

# **Acadia Theatre Handbook**

**2025-2026**

<https://theatre.acadiau.ca/theatre.html>



ACADIA THEATRE COMPANY

## About this Handbook

This handbook is a guide to the Theatre program at Acadia University. It includes general information about class and production work and is required reading for all students in Theatre courses.

It is important to students' success in this program that they understand their roles and responsibilities, as well as the policies and procedures governing courses, rehearsals, and the production process. This handbook covers professional obligations, rehearsal formats, discipline, and many other aspects of the program.

### Disclaimer

Every effort has been made to provide accurate information, but students should be aware that the University Calendar and Timetable are the official documents as far as academic regulations and class schedules are concerned.

Students are reminded that only a selection of the courses required for completion of their programs will be offered in any given academic year. Each spring, the Head provides academic advice to returning students, but **it is the responsibility of students themselves to ensure that they have met all program requirements to graduate.**

### Commitment

By becoming an Acadia Theatre student, you have elected to participate in an intellectually rigorous, time-consuming, and sometimes stressful program. It is your responsibility to balance your academic courses, your work on productions, and the many other demands on your time made by family, friends, and extra-curricular activities. We recognize that striking such a balance can be challenging and encourage you to seek support from the people and services listed at the back of this booklet.

**Please Note:** The successful staging of high-quality public productions for which the Acadia Theatre program is known in our community is entirely dependent on you. Without your dedication, your focus, your time, and your commitment to excellence these shows simply could not go on.

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## Important Dates 2025-2026

Fall classes begin  
Theatre Orientation  
Last day to withdraw  
without a "W"  
Last day to withdraw  
without an "F"  
Fall Show Dates

Last Day of Classes  
Study Days  
Exams Begin  
Examinations End  
**Residences Close**

**Residences Open**  
Winter classes begin  
Last day to withdraw  
without a "W"  
Last day to withdraw  
without an "F"  
Winter Show Dates

ATSCARS  
Last Day of Classes  
Study Days  
Exams Begin  
Exams End  
Feedback  
\* **New Students: Jan. 10**

### No classes

National Day for Truth  
& Reconciliation  
Thanksgiving Day  
Fall Study Break  
Remembrance Day  
Heritage Day  
Study Week  
Good Friday

**Wednesday September 3**  
**Wednesday September 3 5.30-7:00 Lower Denton**

**Thursday September 11**

**Friday November 21**  
**November 27-29**  
**Strike: November 30**  
**Wednesday December 5**  
**December 6-7**  
**Monday December 8**  
**Friday December 19**  
**Saturday December 20**  
**/12 noon**  
**Sunday Jan. 11/12 noon\***  
**Monday January 12**

**Tuesday January 20**

**Friday March 27**  
**March 12-14 & 19-21**  
**Strike: March 22**

**TBD**  
**Friday April 10**  
**April 11-12**  
**Monday April 13**  
**Thursday April 23**  
**Friday April 10**

**Tuesday September 30**  
**Monday October 13**  
**October 14-17**  
**Tuesday November 11**  
**Monday February 16**  
**February 17-20**  
**Friday April 3**



All students  
are required  
to have a  
current  
headshot. A  
photographer  
will be on  
campus in  
September  
and will  
provide high-  
quality digital  
images for a  
modest price.

## **General Academic Information**

### **Course Load**

The normal course load for full-time undergraduate students is thirty credit hours (30h) per year, or fifteen hours (15h) per term.

### **Course Numbering**

- FA indicates a fall term course that begins in September and ends in December.
- WI indicates a winter term course that begins in January and ends in April.

### **Academic Advising**

The Head of the Department is responsible for academic advising. You may make an appointment by contacting the Head or the Administrative Assistant.

### **Academic Integrity**

Plagiarism is a serious offence. You are advised to read the section on “Academic Integrity” in the Academic Calendar, which lists the definitions of plagiarism and the penalties imposed by the university.

### **Course Completion**

It is University policy that no credit be given for a course unless all requirements for it have been completed. Students who receive marks below the threshold for the major (C-) can register for the course a second time without seeking permission. Any additional attempts to register for the course requires permission from the Head, Director, or Coordinator of the department offering the course.

## **Conflict Resolution**

If a conflict develops with one of your instructors, you are encouraged to approach the faculty member directly to discuss the points of contention. Please speak with the Head of Department if a conflict persists. On productions, all issues that arise will be heard jointly by the Director and the Technical Director.

## Faculty Responsibilities

At the beginning of each course, professors are required to indicate, in writing, the workload for the course, the required elements for completion, together with the appropriate tentative dates and values of tests, term papers, quizzes and other assignments, attendance requirements, and the value of final examinations where applicable.

In addition to teaching regular classes in Theatre, faculty members organize the productions of the program through the Acadia Theatre Company. Normally, major productions are directed by a member of the faculty but guest directors may occasionally be retained to direct a major production. The Director has overall control of the production and particular responsibility for the artistic choices which are made. On occasion, faculty members, non-Theatre students or guest artists may act or do other work (e.g. design, choreography or stage management) in major productions.

## Special Topics Courses

Special Topics courses provide scheduling flexibility and an opportunity for one-on-one instruction in exceptional circumstances. Theatre faculty are not obliged to offer Special Topics courses for independent study.

1. Special Topics courses require approval of the Theatre unit.
2. A student must first have an informal discussion with a Theatre faculty member to ascertain whether that faculty member is willing to offer such a course.
3. If a faculty member informally agrees, the student must apply to take the course in a letter to the Head of Department. This letter must contain a rationale for taking the course. A faculty member who informally agrees to offer a Special Topics course as an independent study will submit a course proposal and description to the Head.
4. The Head will circulate letters and proposals to Theatre faculty who will vote on whether or not to offer the course. The decision of the unit is final.

# Workshops

Each term, guest artists are invited to provide workshops for Acadia Theatre students.



Workshops have included:

- Intimacy Co-ordination
- Lighting, Sound, Projection
- Master classes in Performance: acting, mask, clown
- Meetings with regional representatives from professional theatre organizations such as CAEA and ACTRA
- Puppetry
- Sewing and wardrobe
- Stage management

## Feedback

At the end of the school year students will be asked to attend a 10 minute feedback session with assembled faculty. Students are encouraged to ask questions and provide their own input in addition to that of THEA faculty.



# ATC Productions

Fall 2025

TBA

Winter 2025

*MiniFest*

## Play Selection Policy

Plays for production by the ATC are chosen by faculty consensus according to the following criteria: The play possesses relevance to students and the wider community in terms of its artistic and aesthetic challenges. The play proposal addresses specific student performance needs, or casting strategy to satisfy these needs. A script (if the play is published) will be disseminated to students at the earliest opportunity for feedback; however, final decisions on play selection remain the purview of faculty.



Lauren Amirault and Claire Chateaufneuf in *Drowning Ophelia* (2021)

## The Program & Production Work

**Courses are the foundation of the Theatre program** at Acadia. Regardless of production obligations, students are expected to meet all the requirements of those courses.

The **Acadia Theatre Company (ATC)** is the producing arm of the Theatre program. As part of your program requirements, you will be enrolled in courses to participate in **major productions** directed by members of the faculty (or, on occasion, by guest directors). All students not actually involved in the running of a production will be required to usher for at least one performance.

**Auditions** are usually held early in each term. **Please note that mandatory rehearsals may be held during fall and winter study breaks.**

### THEA PD03 Practice: Production

Students earn academic credit for work onstage or backstage production work by enrolling in THEA PD03.

This course is designed to train students in various capacities through their participation in productions. Students will produce, rehearse, and perform a production under the direction of Theatre faculty. Some students will be cast and receive instruction in acting, some will receive instruction in direction, dramaturgy, stage management, publicity, set construction, and/or lighting, sound, wardrobe, and prop design; some will participate onstage and offstage.

This course may be repeated 6 times, for a total of 18 credit hours.

**Note:** Work often occurs evenings, weekends, and study breaks. Students should avoid taking night classes that would conflict.

In general, performance and production roles are assigned as follows:

- All students may audition for roles in productions.
- Students may be asked to combine acting and backstage work to satisfy course credit requirements

## Specific Production Responsibilities

### Crew and Crew Head

Each production has a group of students assigned to specific aspects of the production: lighting, sound, costumes, props, set, and publicity. Each crew has a Crew Head authorized to organize the work of that group under the supervision of the Technical Director. The Crew Head is also the liaison with the production team as a whole and attends all production meetings as the representative of his or her group.

### Ushers

All students not involved in the actual production run will be expected to take shifts as ushers. The Front of House student will post a schedule and ask students to sign up for shifts. Ushers are expected to be professional and polite in this role and to dress appropriately in white shirt and black skirt or pants.

### Assistant Director

The Assistant Director reports to the Director of the production. All meetings, conversations and correspondence between the Director and the Assistant Director are to be kept in strict confidence. The Assistant Director is part of artistic management and operates as a representative of the Director in the Director's absence. The Assistant Director must adhere to and represent the Director's wishes in any question of artistic direction of the production.

The role of the Assistant Director encompasses, but is not strictly confined to, the following:

- Facilitation of all artistic staff responsibilities, including those of the Stage Manager, Dramaturg, Actors, Publicity, and Design/Tech, when artistic staff require assistance as directed by the Director
- Observation of all rehearsals unless given permission to be absent
- Taking of notes on specific aspects of rehearsal as assigned by the Director
- Participation in all audition and casting sessions and artistic staff meetings
- Direction of rehearsals or sub-rehearsals in the absence of the Director and under the explicit direction of the Director
- In rehearsal, the Assistant Director is considered equal to the Stage Manager and (in some cases) the Dramaturg in rank and responsibility and above the rank of Assistant Stage Manager. Within the rehearsal hall and during the run of the play, the Stage Manager is considered first among

equals with respect to all responsibilities in the absence of the Director.

- Under the guidance of the Dramaturg, may assist in the creation of the lobby display as needed.

## Dramaturg

The Dramaturg (if assigned) reports to the Director of the production. Their responsibilities may include but are not restricted to the following:

- Collection and dissemination of research under the direction of the Director.
- Production of the show programme. The Dramaturg is required to submit all creative copy to the Director before final submission for printing.
- Coordination of the show poster. The Dramaturg is required to submit the final poster design to the Director before print production.
- Creation of the lobby display; with the permission of the Director the Dramaturg may employ the Assistant Director for various tasks related to this responsibility.
- When asked, taking and disseminating of particular notes on acting or production, both technical and conceptual, as directed by the Director. All notes must be submitted to the Director before being passed on to any other artistic staff.
- The Dramaturg reports to the Director. When the Director is absent, the Stage Manager is considered first among equals with respect to all responsibilities within the rehearsal hall and during the run of the production.



## Protocol for Productions

- No student should plan to extend their vacation beyond the periods established in the University Calendar, or the periods established by play/technical directors for rehearsal, as this may preclude your participation on or off stage.
- **No student** will be scheduled for more than thirty (30) hours of rehearsal/backstage work combined, in any week (Monday through Sunday).
- **No student** will rehearse more than ten (10) hours in any day.
- **Students who are cast** in a production should expect to rehearse up to six days a week (as many as four hours on weekdays and more on weekends) during rehearsal period.
- **Students who are cast** should expect to rehearse during Study Breaks.
- **Students who are cast** must be present ten (10) minutes prior to the beginning of their rehearsal call.
- **Students who are on crews** should plan to spend an average of six hours per week on production work. Crew heads will have higher work expectations and Stage Management will have time commitments that are similar to those of the cast.
- There will be a ten-minute break each two (2) hours of rehearsal.
- There will be no calls prior to 9:00 AM and the work day ends at 10:30 PM.
- **Lower Denton Theatre** in Denton Hall is our performance space. Access to Lower Denton Theatre is restricted to Theatre majors, minors, and other students working on productions for credit.
- **No one** is permitted in the backstage area (particularly the Green Room and Dressing Rooms) after the half-hour call prior to performance except stage management, crew and cast.
- The Dressing Rooms are designated a quiet preparation area for actors. Backstage crews of any description will respect this.
- The Green Room is a place for actors and backstage crews to engage in quiet conversation, preparation and “standing by.”
- Front Of House (FOH) and Ushers are not permitted backstage.

# Personal Technologies & Professional Etiquette

## Personal Electronic Devices

This policy applies to *all* Theatre students (Performance and Production) when in class or engaged in officially scheduled activities (rehearsal, build/set-up/strike, performance, etc.)



- With specific and individual exceptions, all personal technology (including laptops) is prohibited when in class or engaged in officially scheduled activities.
- All students when in class or engaged in officially scheduled activities have the right to expect privacy, e.g. crew calls, fittings, or aspects of performances – including but not limited to pre/post show, dressing room, green room, backstage and onstage.
- All students have the right to expect that their personal work habits and personal schedules will not be shared for others to see.
- All students have the right to expect that their physical safety is of utmost importance and that it is overseen by the supervising faculty or staff member and crew heads.
- All work created for class and performances is the property of the Department and as such cannot be photographed and/or shared without permission from the Department. All works subject to rights and royalties cannot be photographed and shared without permission of the Department.
- Courteous, respectful and appropriate behavior is part of the theatre workplace environment – when “on the clock” for pay or marks, one’s sole focus is the work.
- It is everyone’s responsibility to ensure personal technology is not misused.

**N.B.** Violation of this policy may result in exclusion from ATC productions.

## Implementation

- This policy applies to every course outline for performance/production-based marking.
- The policy will be addressed by Faculty specifically in relation to each of their classes or officially scheduled activities as close to the beginning of the semester/activity as possible.
- Once the policy expectations have been talked through with the students by Faculty, it is the responsibility, where appropriate, of student management (Stage Manager, Assistant Director, Crew Heads, etc.) to ensure adherence to this policy and implementation.
- When in the classroom, all personal technology must be turned off and stowed away unless Faculty request otherwise. Everyone is to be focused on the work. In BAC 229, this technology can be left in the anteroom, with your other personal belongings, as this is a secure environment.
- When in rehearsal and performance in Lower Denton, all personal technology must be turned off and collected by Stage Management as part of their Valuables Check and will be collected at the ½ hour call. Everyone is to be focused on the work. Valuables (including personal technology) will be returned at the end of the rehearsal or performance.
- **The Department of English and Theatre will not be responsible for any loss of or damage to personal technology.**

**N.B.** Failure to adhere to these policies and their implementation will result in progressive disciplinary measures that will impact grades.

## COMMUNICATIONS

Callboards are maintained outside BAC 229, in the entrance hall to Lower Denton theatre and online. They are a vital source of information on productions and other program activities. Remember to check callboards daily.

In addition, we need to be able to contact all students on short notice. It is essential that we have an up to date phone number and a working Acadia email address for each student.

**\*\*\* Check your Acadia email daily! \*\*\***

# Student Code of Conduct

## Drug and Alcohol Policy

The Acadia University Campus Policy states:

- It is illegal to bring your own liquor to any event on campus.
- It is illegal to drink outside your own dorm room on campus unless it is a specially licensed event or regularly licensed space.
- In accordance with university policy, illegal drugs and cannabis are prohibited from the residences and the Acadia campus.

Therefore, no ATC member will appear at any form of company activity (including but not restricted to rehearsals, meetings, crew calls, or show calls) that takes place in any of the ATC's spaces under the influence or in the possession of alcohol, cannabis or illegal drugs. This is a zero-tolerance policy.

Any violation of this policy by an ATC member will result in one or more of the following disciplinary measures as decided upon by course instructor(s):

- A percentage decrease in production mark
- Zero mark in production credit
- Expulsion from the Theatre program in the most serious cases

The safety of others and the integrity of the work process must be respected.

## Attendance/Accountability

*In rehearsal or production*, it is the responsibility of every student to notify the Stage Manager if they are ill or unable to reach the theatre or rehearsal on time. This should be done as soon as possible and certainly before the half-hour of a show call. All productions are academic exercises which are graded, and accountability is a factor in that grade.

*In class*, we require that **all** Theatre students account for any absence from a commitment. Apart from emergencies, permission to be absent **MUST** be requested and approved by the relevant supervising faculty member **PRIOR** to the absence.



***In the Theatre Program, your physical presence is an absolute requirement for learning.*** So, for the purposes of *any* theatre course, academic or studio:

**N.B.** Violation of this policy may result in exclusion from ATC productions, deduction in participation marks or failure in the course.

## **Maintaining Artistic/Technical Intentions**

Cast and crew are to maintain, to the best of their ability, the artistic and technical intentions of the director and designers after opening. Actors have a responsibility to their audience and colleagues to ensure that they deliver consistent performances. This means maintaining the performance as directed and ensuring that their actions do not constitute a risk to themselves or others. Remember that even though calls and reminders are given by stage management, cast and crew are responsible for all of their entrances, cues and duties.

## **Professionalism**

To the best of their ability, Theatre faculty members try to organize the Acadia Theatre Company as if students were participating in professional productions. This way students experience some of the problems that go hand-in-hand with the excitement of producing live professional theatre. You will participate as a full member of the company and will be responsible for bringing a professional and co-operative attitude to all rehearsals, calls, and performances.

**Performance students** operate, to a significant degree, under a Canadian Actors' Equity Association (CAEA) -based rule system, and Performers are expected to adhere to the "Duties of the Actor" section of the Canadian Theatre Agreement (CTA) which states:

The Actor agrees to be prompt and punctual at rehearsals, costume calls/fittings, and to attend all rehearsals, as required; to appear at the theatre no later than the half hour call, to pay

strict regard to stage make-up and stage dress; to perform his/her services as reasonably directed, and to conform to the language of the script to the best of his/her ability; under the direction of the Stage Manager, to maintain the original intent of the Director throughout the run of the show, to learn his/her lines within the time period set by the Director ..., to properly care for his/her costume and props; to use, when required by the Theatre, safe electronic equipment, and to respect the physical property of the production and the theatre.

**Production students** are also expected to be prompt, punctual and prepared (with the proper clothing and safety-wear) at all calls and rehearsals. The production side of the company operates on a departmental hierarchy system; respect for senior positions in the reporting structure and decisions made at the top level of the command chain is crucial for the successful organization of dozens of people.

We are aware that higher tuition means that more and more students need to work to help meet their financial obligations. Personal and family matters may also make demands on your time. However, the collaborative nature of theatre means that **your colleagues are dependent on your commitment to class and production work**. They are relying on you to be where you are called when you are called, whether it is for a rehearsal, crew call, or class project.

Students who are working as **Residence Assistants** have extra challenges in meeting their commitments and are required to notify the director of the production of all schedule conflicts so that contingency plans can be made in plenty of time.

## Health & Hygiene

Your physical health is important to all of us in the program. If you have any health problems that might affect your work (asthma, allergies, back or joint problems, diabetes, strained muscles, etc.) please tell your instructors immediately. Mental health is equally important. If you are experiencing problems, you may wish to see one of the counselors at the Student Resource Centre.

Good nutrition and sufficient rest are vital to help you maintain your mental and physical health. As an actor, your body, mind and spirit are your instruments; keep them in good shape.

You will be working very closely with your fellow students. Personal hygiene is important.

## **Equity, Health, and Safety**

### **Policy against Harassment and Discrimination at**

<https://www2.acadiu.ca/student-life/equity-judicial/equity.html>

**Sexualized Violence Policy at** <https://www2.acadiu.ca/sexualized-violence.html>

**Accessible Learning** [disability.access@acadiu.ca](mailto:disability.access@acadiu.ca)

Students seeking accommodations for diagnosed learning disorders must be registered with this office. 902-585-1823

**Counselling Centre** [counselling@acadiu.ca](mailto:counselling@acadiu.ca)

**Equity Office** Polly Leonard at

<https://www2.acadiu.ca/student-life/equity-judicial/equity.html>

**Health** <https://www2.acadiu.ca/student-life/health-wellness/clinic.html>

**Student Resource Centre** 902-585-1246

<https://studentresourcecentre.acadiu.ca/student-resource-centre-main.html>

Whether in the profession or as students, learning the physical/emotional skills necessary to perform staged intimacy or violence creates a safe environment for exploration by the actors. For the entire acting company, learning how to talk about safety, being able to establish boundaries, understanding positive communication, and establishing as a regular practice how to give and receive consent are absolute necessities. Students carry these healthy practices into their

classroom work, into their respect for one another outside of class, and into society. We endeavour to give everyone the professional tools needed to establish boundaries, and to create an environment where actors feel safe to explore staged dangerous/intimate play.

Further, and outside of peer contact, the nature of our work/training in theatre often may involve physical contact with your instructor. If you feel at all uncomfortable about this, at any time, please speak with your instructor immediately.

## Dressing for Work



All students working in the shop must wear close fitting clothing with short sleeves. No rings or other jewelry are permitted. **CSA approved safety shoes are required** for all heavy set up work on stage. No sandals are permitted on any crew calls. **All students are required to buy their own safety eye protection**

**with no sharing allowed.** Instructors may have dress requirements for their classes, as noted in their course outlines. If you come to class improperly dressed, you may not be able to participate and as a result may be marked absent.

## Work Outside the Theatre Program

Academic expectations of Theatre students are particularly demanding and time-consuming. There is not just class/preparation time, but performance/production commitments for plays. Therefore, students wishing/needing to be employed must ensure that it does not interfere with their commitment to our program. If you are involved in shift work, simply ensure that your schedule is adjusted weekly/daily around your commitment as a student to this program, and there will be no problem.

If, however, you wish to be involved in any non-Acadia Theatre performance or production-related activity, your procedure is this:

- Get a firm statement from your engager as to the times/dates of your commitment, in writing. This is the agreement they will be held to —make sure that they understand this.
- Send that statement by Acadia e-mail to each of your Theatre instructors for that term, for individual approval. Additionally, if you plan to be involved with the production that term, do so with the relevant faculty: Director (performance) or the Technical Director (production).
- If any faculty objects, they must tell you specifically how this interferes with their class/production schedule.
- If you can return to your potential engager and secure a new agreement that works around the specific scheduling objections of that instructor, present that new arrangement to all your instructors, again, for their approval.
- If, as before, everyone specifically involved agrees in writing, then that will be the arrangement.

The effort of Theatre faculty will always be to listen and try to accommodate a student's needs. But students must remember that their first commitment is to this program. Without exception, your work with us must come first.

## **Student Representatives**

Two student representatives are elected by the students annually to attend Theatre unit meetings as non-voting members to participate in the discussion of unit issues, except where issues of confidentiality apply. They act as intermediaries among students, the Head of Department, and Theatre faculty. Representatives wishing to notify their constituents of events may send email to the Department's Administrative Assistant for forwarding to the group.

# Theatre Facilities

The Theatre Program has primary access to two dedicated theatre spaces: the **BAC 229 studio** space and **Lower Denton Theatre**. Most studio courses take place in BAC 229.

**Theatre** in Denton Hall is our performance space. ***Access to Lower Denton Theatre is restricted to Theatre majors, minors, and other students working on productions for credit.*** No one is permitted in the backstage area (including the dressing room) after the half-hour call prior to performance except essential staff.

**Access to BAC 229 and Lower Denton is by swipe card.** Contact Chris at [christine.sattler@acadiau.ca](mailto:christine.sattler@acadiau.ca) to obtain access to BAC 229 and to Lower Denton Theatre. Pick up your activated ID swipe card at Access Control (Monday - Friday, 8am - 4pm) 585-1736 [accesscontrol@acadiau.ca](mailto:accesscontrol@acadiau.ca) Whitman House, Northeast Wing, 18 Crowell Dr.



**BAC 229** is reserved exclusively for the use of Theatre students and faculty. It is kept locked at all times when not in use. No one else is to use the space.





## Student Assistantships, Scholarships, and Awards

*A small number of student assistantships are awarded through the department each year. Invitations for applications are sent out early in the Fall term from the department Administrative Assistant.*

In addition to scholarships offered by the University, there are a number of awards available students studying Theatre. Students are selected by a committee of faculty members in consultation with Acadia's Financial Aid Office. No applications are necessary for these internal awards.

### **The Helen Starr Boggs Memorial Scholarship in Drama**

A capital sum has been provided by members of her family in memory of Helen Starr Boggs (1898 - 1986), the income from which is available in the form of a scholarship to a student entering the second or subsequent year of an undergraduate program, who has good academic standing, the respect of both faculty and students, and who has demonstrated outstanding potential in drama.

**The Class of 1933 Fiftieth Reunion Scholarship** is awarded annually to a post first year student in any faculty or school who has demonstrated academic excellence and displays qualities of leadership by participation in drama, music, athletics and/or community or student activities.

**The Class of '43 Memorial Award** is given annually on recommendation of the Department of English and Theatre to a superior student, new or returning, who is in need of money. The award is in memory of class members who died in World War II: S. Ford, Thomas Henry, John Lawson, John Lavine, and J. Douglas MacNearney.

**The Alice Maud Fitch Grant Memorial Scholarships** were provided for in the Estate of Dr. Marion Elder Grant (B.A. Acadia, 1921; M.A. Toronto, 1931; LL.D., U.N.B., 1950; DCL Acadia, 1964). Dr. Grant was Dean of Women (1936-60), President of the CFUW (1949-52), President of the Associated Alumni (1961-63) and member of the Board of Governors (1976-87). Alice Maud Fitch Grant (B.A. Acadia, 1885; M.A. 1892; M.A. McMaster, 1894) was the second woman to graduate from Acadia. The in-course scholarships are available annually to students entering the second or subsequent years of study in the Bachelor of Music, Bachelor of Arts (Art), or Bachelor of Arts (Theatre) on recommendation of the appropriate Dean or Director.



## Academic Resources

### **Dr. Stephen Ahern**

Writing Centre Coordinator and Professor

[writingcentre@acadiau.ca](mailto:writingcentre@acadiau.ca)

**The Acadia Writing Centre** helps students become the best writers they can be. We offer a range of free services and encourage you to visit us in the Vaughan Library. To sign up for writing tutorials, workshops, or presentations, visit **writingcentre.acadiau.ca**

### **Erin Patterson**

English & Theatre Liason Librarian

Phone: 902-585-1193

[erin.patterson@acadiau.ca](mailto:erin.patterson@acadiau.ca)

At the **Vaughan Memorial Library** there is a dedicated librarian for every subject at Acadia. Your librarian can help you figure out the research process and how to find, use, and cite appropriate resources for your Theatre assignments.

### **Dr. Kait Pinder**

Head of English and Theatre, Academic Advisor

Phone: 902-585-1503

Office: BAC 416

Email: [jessica.slights@acadiau.ca](mailto:jessica.slights@acadiau.ca)






### **Christine Sattler**

Administrative Assistant

Phone: 902-585-1502 Office: BAC 414

Email: [christine.sattler@acadiau.ca](mailto:christine.sattler@acadiau.ca)

## Theatre Program Faculty

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Acadia University is located in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq nation

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