Department of English and Theatre
Beveridge Arts Centre, Room 415
10 Highland Ave.
Wolfville, NS B4P 2R6
Phone: 902-585-1502
Fax: 902-585-1070
Email: english.theatre@acadiau.ca
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART 2013</td>
<td>Studio Art 1</td>
<td>3 h</td>
</tr>
<tr>
<td>ART 2023</td>
<td>Studio Art 2</td>
<td>3 h</td>
</tr>
<tr>
<td>ART 2033</td>
<td>Digital Imaging 1</td>
<td>3 h</td>
</tr>
<tr>
<td>ART 2043</td>
<td>Digital Imaging 2</td>
<td>3 h</td>
</tr>
<tr>
<td>ART 3013</td>
<td>Painting 1</td>
<td>3 h</td>
</tr>
<tr>
<td>ART 3023</td>
<td>Painting 2</td>
<td>3 h</td>
</tr>
<tr>
<td>ART 3033</td>
<td>Art and Identity 1</td>
<td>3 h</td>
</tr>
<tr>
<td>BUSI 1703</td>
<td>Introduction to Business</td>
<td>3 h</td>
</tr>
<tr>
<td>BUSI 2413</td>
<td>Introduction to Marketing</td>
<td>3 h</td>
</tr>
<tr>
<td>CLAS 2013</td>
<td>Greek Art &amp; Architecture</td>
<td>3 h</td>
</tr>
<tr>
<td>CLAS 2023</td>
<td>Roman Art &amp; Architecture</td>
<td>3 h</td>
</tr>
<tr>
<td>CLAS 2273</td>
<td>Gods in Classical Myth</td>
<td>3 h</td>
</tr>
<tr>
<td>CLAS 2283</td>
<td>Heroes in Classical Myth</td>
<td>3 h</td>
</tr>
<tr>
<td>CREL 3693</td>
<td>Special Topics in Ritual Studies</td>
<td>3 h</td>
</tr>
<tr>
<td>HIST 2493</td>
<td>Canadian History on Film</td>
<td>3 h</td>
</tr>
<tr>
<td>HIST 3713</td>
<td>Medieval Europe/Culture</td>
<td>3 h</td>
</tr>
<tr>
<td>MUSI 1013</td>
<td>Understanding Music</td>
<td>3 h</td>
</tr>
<tr>
<td>MUSI 1063</td>
<td>Music Theory Non Majors 1</td>
<td>3 h</td>
</tr>
<tr>
<td>MUSI 1073</td>
<td>Music Theory Non Majors 2</td>
<td>3 h</td>
</tr>
<tr>
<td>MUSI 1253</td>
<td>Music and Society</td>
<td>3 h</td>
</tr>
<tr>
<td>MUSI 2163</td>
<td>Music and Technology 1</td>
<td>3 h</td>
</tr>
<tr>
<td>MUSI 2263</td>
<td>Western Art Music 1</td>
<td>3 h</td>
</tr>
<tr>
<td>MUSI 2283</td>
<td>Western Art Music 2</td>
<td>3 h</td>
</tr>
<tr>
<td>MUSI 3003</td>
<td>History of Rock Music</td>
<td>3 h</td>
</tr>
<tr>
<td>SOCI 2533</td>
<td>Popular Culture and the Media</td>
<td>3 h</td>
</tr>
<tr>
<td>SOCI 3553</td>
<td>Sociology of Arts &amp; Artists</td>
<td>3 h</td>
</tr>
<tr>
<td>WGST 3123</td>
<td>Feminism and Popular Culture</td>
<td>3 h</td>
</tr>
</tbody>
</table>

**5 Plus at least 6h (may accumulate 12h):**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 1001</td>
<td>Production 1</td>
<td>1 h</td>
</tr>
<tr>
<td>THEA 2002</td>
<td>Production 2</td>
<td>2 h</td>
</tr>
</tbody>
</table>

Students who fail the same studio course twice will not be allowed to take the failed course again. Students who receive marks below the threshold for the major (C-) in the same studio course twice will not be allowed to take the course again.
## Program Requirements
### Production Stream

**Arts Core:**

- ENGL 1406 (1413/1423) 6 h
- One of: FRAN, GERM, GREE, LATI, or SPAN 6 h
- One of: ECON, POLI, SOCI, or WGST 6 h
- One of: ART, CLAS, CREL, HIST, PHIL, MUSI, OR WGST 6 h
- One of: APSC, BIOL, CHEM, COMP, ENV, GEOL, MATH, NUTR, PHYS, OR PSYC 6 h

Plus Electives to complete a total of 120 h

<table>
<thead>
<tr>
<th>1</th>
<th>THEA 1483</th>
<th>Introduction to Theatre</th>
<th>3 h</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Plus one of: (3 h)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>THEA 2823</td>
<td>Intro to Production 1</td>
<td>3 h</td>
</tr>
<tr>
<td>2</td>
<td>THEA 2833</td>
<td>Intro to Production 2</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>Theatre Electives (12 h)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>ENGL 2183</td>
<td>Shakespeare 1</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>ENGL 2193</td>
<td>Shakespeare 2</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>THEA 2803</td>
<td>Topics in Film</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>THEA 2813</td>
<td>Advanced Topics in Film</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>THEA 2823/2823</td>
<td>Intro to Prod 1 or 2</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>THEA 2883</td>
<td>Theatre History 1</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>THEA 2893</td>
<td>Theatre History 2</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>THEA 3133</td>
<td>Playwriting</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>THEA 3243</td>
<td>Dramaturgy</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>ENGL 3883</td>
<td>Modern Drama: Ibsen/WWII</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>ENGL 3893</td>
<td>Modern Drama: WWll/Present</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>THEA 3923</td>
<td>Canadian Drama and Film</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>THEA 3973</td>
<td>Women and Theatre</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>THEA 4013</td>
<td>Special Topics in Theatre 1</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>THEA 4012</td>
<td>Special Topics in Theatre 2</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>THEA 4313</td>
<td>Performed Violence 1</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>THEA 4323</td>
<td>Performed Violence 2</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>THEA 4833</td>
<td>Theory &amp; Criticism 1</td>
<td>3 h</td>
</tr>
<tr>
<td>3</td>
<td>THEA 4843</td>
<td>Theory &amp; Criticism 2</td>
<td>3 h</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4</th>
<th>Multidisciplinary Electives (36 h)</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>APSC 1073</td>
<td>Introduction to Engineering</td>
<td>3 h</td>
</tr>
<tr>
<td>4</td>
<td>APSC 1223</td>
<td>Design 1 (CAD)</td>
<td>3 h</td>
</tr>
<tr>
<td>4</td>
<td>ART 1113</td>
<td>Intro to Art 1</td>
<td>3 h</td>
</tr>
<tr>
<td>4</td>
<td>ART 1123</td>
<td>Intro to Art 2</td>
<td>3 h</td>
</tr>
</tbody>
</table>
ABOUT THIS HANDBOOK

This handbook is a guide to Theatre 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 all students understand their roles and responsibilities, as well as the policies and procedures governing classes, 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. The University Calendar is the ultimate authority on university regulations.

Students who fail the same studio course twice will not be allowed to take the failed course again. Students who receive marks below the threshold for the major (C-) in the same studio course twice will not be allowed to take the course again.

THEA 3893 Modern Drama: WWII/Present 3 h
THEA 3923 Canadian Drama & Film 3 h
THEA 3973 Women and Theatre 3 h
THEA 4013 Special Topics in Theatre 3 h
THEA 4023 Special Topics in Theatre 3 h
THEA 4313 Performed Violence 1 3 h
THEA 4323 Performed Violence 2 3 h
THEA 4833 Dramatic Theory & Crit: Classic 3 h
THEA 4843 Dramatic Theory & Crit: Modern 3 h
5 Plus at least 6h (may accumulate 12h):
THEA 1001 Production 1 1 h
THEA 2002 Production 2 2 h
Program Requirements
Performance Stream

Arts Core: 30 h

- ENGL 1406 (1413/1423) 6 h
- One of: FRAN, GERM, GREE, LATI, or SPAN 6 h
- One of: ECON, POLI, SOCI, or WGST 6 h
- One of: ART, CLAS, CREL, HIST, PHIL, MUSI, or WGST 6 h
- One of: APSC, BIOL, CHEM, COMP, ENVS, GEOl, MATH, NUTR, PHYS, OR PSYC 6 h

Plus Electives to complete a total of 120 h

1. THEA 1483 Introduction to Theatre 3 h
2. Plus one of (3 h)
   - THEA 2823 Intro to Production 1 3 h
   - THEA 2833 Intro to Production 2 3 h
3. Plus Performance Core (36 h)
   - THEA 2213 Acting and Performance 1 3 h
   - THEA 2223 Acting and Performance 2 3 h
   - THEA 2753 Theatre Voice & Speech 1 3 h
   - THEA 2763 Theatre Voice & Speech 2 3 h
   - THEA 2853 Theatre Movement 1 3 h
   - THEA 2863 Theatre Movement 2 3 h
   - THEA 3313 Acting and Performance 3 3 h
   - THEA 3323 Acting and Performance 4 3 h
   - THEA 3853 Theatre Movement 3 3 h
   - THEA 3863 Theatre Movement 4 3 h
   - THEA 4413 Acting and Performance 5 3 h
   - THEA 4423 Acting and Performance 6 3 h
4. Plus 12 h of Theatre Electives (12 h)
   - ENGL 2183 Shakespeare 1 3 h
   - ENGL 2193 Shakespeare 2 3 h
   - THEA 2803 Topics in Film 3 h
   - THEA 2813 Advanced Topics in Film 3 h
   - THEA 2823/2833 Intro to Production 1/2 3 h
   - THEA 2883 History of Drama and Theatre 3 h
   - THEA 2893 History of Western Drama 3 h
   - THEA 3133 Playwriting 3 h
   - THEA 3243 Dramaturgy 3 h
   - THEA 3883 Modern Drama: Ibsen/WWII 3 h

Page 35
THEATRE FACULTY

Susan Barratt, BA, BFA (Concordia), CMA (U Qam)  
Lecturer

Phone: 585-1102  Room BAC 438  
Email: susan.barratt@acadiau.ca

Dr. Michael Devine, BA, MFA (York), PhD (Toronto)  
Professor

Phone: 585-1272  Room BAC 434  
E-mail: michael.devine@acadiau.ca

Susann Hudson, BA (Kings), MFA (UBC)  
Technical Director

Phone: 585-1102  Room BAC 438  
OR  585-1157  HDH 134  
E-mail: susann.hudson@acadiau.ca

Dr. Anna Migliarisi, BFA (Windsor), MA, PhD (Toronto)  
Professor
On Sabbatical July 1 – December 31, 2015

Phone: 585-1385  Room BAC 436  
E-mail: anna.migliarisi@acadiau.ca

drama are urged to discuss these concerns with their instructor/director.

A Note About Plagiarism

Plagiarism is a serious offence in the academic community. You are advised to read the section on “Academic Integrity” in the Acadia Calendar, (2015-2016 page 53), which lists the definitions of plagiarism and the penalties imposed by the university.

Academic Resources

Dr. Stephen Ahern, BA (Queen’s), MA (Carleton), PhD (McGill)  
Coordinator, Acadia Writing Centre  
Professor, Department of English & Theatre

http://writingcentre.acadiau.ca

Welcome to the Writing Centre, where we help all members of the Acadia community become the best writers they can be. We offer a range of free services geared to your particular needs, and encourage you to use the Centre as often as you like. We’re located in the Vaughan Library — come visit us today.

Erin Patterson, BA (Huron), MA (Western), MLIS (Western)  
Librarian for Theatre

Phone 585-1193  Room: Library 418  
Email: erin.patterson@acadiau.ca  
http://libguides.acadiau.ca/theatre

There is a dedicated librarian for every subject at Acadia. Your librarian can help you figure out the research process and find, use, and cite appropriate resources for your assignments. Make an appointment or just drop in.
ACADEMIC PROGRAM INFORMATION

Course Load

The normal course load for full-time undergraduate students each year is thirty credit hours (30h), or fifteen credit hours (15h) per term. A full year course constitutes six credit hours (6h). A one term course constitutes three credit hours (3h).

Course Numbering

4-digit course numbers end in either a 3 (3h credit - one term only) or a 6 (6h credit - full year). Section numbers should be interpreted as follows:
- X0 indicates a full year course
- X1 (A1, B1, etc.) indicates a fall term course
- X2 (A2, B2, etc.) indicates a winter term course

Academic Advising

All academic advising for Theatre Majors is done by Dr. Jessica Slights the Chair of the Department of English and Theatre. You may make an appointment to see Dr. Slights by contacting Christine Kendrick, Secretary of the department.

Subject Matter

Dramatic literature depicts the full range of human actions and subject matter. Theatre faculty will not undertake to censor the subject matter of established dramatic works. Students with concerns relating to the full range of actions and subject matter involved in
FACULTY RESPONSIBILITIES

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. If you are cast in a role, the grade for your performance is assigned by the Director. The Technical Director is responsible for all backstage work on the production. She supervises your work and assigns your grade.

You earn Production Credits for your work either onstage or backstage. You may accumulate up to 12 Production Credits in your four years in the program. You must earn one of those credits in the first year of the program. You will earn either 1 credit hour or 2 credit hours for your work depending on the level of responsibility:

THEA 1001 PRODUCTION CREDIT 1
Participation in a Theatre production in the capacity of minor performance role (at the discretion of the director), crew member, stage management or technical director assistant, with an average time commitment of 6 hours per week over the term. (1 credit hour)

The Peter Donat Scholarship in Graduate Studies in Drama is awarded annually at spring convocation to a graduating student in the Theatre Studies program who exhibits particular promise for success in any aspect of theatre and who intends to use the award for graduate studies and/or further training in Drama. The award is made on the recommendation of the faculty of the Theatre Studies program in consultation with the Dean of Arts. The scholarship was established in 2001 through the generosity of Dr. Peter Donat ('49).

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 Canadian Federation of University Women (1949-52), President of the Associated Alumni (1961-63) and member of the Board of Governors (1976-87). In 1984 she was chosen as "Woman of the Century" by the Associated Alumni. She died in 1989. 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.
SCHOLARSHIPS AND AWARDS

There is no application necessary for these awards. The Department scholarship committee recommends students to the Office of Scholarships and Financial Assistance. Notices of other scholarships may be sent to you by email during the year. Please note an average of at least 80% is required in order for a student to be considered for a scholarship.

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 of $1535 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: Sidney Ford, Thomas Henry, John Lawson, John Lavine, and J. Douglas MacNearney.

THEA 2002 PRODUCTION CREDIT 2
Participation in Theatre production in the capacity of major performance role (at the discretion of the director), crew head, assistant designer, stage manager or assistant technical director. (2 credit hours)

On occasion, faculty members or guest artists may act or do other work (e.g. design, choreography or stage management) in major productions.

PRODUCTIONS – 2015-16

November 18-28 2015
The House of Blue Leaves
Written by John Guare
Directed by Robert Seale

March 9-19, 2016
Trifles, The People, and Suppressed Desires
3 Shorts Written by Susan Glaspell
Directed by Anna Migliarisi

March 31 –April 2, 2016
MinIFEST 2016
THE YEAR

Your academic classes are the foundation of the Theatre program at Acadia. Regardless of production obligations, students are expected to meet all the requirements of those classes.

The Acadia Theatre Company is the producing arm of the Theatre program. In addition to the normal requirements of your classes, you will be participating in work on two major productions which will be directed by members of the faculty. All students not actually involved in the running of a production will be required to usher for at least two performances per term.

Dr. Robert Seale will direct the fall production, *The House of Blue Leaves* by John Guare. Opening night is Thursday, November 19, closing on November 28.

Dr. Anna Migliarisi will direct the winter term production, *Trifles, The People and Suppressed Desires*, 3 “shorts” by Susan Glaspell. Opening night is March 9, closing on March 19.

Auditions will be held early in each term. Cast members of fall term productions may be expected to rehearse during study days. Cast members of the winter term production may be expected to rehearse during Study Week.

In the fall, students will be preparing for Minifest 2016 a presentation of original plays which are staged entirely by the students. Minifest will run March 31—April 2.

POLICY ON SPECIAL TOPICS COURSES OFFERED IN AN INDEPENDENT STUDY FORMAT

Special Topics courses in Theatre provide our students not only with scheduling flexibility, but an opportunity for one-on-one instruction with Theatre faculty in a specialized area of study. **Theatre faculty are not obliged to offer Special Topics courses for independent study.** The following policies apply when they do so:

1. All Special Topics courses require the approval of the Theatre unit.
2. A student interested in a Special Topics course as an independent study should first have an informal discussion with a Theatre faculty member to ascertain whether that faculty member is willing to offer such a course.
3. After a faculty member has informally agreed to offer a Special Topics course as an independent study, the student who wishes to take the course will apply to do so in a letter to the Chair of the Department. The letter of application must contain a rationale for taking the course.
4. 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 Chair of the Department.
5. The Chair will circulate letters of application and course proposal to the Theatre faculty, who will vote by majority in favour or against offering the course. The decision of the unit is final.
STUDENT REPRESENTATIVES

Student representatives are elected by the students each year to act as an Acadia Theatre Company council. One student representative will be elected from the Acting & Performance Stream and one student representative will be elected from the Production Stream.

These student representatives will be invited to unit meetings as non-voting members to participate in the discussion of unit issues, except where issues of confidentiality apply. The elections will take place at the opening Orientation Session.

The role of these students is to act as intermediaries among students, the Department Chair, and the Theatre faculty at our meetings.

Student Representatives wishing to notify their constituents of events or meetings may send an email to Christine Kendrick, the ATC Coordinator, for forwarding to the group.

MINIFEST

Every year, in the second semester, the Acadia Theatre Company produces an International MiniFest, which is a juried selection of the year’s best original one-act plays. This festival is entirely student run, with a faculty facilitator in a hands-off, advising capacity only.

Dates to Remember

April
The Organizing Committee for MiniFest is chosen at ATSCARS (April 8, 2016). This committee is composed of the Artistic Director, Administrative Director, Chair, Play Selection Jury, Production Stage Manager, and Technical Director.

Following a web-based international posting and invitation to submit, interested playwrights complete an application form for the ATC database containing: personal information, play information, and production information. Applications open in the summer, and conclude at the middle of November. Playwrights are limited to two (2) scripts, each with a maximum 30 minutes playing time.

The Chair of the Play Selection Jury coordinates the jury, whose members individually analyze a detailed and specific set of criteria for each play, which is then automatically tabulated by the database. Members of the jury cannot have any real or perceived conflict of interest with any aspect of the individual plays or their production, and the plays are analyzed anonymously.
The Chair of the Play Selection Jury then presents the Organizing Committee with the “Consideration List” of up to 30 plays, from which the “Short List” will be chosen. Ideally, this Short List is twice as long as the number of plays to be actually produced, so even the directors are given a selection of plays from which to choose.

**Summer to Mid-November**
Plays are submitted to the online application.

**December**
PSM has all spaces booked. The play reading committee is chosen and the reviewing of plays begins.

**January**
Play Selection Jury concludes its work; the Consideration List is finalized. Directors choose plays. Cast and crews are posted by end of January.

**February**
AD meets with PSM and TD to discuss deadlines and possible storm date.

**March**
Rehearsals begin in mid-March. Dress Rehearsal is March 29.

**March 30—April 2, 2016**
Show time!

---

7. When the production is in Tech, Dress Rehearsal and Performance periods, all Actor and Crew personal technology will be considered “Valuables” and will be collected at the half hour by Stage Management. These items will be locked up in a secure place. All phones will be turned off or put on silent while in lock-up. Everyone is to be focused on the work.

8. If a Performer or a crew member is expecting an urgent call during a non-use period, they will inform the appropriate student manager and their personal technology will be held separately by that manager or a designated third party for messages. Urgent calls would include things such as medical.

The Department of English and Theatre will not be responsible for any loss or damage to personal technology.

All concerns or questions are to be directed to Susann Hudson Technical Director, the Department of English and Theatre.
Procedures and Implementation

1. This policy will become part of the course outline for each class including performance/production-based marking.
2. The policy will be addressed by an appropriate Faculty or Staff member as close to the beginning of the semester as possible, in class or at a company meeting.
3. Once the policy expectations have been talked through with the students by Faculty or Staff, it is the responsibility of the student Stage Manager, Assistant Director and Crew Heads on the show to enforce adherence to the intent of the policy by creating show-specific terms and conditions.
4. These “best practice” terms and conditions will include times when personal technology is allowed and when it is not; what technology, if any, is allowed in the workplace; who has the final say over what is appropriate use at any given time (this will change based on the type of activity).
5. For Production students, failure to adhere to the terms and conditions of the Policy will result in progressive discipline measures starting with a verbal and written warning via email then to depilation of grade and up to removal from the production and/or a failing grade. Putting other people in physical danger is a serious matter.
6. For Performance students, failure to adhere to the terms and conditions of the Policy will result in reduction of grade. The same applies to Production Students where in a crew call situation you could be putting people in physical danger which is a serious matter.

FEEDBACK SESSIONS

Mandatory feedback sessions will be held for all students each term just before the start of exams. Their purpose is to provide students with the faculty members’ assessment of their progress in the program. A reminder email notice will be sent out to all students near the end of each term. A follow up email will be sent when the signup sheet has been posted on the bulletin board outside BAC 229.

Ample notice of the session is provided so that you can arrange your schedule to fit it in and you must attend. There are no make-up appointments. Any student who misses a feedback session will receive notice of a Disciplinary Hearing to be held at the beginning of the next academic term before the Theatre faculty.

FEEDBACK DATES:
- Friday, December 4, 2015
- Friday, April 8, 2016
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 provincial and federal legislation, marijuana and other illegal drugs 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 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 the 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.

3. Health, Safety and Security

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.

4. Intellectual Property and Copyright

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.

5. Professional Boundaries

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.

6. Personal Responsibility

It is everyone’s responsibility to ensure personal technology is used for work-related purposes only during work periods. Breaks are the appropriate time to use personal technology for social and non-work reasons.
PERSONAL TECHNOLOGY GUIDELINES

Purpose
To limit the non-work-related use of personal technology (such as smart phones, tablets and laptops) backstage, in rehearsal, on crew calls, and on show calls.

All students have the option to come to the workplace with no personal technology.

Guiding Principals
This policy applies to all Performance and Production students when they are engaged in officially scheduled activities connected to the rehearsal, build/set-up/strike or performance periods of their show-specific curriculum.

This policy is based on the following guiding principles:

1. Classroom/Lab Management
   All show work is part of class, for marks and is therefore subject to workplace procedures and conditions established by Faculty, enforced by staff, and noted in course outlines.

2. Privacy
   All students have the right to expect privacy when in class, part of which is the rehearsal/production process, crew calls, fittings, or aspects of performances – including but not limited to pre/post show, dressing room, green room, backstage and onstage.

Maintenance of Artistic and 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 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.

Note on Accountability
It is the responsibility of the actor or crew member to notify the Stage Manager if he/she is 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.

The Theatre faculty members organize the Acadia Theatre Company as if students were participating in professional productions. This way students experience some of the problems and headaches that go hand-in-hand with the excitement of live 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.
**PROFESSIONALISM**

All major productions are academic exercises which are graded, and the professor who is directing the production controls the work at all times.

Performers operate on a Canadian Actors' Equity Association-based rule system, and Performers are expected to adhere to the “Duties of the Actor” section of the Equity Agreement 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, but at the very latest by the first dress rehearsal, 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 staff are also expected to be prompt, punctual and prepared (with the proper clothing and safety-wear, see page 14) at all calls and rehearsals. The production side of the company operates on a departmental

---

Access to BAC 229 and Lower Denton is by swipe card. Students living on campus will have ID cards activated automatically. Students living off-campus will need to go to Safety & Security Office to activate IDs for access.

**LOWER DENTON THEATRE & FESTIVAL THEATRE**

Lower Denton Theatre in Denton Hall is our performance space. All Theatre students are given card access to it. Faculty members may book Festival Theatre for specific classes, although BAC 229 remains our main studio/class space.
**ACADIA HARASSMENT POLICY**

Acadia University has a published Policy against Harassment and Discrimination. The policy is too long to reproduce in our handbook but you are encouraged to familiarize yourself with it. It may be found at http://counsel.acadiau.ca/, or you can contact the Student Resource Centre for a copy.

The nature of the work in theatre often involves physical contact. If you feel uncomfortable about what you are asked to do, please speak with your instructor immediately.

**BAC 229**

BAC 229 is reserved exclusively for the use of Theatre students and faculty. It is kept locked at all times when not in use. It can be booked by individual Theatre students or groups on days when it is not in use for classes or rehearsals, including weekends.

A signup sheet will be posted on the bulletin board outside BAC 229 and bookings are made on a first come basis.

You should return the room to neutral after each use, ready for the next class or user.
appropriate tentative dates and values of tests, term papers, quizzes and other assignments, attendance requirements and the value of final examinations.

No credit will be given for a course unless all requirements for it have been completed.

If you have any question about your status, contact your instructor.

In the case that a student misses a significant portion of his/her studio course because of prolonged illness or other personal emergency, and presents documentation from the Registrar, the student may still be required to repeat the course in which the work was missed.

Students who fail the same studio course twice will not be allowed to take the failed course again. Students who receive marks below the threshold for the major (C-) in the same studio course twice will not be allowed to take the course again.

Please see the Personal Technology Guidelines on page 25.

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.

CONFLICT RESOLUTION

If you develop a conflict with one of your instructors, you are encouraged to approach him or her directly to discuss the points of contention. Don’t go to someone else to resolve the problem other than the Chair of the Department, Dr. Jessica Slights.

On productions, all issues that arise will be heard jointly by the Director and the Technical Director.
AUTHORITY OF CREW HEADS

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, Susann Hudson.

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.

WORK EXPECTATIONS

If you are cast in a production you should expect to rehearse up to six days a week (as many as four hours on weekdays and more on weekends) during the rehearsal period. Cast members of productions may be expected to rehearse during study days/weeks.

In any event, do not plan to extend vacations beyond the periods established in the Calendar.

Students who work on production 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.

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. Hearing and eye protection will be provided.

Instructors may have dress requirements for their classes. If you come to class improperly dressed, you may not be able to participate and may be marked absent.
REHEARSAL PROTOCOLS

- No student will be scheduled for more than thirty (30) hours of rehearsal in any week (Monday through Sunday).
- There will be no more than ten (10) rehearsal hours in any day.
- 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 midnight.
- Actors must be present fifteen (15) minutes prior to the beginning of rehearsal call.
- The maximum call on a study day will be no more than four (4) hours.

Backstage Access: No one is permitted in the backstage area (including the dressing room) after the half hour call (prior to performance) except essential staff.

WORKING ON OUTSIDE PRODUCTIONS

Students will not involve themselves outside of the Theatre program in any performance-related activity, on any level, without the permission of the Theatre faculty. Any violation of this policy will result in exclusion from participation in the subsequent ATC production. The faculty makes a practice of informing producers of this policy.

ROLE OF DRAMATURG

The Dramaturg reports to the Director of the production. His or her responsibilities include but are not restricted to the following:

- Collection and dissemination of research under the direction of the Director, including production histories, text analysis, conceptual (design) research
- Production of the show programme, responsibility for collecting the content of the programme, including Director’s Note, any background information on the production, and reproduction of drawings or photographs. The Dramaturg is required to submit all creative copy to the Director before final submission for printing
- Coordination of the show poster. The Dramaturg may use the suggestions of the Director, if any, for the poster and incorporate them with the required copyright text as required. 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...
**ROLE OF 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 explicitly given permission to be absent
- Taking of notes on specific aspects of rehearsal as directed 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 the Dramaturg in rank and responsibility and above the rank of Assistant Stage

**HEALTH AND HYGIENE**

Your 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.

For more health related information, you are urged to check out [http://www.acadiau.ca/affairs/health/](http://www.acadiau.ca/affairs/health/)
CALLBOARD

Callboards will be maintained outside of BAC 229 and in the entrance hall to Lower Denton theatre. These callboards are a vital source of information on productions and other program activities. Check them 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. You must keep your email functioning and CHECK it regularly.

A NOTE ABOUT PLAY SELECTIONS

Plays are chosen according to the following criteria:

- The play possesses relevance to the student community in terms of its content or the challenges it presents artistically.
- The play proposal specifically addresses the student enrolment in upper-level acting classes in terms of appropriate number of available roles for men and women or casting strategy to satisfy these needs.

ASSIGNING OF PRODUCTION ROLES

All major productions are academic exercises which are graded. In general, performance and production roles are assigned as follows:

- All performance students may audition for roles in the productions. Students not cast will be assigned backstage work.
- Third and fourth year students not cast are given priority for choice of production assignment.
- Second and first year students are asked to identify preferences for production assignments.

ASSIGNING OF GRADES FOR PRODUCTION CREDITS:

Director is responsible for:
- Publicity Head and crew
- Assistant Director
- Dramaturg
- Actors

Technical Director is responsible for:
- Crew Heads and crew for
  - Set
  - Props
  - Wardrobe
  - Lighting
  - Sound
  - Projection

Director and Technical Director jointly responsible for:
- Stage Manager
- Assistant Stage Managers