Prestley	Events Coordinator	492-2273	david.prestley@ualberta.ca
Jonathan Durynek	Events/Production Assistant	492-6337	jonathan.durynek@ualberta.ca
Gerry van Hezewyk	Production Mgr.	492-1088	gerry.vanhezewyk@ualberta.ca
Larry Clark	Tech Director/Timms	492-2486	larry.clark@ualberta.ca
Don Mackenzie	FAB Technical Director	248-1261	don.mackenzie@ualberta.ca

Undergraduate Division Coordinators:

Jan Selman	BFA Acting	492-8799	jan.selman@ualberta.ca
Guido Tondino	BFA Design	492-8725	gtondino@ualberta.ca
John Raymond	BFA Tech	492-8719	john.raymond@ualberta.ca
Jane Heather	BA	492-8721	jheather@ualberta.ca
Stefano Muneroni	BA Honours	492-8734	stefano.muneroni@ualberta.ca

Graduate Division Coordinators:

Piet Defraeye	MA	447-2413	defraeye@ualberta.ca
Guido Tondino	MFA Design	492- 8727	gtondino@ualberta.ca
Beau Coleman	MFA Directing	492-8721	beau.coleman@ualberta.ca
Lin Snelling	MFA Theatre Practice	492- 1094	snelling@ualberta.ca

BFA ACTING PROGRAM

Goals and objectives

The University of Alberta BFA Acting program provides a creative and educational climate in which an ensemble of actors learn, and begin to practice the discipline of acting -- dedicated to an understanding and furtherance of dramatic art and its role in society. It is designed to prepare the student for a career in professional theatre, film, television and radio.

The Graduates

Successful graduates will be highly skilled. They will recognize that acting is not a narrow discipline, but incorporates a wide variety of complementary and supplementary skills including dance, singing, clown, etc. They will be disciplined, passionate, flexible, committed, and creative.

They will know how to research a play and role, how to work independently and collaboratively, how to audition, and how to "bank life experience" and integrate it into their work. They will have good technique (vocal and physical), script reading ability (cold and prepared), and a strong "stage sense".

They will be responsive to impulses from without and within: physical, emotional, creative, and intellectual. They will be respectful of the character, the audience, the theatre tradition, and its place among all the arts, and of the processes required to create fine theatre.

They will have a variety of survival skills including the ability and desire to: “keep the faith” when actual experience doesn’t measure up to ideals and expectation; adapt and cope creatively with professional realities in the theatre and related performance industries.

They will be world-wise, culturally literate, self-confident yet humble, vulnerable but able to move forward in the face of criticism and adversity. They will have a sense of responsibility for their own talent and for driving toward the art of the theatre and the craft of acting.

The Program

The BFA Acting program is designed to serve the individual, the ensemble, and the art. Its aim is to educate, inspire, and train the students.

The faculty, through the program, endeavor to encourage and engender the following in their students: discipline, passion, faith, trust, curiosity, aspiration to excellence, a love of language, fascination for the art of the theatre, a high level of motivation, and a desire to confront society through their art.

The program encourages the development of creativity, imagination, concentration, intuition, knowledge of the acting process, and responsibility for the theatre that the students are making.

Throughout the residency students are encouraged to view theatre not only as specialists (actors) but also as those who participate in a communal experience which involves writing, production in all its contexts, participation in play selection, and the governance of the Department. Individual students are given a voice, a share in the ownership of the workings and performances of the Department together with the responsibility that goes along with it. Opportunities are provided for the student actor to explore his or her creative self in a context that encourages risk, acting vulnerability, and idealistic passionate commitment to the art of theatre.

Instruction and performance projects require knowledge of theatre history together with reading and research skills designed to serve not only specific exercises, but to set the work at hand into the context of theatre as an art which has significance to society and to individual audience members at various levels: Personal, local, provincial, national, and global. To this end, a dynamic relationship with the vital theatre community in Edmonton is essential, as is an awareness of the history and relevance of the Department of Drama and its alumni at local and national levels.

The Ensemble

The concept of the ensemble involves the particular attitude of the actor towards the work and fellow actors. Working in an ensemble necessitates great awareness, concentration, and focus during rehearsal and performance, not only on the specific aspects of one’s role but also on the constantly changing and evolving relationship with the other characters/performers. As a result, there must be mutual trust and respect developed among the performers with regard to their work, for each is sensitive and dependent on the others throughout the process. This does not mean that the actors must necessarily like one another personally or develop social relationships; an ensemble involves an artistic relationship in which the personality of the fellow performer is important only as it is reflected in the development of the character and the shaping of the scene. Within the work, actors can challenge each other and provide vigorous stimulation for the whole group, but not in terms of personal ego or jealousy; argument can and should take place, but quarrels are destructive to the ensemble. **Professional etiquette and good manners are thus inseparable from the focus of the work.**

This artistic and professional attitude is reflected in the rehearsal process in the actor’s discipline and use of every moment of the rehearsal process. The discipline is seen in the intensive involvement in focusing on the relevant needs of the scenic work for that day, both when acting and when at the side of the rehearsal space.

The active use of the time can be seen in actors permitted to leave the rehearsal space to practice with each other on their own.

It should be evident that in an ensemble, the actor's attitude also involves the relationship to the other contributors to the production, such as the director, stage manager, coaches, designers, choreographer, musical director, and production staff. An ensemble involves the tight-knit cooperation of all its members to achieve its results; there is no room for a "we/they" attitude, either for the actors or anyone else.

The first year serves as basic training in acting, dance and movement, voice, speech, and singing. Individual and group exercises and improvisations form the basis for analysis of text, scene study, and character development. Dramatic material that is explored is from a selection of modern and contemporary realism. Students present scenes and one play as an exercise before an invited audience at the end of the year. The focus of the first year of residence includes the following areas of concentration:

First Term:

- Preliminary understanding of self in expression
- Initial understanding of and contribution to an ensemble
- Neutral Mask
- Understanding a text in terms of action, through playing of an objective, creative character construction and development, and use of personal instinct and intuition

Second Term:

- The actor's responsibility in the rehearsal process in realistic-based text
- Acquisition of research techniques in preparation of a role
- Application of action/objective
- Independently prepare, make offers, and explore in a rehearsal/performance context
- Presentation of a full-length play as a public acting exercise

The second year focuses on extension and "period styles" in the course work in acting, singing, dance and movement, voice and speech, and characterization. This work includes Shakespeare and plays selected from Greek, Restoration, 18th Century, Modern, etc., and includes, a clown unit and two productions in the Corner Stage Theatre. The aim of the second year includes the following:

First Term:

- Ability to build and portray character and extend range of expression
- Initial skill in the understanding and ability to work with formal/heightened language and movement
- Ensemble development.

Second Term:

- Ability to understand, explore, and portray character and movement within a period context
- Ability to understand and use heightened language
- Ensemble development

During the third and final year, the focus is on performance and the ensemble participates in the Studio Theatre season as the resident company. In addition to the Studio Theatre productions, there are studio classes in dance and movement, voice and speech, dialects and singing, professional workshops in film, television, and broadcast voice. The aim of the third year includes the following:

- Consolidation of skills to prepare independently at a professional level for each stage of rehearsal and performance.

- The ability to prepare, rehearse, and perform over an extended run at a professional level in full production conditions.
- Understanding and practice of appropriate department and protocol in relation to all technical and production aspects of professional theatre.
- Acquisition of beginning skills in film and broadcast acting techniques.
- Ability to contribute fully to a total ensemble.

Residence Requirement

Students must normally complete the BFA Acting degree program as full-time students at the University of Alberta.

Academic Performance

To qualify for the Bachelor of Arts in Acting, students must have successfully completed the curriculum, have met all promotion, continuation, final year, and residence requirements, and receive the recommendation of the Department.

Punctuality and Attendance

1. Punctuality and attendance are the fundamental ethics of professional theatre. Failure to adhere most often results in dismissal.
2. Punctuality and attendance are the responsibility of each individual.
3. Before the first class or before any other given class or rehearsal, the individual's responsibility is to inform through the Department office (492-2271), the instructors, and the director of any given project, that an absence will occur. It is the individual's responsibility to ensure that each instructor of the day is informed. **This does not, however, constitute an excused absence.**
4. Excused absences are normally only concerned with health or extenuating circumstances and will be granted after consultation with your advisor and the Acting Coordinator. The reason for the absence is to be stated at the time of reporting the absence. If no reason is provided immediately, the absence is automatically "unexcused". Appointments with dentists, physicians, photographers, bankers, auditions, etc., should be scheduled outside of class or rehearsal time.
5. In extraordinary circumstances, excused absence may be negotiated in advance with a given instructor or director.

6. REHEARSAL

- a) Unexcused absence from the first rehearsal of an Acting project may result in removal from the show and a recasting of the role. This includes unexcused lateness in returning to class at the beginning of any term or after Reading Week.
- b) Unexcused absence(s) from the rehearsal of a project will lead to a lowering of the grade and possible failure, and/or recasting of the role.

7. DAILY CLASSES

- a) Any unexcused absences and lateness in classes will lead to a lowering of the grade. **If you are more than 10 minutes late, you will be able to attend the class but it will be recorded as an absence.** **TEXTING** your colleagues is not an acceptable way to report an absence. You must call the office and your instructors' University phones (on the Course Outlines) and leave a message in

good time. **Three unexcused absences in any given course will result in an interview with the Advisor and may be considered grounds for failure of that course.**

- b) Weekly monitoring of attendance is the responsibility of the Advisors and the Acting Committee.
- c) Final confirmation of “excused” or “unexcused” absences is the responsibility of the Advisor and Coordinator, in consultation with given instructors/directors.

Policy Regarding Student Activity Outside of Required Course Work and Requests for Absence.

Student Employment

The policy of the B.F.A. Acting Division is that students are advised not to take on activities outside their regular course work. In the case of financial need, where the student needs to work in order to be able to continue in the program, the work should not unduly interfere with the student’s progress in the program and must not take place during such times as the student is in class or in production.

Creative Projects

Classes and rehearsals must take priority when contemplating work outside the department and permission for absences will only be given for extraordinary opportunities. If a student wishes to take on an outside creative project or to attend auditions, commercial shoots, etc., they must first check with the appropriate instructors to determine that the projected absence/work will not interfere with the student’s development or have a detrimental effect on the work of other members of the class.

A student who has checked with their instructors and who wishes to apply to the Acting Division for permission to be absent must apply in writing, specifying all details and including permission from instructors, to the Coordinator of the Acting Program in sufficient time for the application to be reviewed by the Acting Committee.

Counseling of Students

The level of counseling is as follows:

- Instructor
- Advisor
- Acting Coordinator
- Department Chair

Class Representatives

Each of the three years elects a Representative who represents his/her classmates on the Acting Committee. Duties and responsibilities include:

- To act as liaison between the class and various administrative or instructional persons; i.e. regarding scheduling difficulties, exam conflicts, overlapping assignments, etc.
- To see that completed Teacher Evaluation Questionnaires are submitted to the office.
- To call meetings of the class to organize funding for the audition tour, to review the day-to-day operation of the class and to discuss proposals for the upcoming year. It is suggested that a bi-weekly meeting might be called.
- To report at Christmas and Spring meetings of the Acting Committee on:
 - ◇ the success, strengths, weaknesses, and problems that have occurred within the instructional time frame
 - ◇ proposals for the following term or year
- Two of the three Representatives, to be selected among themselves. One is to act as Student Representative from Acting on Drama Council (4th year) and one (3rd year) is to act as an alternate.

- Experienced representatives should pass on in detail the duties and functions of this position, to incoming Representatives.

PROGRAM RULES and REGULATIONS

Call Boards

A Call Board for each of the three years of the BFA Acting program is located at the south end of the bulletin board opposite the Drama Office

These Call Boards are the main centre of communication among the members of the classes and the faculty and staff.

Students are expected consult their Board at least twice a day.

Financial Responsibilities of the Student

Students are responsible for the following expenses:

- Tuition and University fees
- Books
- Scripts for all projects
- Items of clothing (dance footwear, tights, leotards, rehearsal skirts, pants, knee pads, character shoes)

Reference Letters

Students wish reference letters from Faculty or Guests should ask in person at least three weeks ahead of the mailing deadline (when possible). If the Referee agrees, the students should provide, in writing, the name of the scholarship, the criteria for the scholarship and the pertinent names and addresses to which the letter is to be sent.

BFA ACTING PROGRAM OUTLINE

Pre-Specialization:

- 1 year of Arts, including English 101 or 110, and a maximum of two drama courses

Second Year

Drama 208	Theatre History I
Drama 203	Theoretical Analysis of Play Texts
Drama 334	Beginning Movement & Fencing
Drama 335	Movement in Rehearsal and Performance
Drama 344	Voice and Speech
Drama 345	Speech in Rehearsal and Performance
Drama 355	Acting in Rehearsal and Performance
Drama 356	Acting-Technique I
Drama 358	Acting Technique II
Drama 393	Production Lab
Drama 399	Explorations in Acting I/ Singing

Third Year

Drama 308	The Modernist Stage
Drama 302	Modern Canadian Theatre
Drama 434	Theatre Movement
Drama 435	Movement in Rehearsal and Performance

Drama 444	Advanced Voice and Speech
Drama 445	Speech in Rehearsal and Performance
Drama 455	Acting in Rehearsal and Performance
Drama 456	Advanced Acting Technique I
Drama 458	Advanced Acting Technique II
Drama 499	Explorations in Acting II/Singing

Fourth Year

Drama 534	Advanced Movement
Drama 535	Movement in Rehearsal and Performance
Drama 544	Dialects and Accents/Language Styles
Drama 545	Speech in Rehearsal and Performance
Drama 554	Rehearsal and Performance
Drama 595	Professional and Critical Orientation
Drama 599	Explorations in Acting III

REHEARSAL and PRODUCTION PROCEDURES

BFA Acting Productions

The BFA Acting program stresses production experience and each class presents a number of exercises and productions to the public. **There is a profound and integral inter-relationship between all your instructors/faculty and course content - indeed, all the various class productions and projects are an opportunity to apply all the instruction that you have received.** Usually, each year offers the following public exercises:

Second Year

- One production, Winter Term, in Room 3-125 FAB, with minimal production values
- Movement Scores, Winter Term, in Movement Studio where students choreograph themselves. 'Fight Night' fencing demonstration in November.

Third Year

- A presentation of clown work and two period/style (normally Shakespeare and one other) exercises in the Corner Stage (2-51 FAB),
- 'Fight Night', November in the Corner Stage, a demonstration of combat techniques
- Movement Scores, Winter Term, Movement Studio, students choreograph work for one another.

Fourth Year

Studio Theatre Productions

Studio Theatre is the Department's main stage in the Timms Centre for the Arts. Normally the season consists of five shows, four of which make up the Fourth Year BFA Acting students' showcase year, the other two being MFA Directing and Design thesis productions. The first show of the season is an MFA thesis show which will use BFA actors and two professionals bringing the number of Studio shows to five. The design teams for BFA productions are drawn from BFA and MFA Design students, as well as guest and faculty designers. Stage Management and Production personnel are students in the BFA Technical Theatre and Stage Management programs.

Four Studio Theatre Productions in the Timms Centre for the Arts (each student will be in three of these productions)

- Studio 1 will be an MFA Directing Thesis and Studio 2 will be directed by a faculty member or guest. During Studio one there will be the added benefit to the actors of working with 2 paid professionals.

Over Studio 1 and 2 all BFA 4th year actors will be cast. Studio 3 and 4 are in the winter term and these shows will each involve the full ensemble and be directed by one faculty member and one guest.

- Two MFA Directing productions, Fall Term, in FAB 3-125, excerpts and scenes with minimal production support (each student will be in one of these productions)

Second and Third Year BFA Acting projects receive minimal technical support. The intent is to provide elements necessary to the acting experience rather than to present a fully designed show.

Limited Productions

The Department has a wide variety of productions throughout the academic year. There are varying levels of production support available, depending upon the nature of the class and project.

Tickets for Performances

In House Productions: On the Monday morning prior to the Opening Performance of a production, a SIGN UP SHEET for each performance will be posted outside the Department of Drama Main Office (3-146 Fine Arts Building).

Studio Theatre: Tickets can be obtained through the Timms Centre for the Arts Box Office, 492-2495. Each Fourth Year BFA Acting student is allotted two complimentary tickets for each of their Studio Theatre productions.

Recent Studio Theatre, 4th year BFA Acting productions include:

- *School for Scandal*, directed by Mitchell Cushman, 2018
- *The Government Inspector*, directed by Ron Jenkins, 2017
- *A Midsummer Night's Dream*, directed by Marti Maraden, 2016
- *The Dream Play*, directed by David Kennedy, 2015
- *The Threepenny Opera*, directed by Brian Deedrick, 2015
- *Buffini Fest: Loveplay*, directed by Jan Selman / *Blavatsky's Tower*, directed by Sandra Nicholls, 2014
- *Bloody Poetry*, directed by Glenda Sterling, 2013
- *Whisper*, a collective creation guided by Jonathan Christenson & Brette Gerecke, 2012
- *Nicholas Nickleby* directed by Brain Deedrick, 2011
- *Robert Zucco*, directed by Stefan Dzeperoski, 2009
- *Major Barbara*, directed by Jim Mezon, 2009
- *Twelfth Night*, directed by Mary Vingoe, 2008

In addition to regular faculty, visiting artists frequently teach/direct productions and projects. In recent years, guest artists have included: Marti Maraden, Leah Cherniack, Micheline Chevrier, Marianne Copithorne, Susan Ferley, Jim Guedo, James MacDonald, Dean Gilmour, Richard Greenblatt, Jean-Stephane Roy, Bill Dow, Jim Mezon, Brian Deedrick, Mary Vingoe, Stefan Dzeperoski, Brian Dooley, Jonathan Christenson.

Auditions

For in-house projects and Studio Theatre, auditioning/casting procedures are flexible according to the wishes of the acting instructor/director and the experiential needs of the students. A balance of casting opportunities throughout the three years of the program is attempted within this process. **Casting is the joint responsibility of the acting instructor/director and the Acting Committee.**

Department of Drama Production: Rehearsal Hours Policy (updated 2018-2019)

This policy governs all members of a given project's company during standard rehearsal weeks. Occasional anomalies should be negotiated by the company, in consultation with relevant program advisors.

Please note: • Rehearsal Hours of the Technical Rehearsal Period for each production are established by the Production Manager (OR in FAB shows, the Technical Director) and artistic team in Production Meetings. During the Technical Rehearsal period, rehearsals and note sessions must end at 10:30pm to allow students to leave the space by 11pm. The following *Guidelines exclude Technical Rehearsal Period Scheduling but please note that rehearsals during Tech Week are limited to 7 hours per day.*

Studio Theatre

Studio #1, #2, #3, #4

In the case of a rehearsal day being a Statutory Holiday an extra day off may be negotiated.

Studio #1 MFA Thesis Production, Studio #2 Rehearsal Hours match DR 599 Class Hours:

MWF 2pm – 8:30pm T 2:30pm – 9pm R 4:30pm – 9:30pm (note: no 1 hour meal break)

Saturday rehearsals may be added after the first two Saturdays (10am – 1pm, 2pm – 6pm). Rehearsal Hours are not lengthened except in special circumstances, in consultation with Coordinators of Tech Theatre and Acting, and the Production Manager.

Week day rehearsal hours except Thursday include a 1hour meal break. Each day coffee breaks will be equivalent to 5 minutes per hour of rehearsal; this includes stage managers and directors.

Studio #1 only Equity actors may be called to work up to 7 hours each day except Thursdays with the Director. Rehearsal hours for Equity members follow the DOT Policy (maximum 7 hours rehearsal/ day, maximum 4 hours of rehearsal/ performance day. (As well costume fittings must occur within these rehearsal hours for Equity Actors.) Stage Managers are not available for any rehearsal outside the Class Hours noted above. The Director will be responsible for any use of rehearsal props or rehearsal costumes when Stage Management is not in rehearsal. Equity actors are restricted to 4 hours of work before a meal break must be provided. Stage Managers require the rehearsal space for a minimum of half an hour before and after rehearsals.

FALL BREAK - Please see page 8 for Rehearsals Hours

Studio #3 and #4 These production periods follow Standard Day Rehearsals in the CTA with 7/8 hours rehearsal per day x 6 days/week. Sunday will be the day off. Week day rehearsal hours include a 1hour meal break.

Studio #3

Prior to first day of classes: 10am – 6pm (includes Saturday)* From first day of classes onwards: MRF 1pm – 4pm and 5pm – 9pm T 2:30pm – 5:30pm and 6:30pm – 10:30pm

W 1:30pm – 4:30pm and 5:30pm – 9:30pm SAT 10am – 1pm and 2pm – 6pm SUN no rehearsal

** Extra Rehearsals may run full days (10-6) prior to classes starting. The Sunday before classes begin must be a Day Off.*

Studio #4 MRF 1pm – 4pm and 5pm – 9pm T 2:30pm - 5:30pm and 6:30pm – 10:30pm

W 1:30pm – 4:30p and 5:30pm – 9:30pm SAT 10am – 1pm and 2pm – 6pm SUN no rehearsal

Studio #5 MFA Thesis Production Rehearsal hours follow the DOT Policy (maximum 7 hours rehearsal/ day, maximum 4 hrs of rehearsal/ performance day). Day off is Sunday. Week day rehearsal hours include a 1hour meal break. Each day coffee breaks will be equivalent to 5 minutes per hour of rehearsal; this includes stage managers and directors.

Normally, the rehearsal period is 4.5 weeks (a maximum 6 week contract for Equity members is budgeted; this includes the run of 1.5 weeks plus 4.5 weeks rehearsal). Any extension to the length of a rehearsal day or rehearsal period or run must involve negotiation with the Theatre Manager (David Prestley) and the Production Manager (Gerry Van Hezewyk) because Equity is involved and there are budget and contract implications. These negotiations must occur at least two weeks prior to any proposed schedule change. MFA Directing students should refer to the MFA Directing Handbook for guidelines on casting deadlines, rehearsal planning etc.

Corner Stage

This policy governs all members of a given project's company during standard rehearsal weeks. Occasional anomalies should be negotiated by the company, in consultation with relevant program advisors.

Please note: • Rehearsal Hours of the Technical Rehearsal Period for each production are established by the Technical Director and artistic team in Production Meetings. During the Technical Rehearsal period, rehearsals and note sessions must end at 10:30pm to allow students to leave the space by 11pm. *The following Guidelines exclude Technical Rehearsal Period Scheduling.*

Drama 456

Rehearsals are normally held within DR 456 class hours using rehearsal furniture and BFA Acting stock clothing. Coaching hours are included in these hours.

M/W 4pm – 8pm, T/R 3:30pm – 7pm, F 3:30pm – 6:30pm

(During the Physical Comedy unit the following hours will apply: MW 4pm – 8pm TR 5:30pm – 9:00pm F 3:30pm – 6:30pm)

Drama 458 458 – First Unit – Style Project: (in Fall Term this project is numbered DR 456; both terms it encompasses DR 455)

Saturdays may be added after first two Saturdays, around stage combat courses; maximum 7 out of 8 hours between 10am and 6pm. Week day rehearsals may be lengthened after the first three weeks, providing small groupings only are called outside of established class hours, and no one person including stage managers is consistently called for longer days. In no case (except for Tech Week) will extended hours go past 9 pm. Full company calls can be made for the last two Saturdays before performance dates.

Drama 458

458, Carry over of work on Second presentation begun in 456 fall term and Shakespeare: (DR 455 and DR 458) Rehearsals are held within class hours.

Saturdays may be added after the first two weeks of rehearsal; maximum 7 out of 8 hours between 10am and 6pm. Week day rehearsals may be lengthened after the first three weeks, providing small groupings only are called outside of established class hours, and no one person including stage managers is consistently called for longer days. In no case (except for Tech Week) will extended hours go past 9 pm. Full company calls can be made for the last two Saturdays before performance dates.

Class hours:

M/T/W 3:30pm – 7pm, R/F 3:30pm – 6:30pm

Scene Study Unit: Invited showing, within class hours. Work is contained within class hours, with the exception of maximum one additional coaching per student which may be held outside of class hours, by agreement. *Note:* rehearsal rooms for additions of coaching hours must be booked in advance and may not be able to occur in the rehearsal room. Where smaller rooms are sufficient (eg second floor smaller room) please book this, as many other student directing projects need access to larger spaces.

FAB 3-125

This policy governs all members of a given project's company during standard rehearsal weeks. Occasional anomalies should be negotiated by the company, in consultation with relevant program advisors.

Please note: • Rehearsal Hours of the Technical Rehearsal Period for each production are established by the Technical Director and artistic team in Production Meetings. During the Technical Rehearsal period, rehearsals and note sessions must end at 10:30pm to allow students to leave the space by 11pm. *The following Guidelines exclude Technical Rehearsal Period Scheduling.*

Drama 683/599 – Term One

683-1 and 683-2 Rehearsal Hours: 3 days/week, each Director and Acting Company works MWF, or TRS (alternating by week). Times: While shorter than the Studio Theatre rehearsal hours, these project's rehearsals (and related calls/class sessions), must fall within parallel hours, as the projects involve actors from the same year/program. The following hours are the pre-booked rehearsals times; MWF or T, R, Sat, and these are alternated by week.

Class Lab Hours (Instructor led sessions with Actors and Directors) will be integrated into the rehearsal periods and are:

6 lab sessions spread over the term with Instructor, both Directors and all the 599 Actors. Room: 3-125 or equivalent sized space.

Pre Booked Rehearsal hours are: MW 4pm – 8pm

T 4pm – 9pm R 6pm – 9pm F 5pm – 8pm S 11am – 4pm

There are no meal breaks required, however each session must include a coffee break (5 min. per each hour of rehearsal.)

Drama 358 – Term Two

Class hours:

MWF 3pm -6pm T 3:30pm – 6:30pm R 4pm – 7pm

Scene Study Unit: Invited showing, within class hours Work is contained within class hours, with the exception of maximum one additional coaching per student which may be held outside of class hours, by agreement.

358-1, Play Project: (DR 355 and DR 358) After Reading Week, some rehearsal hours may be extended, providing only small groups are called and no one student including the stage manager is consistently called for longer days. In no case (except for Tech Week) will extended hours go past 9 pm.

The final two Saturdays before opening may be used for rehearsals. These hours will be maximum 7/8 hours.

Department of Drama Production: Rehearsal Hours Policy

Bleviss Laboratory Theatre Shows

This policy governs all members of a given project's company during standard rehearsal weeks. Occasional anomalies should be negotiated by the company, in consultation with relevant program advisors.

Please note: • Rehearsal Hours of the Technical Rehearsal Period for each production are established by the Production Manager or Technical Director and artistic team in Production Meetings. *The following Guidelines exclude Technical Rehearsal Period Scheduling.*

BLT shows normally rehearse 6 – 11 pm weekdays and one weekend day, 10 – 6, with variations often required to respond to the schedules of guest performers.

The schedule must allow for all students to leave the rehearsal hall by 11 pm, so normally rehearsals end by 10:45, or shift from practical rehearsals to note sessions by 10:30, to enable stage management students to strike prior to departure.

Rehearsals normally run for 6 weeks, usually in the South Academic Building (SAB) with a transfer for spacing rehearsals and tech to the Bleviss Laboratory Theatre. Other rehearsal schedules are possible, but must be negotiated with the Production Manager, who in turn must consider student schedules, as well as guest performers. Occasionally rehearsals are moved to other rooms; adequate warning of such moves must incorporate rehearsal needs, such as floor taping, rehearsal prop moving, etc.

Note: occasionally, guest performers are more available outside of these scheduled rehearsal hours. While alternate schedules and other rehearsal hours may be negotiated with the directing and stage management advisors, these often cannot be supported by stage managers, who have scheduled classes through much of the day. Space is also not guaranteed. Negotiation and accommodation is required in these cases. Students are not to miss other classes. Directors need to consider scheduling only what is going to be productive under these circumstances.

FALL AND SPRING BREAK

In order to insure that students receive some time during the break to pursue class work AND to insure we can maintain a reasonable production process for the shows the department's policy for BLT shows is 2 days of rehearsal may be scheduled with stage management at the beginning of the week (Monday, Tuesday) or at the end of the week (Friday, Saturday) from 10am – 6pm and 3 other days of rehearsal (Director only) may be scheduled from 10am – 6pm. A meeting of Director and Stage Managers and their advisors re parameters of these rehearsal days w/o stage management must occur before Reading Week. An additional meeting re update on rehearsals between Director and Stage Manager and their advisors will occur when rehearsals resume with stage management.

Department of Drama: Rehearsal Dates Related to Productions 2018-2019

Studio Theatre

First day of rehearsal/ Run Dates Studio #1 Tuesday, September 4, 2018 Run – Oct. 11 to Oct. 20 Studio #2 Monday, October 22, 2018 Run – Nov. 29 to Dec. 8 (Rehearsals 10-6pm may be called Monday, November 12 through Thursday, November 15)

Studio #3 Thursday, January 3, 2019 Studio #4 Monday, February 25, 2019 Studio #5 Tuesday, April 16, 2019

Corner Stage

456 Project: (Clown)

First Rehearsal: Wednesday, September 5

Tech Week begins October 29 Performances: Number to be determined, Nov. 1-4

456/458 Project (Style Project):

First Rehearsal: Monday, November 19

Tech Week begins Jan. 28 Performances: Number to be determined, Jan 31-Feb 3

458 Project (Shakespeare): First Rehearsal: Tuesday, February 5 Reading Week: February 18 - 22, no rehearsals Tech Week begins April 8 Performances: Number to be determined, April 11 to 14
FAB 3-125

683-1 Rehearsal/ Lab period: Sept. 10 to Oct. 13. Performances on Oct. 13 and 14 683-2 Rehearsal/ Lab period: Oct. 22 to Dec. 1. Performances on Dec. 1 and 2 (Rehearsals 10-6pm may be called Nov. 12 and Nov. 13 – start of Reading Wk.)

FAB 3-125

Drama 358 Scene Study Unit:

January 7 – February 8

358 Play Project: First Rehearsal: Monday, February 11
Reading Week: February 18 - 22, no rehearsals
Performances: Number to be determined, April 5 to 7

Bleviss Laboratory Theatre

685-1 First Rehearsal: Dress Rehearsal: Performance:

685-2 First Rehearsal: Reading Week:

Dress Rehearsal: Performance:

684-1 First Rehearsal: Reading Week:

Dress Rehearsal: Performance:

684-2 First Rehearsal: Dress Rehearsal: Performance:

Monday September 10 Friday, October 19 October 20,21

Monday, Oct. 15 Nov 12-17 (2 Days 12/13 or 16/17 with SMs)

(Additional 3 Days Director only) Friday, Nov 30

Dec. 1,2

Monday, January 14 Feb. 18-23 (2 Days 18/19 or 22/23 with SMs)

(Additional 3 Days Director only) Friday, March 1

March 2,3

Monday, February 25 Friday, April 5 April 6,7

Room Booking

Room bookings are to be made in person with the Receptionist in the Drama Office.

Room bookings are posted in the hall opposite the main office each Monday morning with the schedule for the entire week.

Students may book no earlier than the Monday of the week that the room is required. The schedules are posted at approximately 8:45am.

The Movement Studio (3-117) is available for student bookings according to the Movement Room booking policy. This policy is posted on the door of the Movement Studio along with the sign up sheet for this space.

Withdrawal of Classes for Technical Rehearsals and Performances

All classes except Drama 208 and 203 and Drama 308 and 302 are withdrawn

3rd year production weekend as follows:

Thursday all classes off except for acting class

Friday all classes off except for Theatre History and Acting class

Monday all classes off except for Theatre History

In the 4th (senior year) we are seeking to follow Equity guidelines.

Equity Agreements Guidelines state regarding a "Designated Day Off:

"The Actor shall be entitled to one scheduled full "Designated Day Off" which shall be free of rehearsals and or performances. A "Designated Day Off" shall be defined as a full 24 hours in addition to the standard 12 hour rest break at the end of each workday. The regularly scheduled day off within each work week may be changed by unanimous consent of the Actors on not less than one week's notice. In no case may there be more than eight days between Designated Days Off. ... (a full day off is one free of rehearsals, performances and/or teaching responsibilities)

Rehearsal Costumes

Students must provide rehearsal costumes (rehearsal skirts, dark slacks, character shoes) for drama 356, 358, 456, 458, and 554. Additional rehearsal costumes may be signed out by the director through the Wardrobe Supervisor for FAB, 492-2484.

Please note:

- For rehearsals, select clothing appropriate to the costume you will ultimately be wearing. Find clothes that provide you with a feeling of the character and the period you are working in.
- Once you have a rehearsal costume, wear it to each and every rehearsal until it is replaced by your performance costume.
- You must be wearing your rehearsal costume when places are called. Adjust your time of arrival to allow for this.
- Wear shoes to rehearsal similar to those you will wear in performance.

Coaching

Movement and Voice Coaches are assigned to most BFA Acting productions during the 3rd and 4th year.

Coaching sessions are different from voice and movement technique classes. The objective of coaching is to help the actor incorporate these techniques into the specific productions.

1. Coaches give verbal or written notes related to the specific needs of the project and the student. These notes are usually given during the note period of the rehearsal either by the Coach or Director, or posted on the notice board. If there has been a change while the Coach has been away, it is the student's responsibility to advise the Coach if notes cannot be incorporated because of changes in the production. In that way, the Coach is informed as to why a given note may not have been acted upon.
2. The student will benefit from coaching if s/he approaches the coach with a specific area of concern (i.e.: interpretive, physical, vocal, or stylistic choices).
3. It is the student's responsibility to understand the notes given by Coaches, write them down, and incorporate them into the work.
4. The Department assigns Coaches to a limited number of contact hours according to the year level and needs of the production.
5. Actors should be flexible to the changing needs of the production. Coaching sessions explore a variety of options that the actor then takes back into rehearsal. The actor's final choices will be decided between the actor and the director.
6. In preparation for each coaching session the actor is responsible for their own warm up before the scheduled start time of the coaching session. The actor should bring all relevant costume, footwear and prop items necessary for developing their role. **Actors are responsible for their own warm ups before rehearsal and performance.**
7. Coaching sessions will be initiated either by the actor, director or coach and scheduled by stage management.

THE ACTOR'S RESPONSIBILITIES

Calls

Rehearsal:

- Calls for rehearsal are never missed without permission from the director and notification to stage management.
- All calls begin exactly at the time posted on the call board. Be sure to arrive at least 10-15 minutes before the call; be ready to work when places are called.
- Extra calls are often made, and you are subject to a call at anytime. Be sure to clear all obligatory business and appointments with the director and stage management before the first rehearsal. Do not make obligatory appointments during the periods that could be used for rehearsals.

Performance:

- The half hour call is considered a deadline call; be in the theatre well before this. Be certain you know what deadline the stage manager has set as a stage door call.
- The stage door is the latest time that the stage manager needs you in the dressing room area. If you are not signed in at that time you are considered absent from the call.
- Always sign yourself in on the sign-in sheet. Never sign in someone else.
- Curtain call - Never break or change the rehearsed curtain call for any reason; the stage manager is responsible for all calls.

Rehearsal and Production Protocol and Etiquette

- Be sure to get a good night's sleep before all rehearsal days.
- Never drink alcohol or take drugs before a rehearsal or performance.
- Be very careful of your voice and your body. If you feel vocal or muscular strain in rehearsal, tell the director immediately.
- Plan a personal warm-up before each rehearsal and performance.
- No matter who is responsible for calls, the final responsibility for an entrance is yours during rehearsal and performance.
- Do not leave the rehearsal hall without gaining permission from the director or stage management.
- Make certain the rehearsal of your scene is finished before you leave the immediate rehearsal hall area.
- Always remain for director's notes at the end of rehearsal
- Unless you are involved in the scene change, clear the area immediately
- Never touch lighting, sound, or stage equipment unless you are so assigned
- Always try out a new rehearsal or performance prop or stage business until you are secure, before rehearsal or performance.
- respect all those involved in the production - their schedules, and priorities
- Only members of the company are allowed to attend rehearsals. All others must have permission from the director to attend, a day ahead, if possible.

Basic Rehearsal Practices

The Script:

- Make sure your script has plenty of room to record notes of blocking, character, etc.
- Be sure to put your name, address, and phone number in your script.
- Note, in sequence, the rehearsal units in which you appear, as well as the page number where each unit begins.

- Use a pencil to write down all movement and stage business. General notes are often best kept at the back of the script.
- Ask well ahead of time if there is an off-book date.
- When you drop a line, hold your position and characterization and say “line”. Do not snap your fingers. Do not vocalize your frustration.

The Director:

- Never approach the director while s/he is working with a scene in progress.
- Never walk between the director and the rehearsal.
- Never ask another director for assistance or coaching unless you have cleared this with your director.
- Determine quickly how your director likes to work, and find ways to use this to your advantage. Do not try to change directorial procedures or techniques to suit your method of working.
- Directors interrupt rehearsals - actors do not.

The Cast:

- The rehearsal space is just that. Respect the space and your fellow actors and their process. Extraneous talking and distracting behaviour should be avoided at all times. Suggestions, criticisms, prompts are not your responsibility and are not to be offered.
- Never speak to, or distract in any way, an actor waiting for an entrance cue.
- Never speak to, or distract in any way, an actor in warm-up or in preparation for their character.
- Do not eat when a rehearsal is in progress.

Rehearsal Props:

- When your hands are required to be occupied with props for a scene, use rehearsal props as soon as you are off-book. Use them during every rehearsal until performance props are provided.
- Return rehearsal props to the props table at the end of the rehearsal.
- Never touch another actor’s props, and never handle or touch weapons unless assigned to do so.

Performance Props:

- Always return props to the props table as you are leaving the acting area.
- Always check the prop table before the show begins to make certain that all your props are there.
- Report a broken prop to stage management.
- Never sit on performance furniture when it is stored backstage.
- Never touch another character’s props and never handle or touch weapons unless assigned to do so.

Costumes

Costume Appointments/Fittings

- The following rules of etiquette should be observed when attending costume fittings:
- **Always** show up on time for your fitting.
- Do not touch anything in the costume shop unless you have permission.
- Upon arrival – bring your belongings into the fitting room and keep your clothes/footwear out of the way.
- Never bring food or drink into the costume shop.

- Make sure that you are not wearing lipstick, heavy make-up, powdery antiperspirant, perfume (especially musk) or an excess of hair product. These items may stain the costume.
- Observe good rules of hygiene
- Have your hair up and out of the way.
- Wear proper underwear and socks. This means:
Men: Briefs/boxer briefs
Women: Panties (NO thong underwear), and wear correct style of bra(s) for your intended costume
- After your first fitting, bring shoes and corsets to following fittings.
- Once you are in costume, make sure that you are free to move in ways that are required in the play. It's better to know in advance that there is a problem rather than risk harming the costume and yourself.
- Talk to the designer during fittings about ways to use and wear your costume. Do not wait until dress parade.
- Ask the designer for a clear idea of make-up and decide how much of this is your responsibility.
- Discuss with the fitter and/or designer the accessories that you will need to work with (i.e. watches, handkerchiefs, purses, fans, swords, etc.)
- Acknowledge the tremendous efforts of the designer, cutter and sewers. Courtesy (and occasionally chocolates) are always appreciated.

Handling the Costume in Performance:

- Leave personal jewelry at home
- Handle all costumes with great care
- Off-stage, carry a train until the moment before an entrance; skirts and capes are held so they do not touch the floor and are pulled up in the rear so that they are not sat upon.
- It is your responsibility to be completely dressed, even if you have dressers to help you.
- When completely dressed, check your costume card to be sure you have not forgotten anything.
- When you are finished wearing a costume, immediately return it to a hanger and replace all accessories neatly.
- Never receive guests or leave the theatre in any part of your costume or make-up.
- Always finish your make-up, including powder, before putting on your costume. If the costume goes over your head, put a cloth over your head to protect the make-up and the costume.
- Always remove your costume before taking off your make-up.
- Be very careful of neck make-up. Except in a few cases, base colour can be blended out an inch or more below the chin.

Technical, Dress, and Performance Procedures

Technical rehearsals

- This most difficult of all rehearsal times can be greatly helped by the complete attention and cooperation of the entire company. You have had up to eight weeks to coordinate the text, the crews often have only one day to coordinate the entire play.
- The stage manager is in charge and conducts the progression of the rehearsal, cutting from scene to scene according to the needs of the technical staff.
- Never question the authority of the stage manager or technical crew heads.
- Remain within call, attentive, and do not engage in unnecessary conversations
- Actors can be of great help to the technicians by holding their characterization from scene to scene and by adhering to performance timing during the technical rehearsal.

Performance Procedures:

- Sign-in at the stage door or stage manager's board, before the half hour curtain call.

- Do not invite anyone backstage until after the final curtain.
- Do not bring radios, chess sets, cards, or other diverting devices to the backstage or dressing room area during the run of the show.
- Leave all jewelry, money, and valuables at home or in the care of stage management. Never leave valuable clothing or accessories in the dressing rooms.
- An actor or crew member not working on a show in progress should not use the dressing room and shower areas nor leave books and personal items in these areas. Never use the dressing rooms for study, lunch, or chat during the run of a show.
- Maintain a professional attitude of quiet and concentration in the make-up and dressing room areas.
- Never comment to the other actors or technicians about their work in the show while it is progress. If you have a criticism or suggestion, take this to the director if it involves another actor; to the stage manager if it involves a technician.

Hair Policy

Actors need to transform and hair style is often part of that transformation. In the senior year, if a designer or director deem hair style absolutely necessary to the integrity of the directorial concept, they may request that hair length be altered; sometimes significantly. Hair colouring may also be asked for if the colour can be returned to the original shade at the end of the show should the actor choose, (the product used should be considered for the health of the actor and the condition of the actor's hair). If you are not willing to alter your hair length or colour, you should inform the Acting Coordinator by the end of third year so this can be discussed before casting. Where issues arise, the decision must be made only after consultation with the Actor, Directors, Designers, and Acting Coordinator. The impact on the following show and the design plans for the actor's next character also need to be taken in to account. Hair is ultimately the actors' property and the actor cannot be compelled to cut or dye their hair.

Moustaches and beards can be seen to function as masks and are therefore discouraged unless a period piece asks for them.

Hygiene

Be aware that, as an actor, you will be working in close proximity with other actors and, therefore, attention to matter of personal hygiene such as frequent showering and teeth cleaning is essential.

GRADING and ASSESSMENT

Promotion

Promotion into each term of the residency period is determined by satisfactory completion of the student's work, a minimum average of 2.3 and Departmental recommendation. In the case of students who receive a failing grade in any core acting course, promotion will be withheld. If a student does not already have transfer credits for Theatre History, they are required to take Drama 208, 203, 302 and 308. Although not considered core BFA courses, these courses are required for graduation. If a student fails to pass any one of these courses they may immediately be required to withdraw from the program. At the personal level, consideration for promotion is based upon the following:

- The perceived capacity of the student to learn and profit by the next phase of the program
- Personal and professional discipline as demanded by the Department and the profession
- The capacity of the student at each given level to be personally responsible for his or her own work process; a demonstrated ability to work privately and on his or her own initiatives as well as within the ensemble.
- Quality of preparation to meet the demands of each class and performance project

A student failing to receive Departmental recommendation for promotion at the end of any term of the first or second year may be required by the Faculty of Arts to withdraw from the BFA program immediately. Students who are required to withdraw may apply for transfer to another program in the Faculty.

Students who fail to meet the final year requirements in the program will be permitted to fulfill this requirement only with the approval of the Dean of Arts on the recommendation of the Department; otherwise they must withdraw from the program and may apply for transfer to another program in the faculty.

Acting is a cooperative art in which the individual relies on the positive force of the larger acting ensemble. This ensemble requires classroom and rehearsal behaviour that is supportive, courteous, respectful, responsible, and constructive. Only in such an environment can individual students develop their maximum potential and the entire ensemble becomes an effective performing unit. These principles, which govern all behaviour in the BFA Acting program, are also the principles that prevail in the theatre profession. Repeated behaviour contrary to these principles will result in the negative recommendation for promotion. When, in the opinion of the department, a student has contravened these principles, a written warning will be given. However, it is a student's responsibility to deport him/herself appropriately at all times.

In terms of the student's behaviour within the ensemble, consideration for promotion is based upon the following:

- The projection of a positive and respectful attitude to colleagues indicating the capacity to create a supportive and constructive relationship with the entire theatre ensemble (including designers, stage crews, wardrobe personnel, fellow actors, etc.).
- An indication of the capacity to accept and utilize professional criticism of the working process and achievement.
- Priority commitment to the work of the ensemble.

The following factors are seen as a failure to meet professional responsibilities and constitute a reason or reasons for a negative impact on grades in individual courses and/or justification for a recommendation for non-promotion:

- Unexcused absences from class and/or rehearsal
- Unexcused lateness for class and/or rehearsal
- Inadequate preparation for class and/or rehearsals
- Repeated destructive or disruptive behaviour in class and/or rehearsals

Assessment Procedures

At each grading period (December, and April) the faculty will provide a written assessment to each student in each course taught.

In every course where there is more than one instructor, a composite grade is given for the term or for the full year's course work. For full-year courses, written evaluations will be given in December and April. Grades will be given only in April following completion of the course.

Incomplete grades: If a student (for reasons of injury or illness, or for some other viable reason approved by the Instructor and Coordinator) does not complete the requirements of a course, an INCOMPLETE grade may be given. A reason for the INCOMPLETE must be provided along with a date for completion of the evaluation.

Grading System

The University of Alberta uses a Letter Grading System. Instructors at the end of terms or the end of courses, submit Letter Grades only as final grades in courses. The Office of the Registrar will compute numeric means for GPAs using the Grade Point Values listed below.

<u>Letter Grade</u>	<u>Point Value</u>
A+	4.0
A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.0
F	0

Instructors will use the Descriptors shown below to rate student performance

Excellent:

- A+** Represents uniquely superior work of a consistently high quality: outstanding and bold; displays profound grasp of concepts and personal initiative that leads to exceptional growth and accomplishment; is a true leader and innovator with maturity, sophistication and clarity of process who helps encourage the whole class beyond expected targets; consistently impresses with maturity, spontaneity, innovation, risks taken and resulting success.
- A** Represents outstanding work of a consistently high quality; displays deep grasp of concepts and personal initiative that leads to excellent growth and accomplishment; contributes to the group in a significant way in depth of discussion and exploration that sets an example for other students; consistently impresses with spontaneity, maturity, clarity of process, innovation, risks taken and resulting success.
- A-** Represents excellence of a consistently high quality; shows enthusiasm and personal initiative in the work that results in significant progress in understanding and applying concepts in an innovative way, leading to creative success; contributes to the group in a significant way in depth of discussion and exploration that sets an example for other students; displays maturity, clarity of process, risks taken and resulting success.

Good

- B+** Represents consistently very good work; shows enthusiasm for the work and makes good progress in understanding and applying concepts; contributes with enthusiasm to the group in all classes; displays maturity, growing clarity of process, some risks taken and resulting success.
- B** Student has consistent participation, good work, and development; shows enthusiasm for the work with good progress in understanding and applying concepts; less than regularly contributes to the group; displays some maturity, growing clarity of process, risks not often taken.

Satisfactory

- B-** Student has less than consistent participation with some development of skill; displays basic understanding of concepts but minimal progress made: most assigned tasks have been completed only adequately; rarely contributes to the group; displays some maturity, clarity of process not evident throughout, risks not often taken.

Unsatisfactory

- C+** Student's participation and development of skill is minimal; does not comprehend concepts of this aspect of performing in such a way that they can be consistently demonstrated in class activities and performance; rarely contributes to the group; attitude not consistently positive or energetic; displays a lack of maturity in handling the work, little clarity of process, risks rarely taken.
- C** Student's participation and development of skill not adequate to be ready for the next level of training; does not comprehend concepts of this aspect of performing in such a way that they can be consistently demonstrated in class activities and performance; rarely contributes to the group; attitude not consistently positive or energetic; displays a lack of maturity in handling the work, little clarity of process, risks rarely taken.

The Acting Division has placed a mark of "B-" as the equivalent of "Satisfactory" attainment. A mark of "B-", therefore, means that the work only meets the minimum requirement. A mark of "C+" or lower is considered "Unsatisfactory" in terms of meeting professional standards of our program.

Interviews

Students will have interviews with the faculty involved in instruction and grading, according to the following schedule: Second, Third Year and Fourth Year Students: January, April

Appeal Procedures

The University and Department guarantee the student appeal privileges as outlined in the University Calendar.

Probation

Students may be placed on probation at any given time. They must immediately be informed; verbally by the Coordinator, then by interview with the Faculty, if it is determined to be necessary, and finally by letter. The progress of a probationary student is monitored bi-weekly. Any change in probationary status will be made known to the student immediately. **Probation means that, in the event that the student does not improve in areas that he Acting Faculty have identified, the student will receive a failing grade and be required to withdraw from the Acting Program.**

Interruption of BFA Program

Residency is normally required for three consecutive school years. Interruption in the program must be with the approval of the Department. Students may re-enter the program only after the successful completion of an interview and audition. Normally, students may not be re-admitted to the BFA Acting program after a two year absence.

Advisors

An Advisor to each year of the BFA Acting program is appointed annually.

The duties of the Advisors include monitoring attendance, counseling, and maintaining the student files.

Second Year Advisor: Sandy Nicholls
Third Year Advisor: Lin Snelling
Fourth Year Advisor: David Kennedy

THE BUILDING and FACILITIES

Geography

Room numbers for the Fine Arts Building are prefixed with the floor number. Hence, rooms starting with “1-“ are on the first floor, with “2-“ are on the second floor, and “3-“ are on the third floor.

Fine Arts Building

1-41	Scene Shop	Production classes: Set and Prop construction
1-51	Thrust Theatre	Performance Space; Rehearsal and classroom
1-63	BL Theatre	Performance Space; Technical classes
2-41	Classroom	Technical Production classroom
2-43	Classroom	BA & BFA Voice and Speech
2-46	Classroom	Stage Management classroom
2-48	Classroom	BA & BFA
2-51	The Corner Stage	Main Entrance
2-52	Classroom	Seminar Room
3-117	Movement Studio	Dance and Movement classes; BA/BFA Acting
3-121	Acting Studio	BA/BFA classroom
3-125	Acting Studio	BA/ BFA classroom
3-136	Guberman	Reading Room
3-148	Design Studio	Design classroom
3-158	Design Studio	Design classroom

Timms Centre for the Arts

210	Graduate Study Area
218	Costume Shop
114	Stage Management
111	Second Playing Space
113	Rehearsal Hall
115	Production Manager
129	Properties
124	Electrical Office
126	Carpentry Shop
	Dressing Rooms

Dressing Rooms

The Corner Stage dressing rooms will be available for use by both the 2nd and 3rd year BFA acting students. This means that all years will have a place to shower and change for movement class etc.

These rooms must be kept clean at all times. If you are eating in the dressing room, please make sure that at the end of the day all food is removed and dishes etc are cleaned up. The BFA Coordinator or designate will check these rooms on a weekly basis. A reasonable state of cleanliness must be maintained in order to keep the privilege of using these spaces.

Dressing rooms are unavailable during the performance weeks of Media Room shows. You will be notified in advance of these dates and before the production week. **All personal belongings must be removed from these dressing rooms at this time.**

During BFA Corner Stage productions, dressing rooms are to be kept tidy at all times. Cleanliness is particularly important while costumes are in the dressing rooms. Costumes must be hung up in the appropriate way after each rehearsal or performance. There is no eating allowed while in costume. Please refer to the costume shop’s guidelines for procedures for eating and drinking while in costume.

The 3rd yr students being the predominant users of this space will be responsible for ensuring that it stays clean. A damage deposit of 20.00 will be required from all 3rd yr BFA students at the beginning of the year to cover the possible cost of cleaning at the end of the year. This deposit will be returned at the end of the year if the room is clean and returned to the state that it was in at the beginning of the year.

There must be no alcohol consumed in dressing rooms at any time.

Maintenance of Rooms

ALL University buildings are NO SMOKING areas. Room cleanliness is a health and safety issue of major concern. All rooms are to be kept clean by students and faculty, as well as building staff. All food/beverage packaging should be deposited in the large rubbish bins in the hallways for daily removal.

No furniture from the Acting Studios (3-121, 3-125, 1-51, 1-63) is to be removed except by negotiation with the instructors involved.

At the termination of each class or rehearsal, furniture used in a classroom is to be cleared from the centre of the room.

Access to Rooms: All classrooms should be unlocked so as to be available to students.

Security: All students require security cards acquired through the Drama Office.

Weekend Doors:

Doors officially open on weekends and holidays are as follows:

FABMain Entrance (112th Street) (East Entrance)
Timms Stage Door (East)

Security cards will open outside doors. Please note that no doors are officially open on statutory holidays.

UNIVERSITY SERVICES

Health Services 492-2612 2nd floor, Student's Union Building

Medical Emergencies 492-5555

Campus Safe Walk 492-5563

Sexual Assault Centre 492-9771 2-600 SUB

Campus Security 492-5050 Education Building Car Park

- Abusive persons
- Harassment/Threats
- Personal Safety
- Escort Services
- Lost and Found
- Theft: Report any theft to Security and the Police.
Bicycles are prime targets for theft; LOCK THEM!
- A Campus Security office is located at the South end of HUB Mall

Counseling Services 492-5205 2-600 SUB

Office of Human Rights 492-7325 252 Athabasca

Campus Food Bank	492-2175	SUB 1-81
Registrar's Office	492-3113	(switchboard)
Scholarship and Awards	492-3221	Director, Student Awards, Administration Building
Tuition Fee Payment	492-3389	Office of the Comptroller, 3 rd Fl., Administration Building
Faculty of Arts	492-4295	Arts Faculty Student Programs Office 6-7 Humanities Building

LIBRARY RESOURCES

Library and Archival Facilities

The University of Alberta Library system is composed of a number of libraries housed in various facilities across campus. Graduate students in Drama will most likely make the greatest use of the following facilities:

- Cameron Library: administrative offices, reserve collection, inter-library loans offices, circulation/library cards.
- Rutherford Library South: current periodicals, University Archives and Bruce Peel Special Collections, humanities and social sciences book and periodical collections.
- Rutherford Library North: microfilm collections, reference materials, humanities and social sciences book and periodical collections.

The Rutherford Library is the second largest research library in Canada and offers a theatre collection with particular strengths in the areas of Medieval and Renaissance England, Spain and the Golden Age, nineteenth and twentieth-century Germany, Canada, Italy, and France. Its collection of Canadian drama is, perhaps, the strongest in the country. Microfilm holdings include the extensive collections of printed and manuscript drama from England and the United States (1400-1900), Italy (renaissance to the present, including opera), Spain (the Golden Age), and France (1600-1900).

The University Archives and the Bruce Peel Special Collections contain a wide variety of materials, including:

- Collections of Restoration and Augustan drama
- Nineteenth-century acting editions
- Several hundred British playbills
- George Kaiser Playscript Archive
- Unedited manuscript stage and radio plays by British and Canadian writers
- Papers relating to early amateur theatre in Canada: The Canadian Women's Theatre Guild, Edmonton Little Theatre, early University of Alberta theatre including the Banff School of Fine Arts
- Alberta Folklore Collection
- Theses

Outside the University, there exist numerous facilities and archival materials in the city that are accessible to the public:

- A complete series of Alberta archival newspapers, which are a valuable resource for the study of theatre on the prairies, are on microfilm located at the Legislative Library.
- The Edmonton Public School Archives and Museum contains the records of early educational theatre in Edmonton as well as numerous early radio plays.

- The City of Edmonton Archives relating to Parks and Recreation contain records of children's theatre in Edmonton and Richard McDonald collection of local theatre programs and clippings.
- The Provincial Archives include local histories in print and oral histories on tape, programs, and photos relating to the Dominion Drama festival, community, and educational theatre archives for Theatre Three and the Citadel Theatre.
- Theatre Alberta in the Percy Page Centre houses a wonderful collection of scripts and drama resources.

EDMONTON BEYOND U of A

Theatre in Edmonton

The Department enjoys a particularly close relationship with the local theatre community through regular involvement by members of the professional community in Departmental courses and productions, as well as through faculty and student involvement in local professional productions. For a city its size, Edmonton offers an extraordinary variety of theatre, with numerous professional theatre and companies, including: Azimuth Theatre, Catalyst Theatre, Fringe Theatre Adventures, The Citadel Theatre, Northern Light Theatre, Theatre Network, Workshop West, L'Uni-Theatre, The Maggie Tree, Leave It To Jane Theatre, Concrete Theatre, The Mayfield Dinner Theatre, Teatro la Quindicina, Rapid Fire Theatre, Shadow Theatre, The River City Shakespeare Festival and the Edmonton Opera. The wealth of theatre in Edmonton has been, over the years, due in large part, to the presence of the Department of Drama at the University of Alberta.

In addition to these professional theatres, the highly acclaimed Edmonton International Fringe Festival is a celebration of theatre held in August of each year and involves as many as 750 artists and technicians, and more than 100 shows. Many students and members of the faculty from the Department participate extensively in this ten-day festival, which is the largest and oldest Fringe Festival in North America.

Edmonton's Cultural/Community Life

Music:

- The University Department of Music offers showcase concerts at Convocation Hall
- There are a multitude of venues around the city for music of all kinds, including the new Winspear Centre for Music; the new home of the Edmonton Symphony Orchestra; and the Jubilee Auditorium, the home of the Edmonton Opera and touring shows and concerts.

Art Galleries:

- The Department of Art and Design hold their innovative exhibitions at the FAB Gallery.
- There are many commercial art galleries in the city which offer a wide cross-section of Canadian and International visual artists; central to all exhibitions is the City of Edmonton Art Gallery, located adjacent to Churchill Square.

Festivals:

- Street Performers' Festival
- The Works; Visual Arts Festival
- Jazz City Festival
- Edmonton Folk Festival
- Edmonton International Fringe Festival
- International Children's Theatre Festival in St. Albert
- Heritage Festival
- Theatre Network's NeXt Fest
- The River City Shakespeare Festival

Distinctive Neighbourhoods:

- 124th Street North of Stony Plain Road, the Avenue of Nations in the central core, Whyte Avenue, and Old Strathcona are emerging as vital and interesting neighborhoods of the city with interesting galleries, restaurants, bookstores, and festival sites.

Facilities:

- Rogers Place (home of the Oilers)
- Commonwealth Stadium (home of the Eskimos)
- Edmonton Northlands Race Track and Exhibition Grounds
- Kinsmen Centre, just below the campus is a central recreation and training facility

Parks:

- The parks system throughout the city includes over 40 miles of trails along the river bank; these are utilized by pedestrian, cycling, and cross-country traffic
- The river bank is a protected green space and one of Edmonton's fine assets

Farmers' Market:

- Strathcona Bus Barns at 103 Street and 83 Avenue (open, year round, on Saturday mornings)
- 104 Street Farmer's Market (summers only) in the winter for some months this market has moved into the City Hall)
- Collingwood Mall at 178 Street and 67 Avenue (summers only)

HISTORY OF THE DEPARTMENT

- 1949** In response to a need for teachers of drama in the school system, the Faculty of Education at the University of Alberta began offering acting classes in 1949. In the same year, a group of University and community enthusiasts founded Studio Theatre, which gave its performances in Quonset huts until they were demolished in 1957.
- 1958** The department of Drama was established in the Faculty of Arts with a BA degree and close contact with the Education students, who took all of their drama courses in the Department of Drama. Studio Theatre was also established, that year, in the Corbett Hall Auditorium, where it remained until 1989.
- 1968** The Department was offering Bachelor of Fine Arts degrees in Acting and Design, Master of Fine Art degrees in Directing and Design, and a master of Arts degree. Studio Theatre became the primary showcase for the graduating year of the BFA Acting program. At this time, the BA program began to place less emphasis on traditional forms of the theatre and the technical preparation of the actor, and more emphasis on the expression of the individual and the development of theatre through improvisation.
- 1973** The completion of the Fine Arts Building brought together the departments of Drama, Art and Design, and Music.
- 1974** Senior BA courses evolved into a major collective theatre program which led to the setting up of two professional collective theatre companies in Edmonton (Catalyst Theatre and Network Theatre).
- 1978** The Black report on Theatre Training in Canada acknowledged the professional nature of the department in several areas.

The Department continues to review its programs in order to improve the quality of its training and education, and to better accommodate the nature of the discipline.

- 1984** The BFA acting and BFA Design programs have each been modified from four years to three years with an initial pre-professional year.
- 1986** The Council of the Faculty of Graduate Studies approved a special Ph.D. program in Drama for one student. Since that time, FGSR has instituted a “Joint Ph.D. Program” and the applicable procedures for application. This enables a student entry to a Ph.D. program with co-supervisory responsibilities with a department already offering the Ph.D. degree.
- 1995** The Timms Centre for the Arts opened with an inaugural production of *Ring Round the Moon*.
- 1996** The Alberta Government Access Fund enabled the Department of Drama to introduce the BFA in Technical Theatre, with two routes of specialization: technical production and stage management. While this program has long been anticipated, it was not until the construction of the Timms Centre for the Arts that the Department had the required facilities to train technical theatre specialists. Students of technical theatre can now gain experience in a variety of spaces which will equate with anything from the smallest “shoestring” theatre to state of the art facilities.