



Full Program Proposal

Bachelor of Arts, Theatre Major

UNIVERSITY OF THE FRASER VALLEY

Theatre
College of Arts

Submitted to UFV Undergraduate Education Committee

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1. Executive Summary:

An overview of the organization's history, mission and academic goals:

The University of the Fraser Valley is a regional, special purpose, teaching university that serves the Fraser Valley. The university was founded as Fraser Valley College in 1974, became the University College of the Fraser Valley in 1991, and in 2008 received university status to become the University of the Fraser Valley. UFV's vision is to provide the best undergraduate education in Canada; be a leader of the social, cultural, economic and environmentally-responsible development of the Fraser Valley; and be innovative, entrepreneurial, and accountable in achieving our goals. (See "[Changing Lives, Building Community](#)," April 2010).

Proposed credential to be awarded:

Bachelor of Arts, Theatre Major

Location:

The Theatre department has facilities at UFV's CEP and Yale Road campuses in Chilliwack, British Columbia. Most classes are held at CEP and most activities related to the department's practicum courses and production season are carried out in the performance theatre on Yale Road. The department also offers courses in Abbotsford.

Faculty offering the proposed new degree program:

The Theatre Major will be housed within the College of Arts at the University of the Fraser Valley.

Anticipated program start date:

September 2015

Anticipated completion time:

Students will be able to complete a Bachelor of Arts, Theatre Major over eight semesters of full-time study, which normally takes 4 years.

Summary of the proposed program:

Aims, goals and/or objectives of the proposed program:

The primary goal of the Theatre Major will be to integrate theatre studies, research and practice to ensure graduates have a strong foundation in theatre and are well-rounded in the discipline. Students will investigate how creative practice informs, and is informed by, an understanding of the history and theory of theatre, and will develop a high standard of competence in the practical,

technical and collaborative aspects of theatre. Students will also have opportunities to study the interdisciplinary relationship and applicability of theatre to other media (i.e. film, video, digital media) and other areas of artistic and creative practice (i.e. visual arts, playwriting, fashion design). The program will prepare students to think critically, approach problems creatively, work collaboratively, and develop innovative solutions: skills that are essential for meaningful employment in the present and future economy of British Columbia.

With the recent implementation of a Bachelor of Fine Arts at UFV, and the development of a proposed new Bachelor of Media Arts, the Theatre Major will significantly enhance UFV's strengths in the creative and performing arts. For students seeking employment in the creative arts or entrance to graduate schools, a Major is required. To recruit and retain students and to ensure their program of studies has credibility with the wider academic and professional community, the Major is essential.

Anticipated contribution to the mandate and strategic plan of the institution:

The Theatre Major will contribute meaningfully to UFV's mandate as a teaching-centered, regional university by offering a program that provides active learning opportunities for students and allows them to pursue their academic and career interests within the Fraser Valley region. The Theatre Major will significantly enhance and contribute to all three strategic goals identified in UFV's current Strategic Plan:

1. To provide the best undergraduate education in Canada.

The UFV Theatre Major has been developed as the result of a rigorous program review, and informed by a thorough study of Theatre Major programs provincially, nationally, and internationally. The Major will play an important role in preparing students to meet the challenges of an increasingly complex, interdisciplinary world, by giving students meaningful opportunities to apply interdisciplinary knowledge and skills while working collaboratively on creative projects. The program will foster critical-thinking, leadership and practical skills through courses and practicums in which students learn to think on their feet, read social situations accurately, respond to others constructively, and develop effective presentation skills. Courses in cultural history and theory will provide clear contexts for understanding citizenship responsibilities locally and globally. Students will learn to engage with communities through performance events that instill an active practice in responsible citizenship, and develop a sense of professionalism, responsibility and confidence. Upper level capstone courses will give students valuable governance, decision-making and leadership skills as directors, dramaturges, designers, and stage managers. The Theatre Major will also enhance the department's ability to offer meaningful cultural experiences for all members of the university community, as well as the wider communities of the Fraser Valley, thus helping to nurture the university's goal to provide an inclusive environment that embraces diversity, supports cross-cultural exchange, and offers vibrant campus experiences. Based on feedback from students over the 35 years of the department's history, the study and practice of theatre clearly instills a lifelong passion and capacity for learning. The Theatre Major will give students the skill to integrate academic and

kinesthetic learning, develop social and collaborative intelligence, and value diverse perspectives and ways of knowing.

2. To be a leader of social, cultural, economic, and environmentally-responsible development in the Fraser Valley.

The Theatre Major will enable the department to build on the considerable success in social and cultural development the department has already achieved. The creative skills and energies of Theatre graduates are evident throughout the region, with former and current students initiating and/or contributing substantially to a range of cultural organizations, including the Harrison Festival of the Arts, Gallery 7 Theatre, Chilliwack School of Performing Arts, Secondary Characters, Theatre Junkies Anonymous, Coup D'Etat Theatre, Creative Outlet, and the Chilliwack Players Guild. The Major will help to strengthen existing relationships and partnerships with the above, as well as with the Reach Gallery, the Sto:lo Nation and Sto:lo Research and Resource Management Centre, the Chilliwack Cultural Centre, and the Abbotsford and Chilliwack Arts Councils. These valuable community partnerships not only provide important employment opportunities for students, they also contribute positively to creating the vibrant cultural life that retains and attracts people of all ages and walks of life to generate economic activity throughout the region.

3. To be innovative, entrepreneurial, and accountable in achieving our goals.

In developing the Theatre Major, the department has paid close attention to the university's intention to be innovative, entrepreneurial and accountable in achieving its goals. The program of studies for the Theatre Major is closely linked to the department's annual season of theatre, thus creating a "real world" business model that allows students to participate first hand in the realities of a commercial enterprise. All revenues from ticket sales, fund-raising and other sources related to the department's production season are reinvested in the educational activities of the program. To ensure accountability, the department has undertaken an extensive study of learning outcomes for the program, and ensured these are aligned with the larger institutional learning outcomes. The composition and organization of courses for the Theatre Major have been carefully structured to ensure all students will graduate having successfully demonstrated a high level of proficiency in all the learning outcomes essential to become productive, engaged, and environmentally-responsible contributors to the social, cultural, and economic life of British Columbia.

Linkages between learning outcomes and curriculum design:

Over the last two years, the Theatre Department has developed program learning outcomes, has aligned these with UFV's broader institutional learning outcomes, and is now aligning individual course outcomes to program and institutional outcomes (see Appendix 1). Through this process, the department has determined where and how the knowledge, skills and methodologies applicable to the study and practice of theatre are achieved across the curriculum. The design of the Major has been informed by a clear knowledge of how different courses integrate and build on learning

outcomes achieved through each year of the program and ensures students acquire the depth and breadth of knowledge, skills and methods they need to work successfully in the discipline.

No work experience or work place term is required as part of the Theatre Major; however, students do participate in practicum courses directly related to the department's season of theatre, which provides valuable employment-related skills and experience.

Potential area/sectors of employment for graduates and/or opportunities for further study:

The UFV Theatre Major will contribute positively to providing the post-secondary training needed to ensure healthy creative industries in BC. *Work BC* projections show that job openings in the creative and performing arts will see positive growth in the next decade (22,500 jobs), especially in the Lower Mainland region of the province (see Program Consultation and Appendix 2 for details). The UFV Theatre Major will provide graduates with the education and training needed to pursue rewarding careers as actors, directors, producers, designers and arts managers.

Careers in teaching are another area of future job prospects in British Columbia, and many UFV theatre students are looking for a Theatre Major because they plan to pursue careers as elementary and secondary school teachers. *Work BC* data reports 24,000 job openings for teachers in the province over the next decade, with 15,200 of these in the Lower Mainland region alone (see Program Consultation and Appendix 2 for details).

The study and practice of theatre develops several key employability skills identified in prominent employment studies. The transferable team-building, listening, and leadership skills practiced in theatre will serve a wide range of workers in fields such as business, marketing, communications, and health care who need presentation, teamwork and management skills. The Theatre Major will provide a highly effective and stimulating educational instrument that will contribute to developing essential workplace skills prized by employers in all occupations.

Recent medical studies have demonstrated that participation in various forms of creative arts is important to people's health and well-being (see Program Consultation and Appendix 2 for details). Given the realities of an aging population, the demand for classes, programs and activities in the creative arts will likely increase significantly in the years ahead. These trends strongly suggest the potential for the creation of new job opportunities in education and business, as well as an increase in the number of mature students registering for the program.

Students who have completed the Bachelor of Arts, Theatre Major will have the credential needed to pursue graduate degree programs in Theatre and Performance, or related fields such as Media Arts, Film, English, Education, or Visual Arts and Design, at post-secondary programs across Canada and throughout the world.

Delivery methods:

Delivery methods in the Theatre Major will include lectures, class and small group discussions, seminars, student presentations and performances, attendance at theatrical performances, participation in coaching sessions, workshops, and practicum experiences.

Program strengths:

The primary strength of the proposed Theatre Major is its integration of the academic study of theatre with the creative practice of theatre. The Theatre Major provides students with a comprehensive education in theoretical, literary and historical aspects of performance, as well as in creative practice and theatrical production. The sequencing of courses and requirements builds a well-rounded foundation of knowledge and skills in lower-level classes in acting, theatre studies, and technical theatre and through applied practicum experiences. This foundation prepares students to investigate the relationships between theatre studies and creative practice in more specialized, research-based upper-level courses, strengthening students' abilities to integrate theory and practice when conceptualizing and creating performances, whether as actors, directors, designers, or managers of production teams. Graduates of the Theatre Major will have the skills that employers—both inside and outside of the fine arts—demand: they will be able to communicate effectively with diverse audiences; apply research in academic and professional contexts; collaborate effectively as part of a team; plan and manage projects; and engage in creative problem solving.

The Theatre Major will also benefit from strong relationships with other academic units at UFV. The department currently offers a minor and extended minor as part of the university's BA and BFA programs, and has been an active participant in the development of the BFA and the proposed Bachelor of Media Arts degree. These interdisciplinary initiatives have forged a productive culture of collaboration between Theatre, Communications, Computer Information Systems, English, Fashion Design, Media and Communications Studies, and Visual Arts. The future development of the Theatre Major will draw on this interdisciplinary cooperation to give Theatre students opportunities to collaborate with students and faculty from other disciplines, and to share knowledge and skills with related areas of study.

Overview of the level of support and recognition from other post-secondary institutions:

There is strong support for this proposal. The department recently completed a program review in 2012 that demonstrated significant demand for a Major from theatre students. The External Review committee for the program review strongly recommended that the department has the maturity and the resources needed to offer a successful Theatre Major at UFV.

Related programs in the institution or other British Columbia post-secondary institutions:

The Theatre Major has been designed as a broadly based Bachelor of Arts program that seeks to expose students to a wide range of theatre studies and practice. The Major will offer opportunities to study more upper-level courses than the existing Theatre Diploma, Minor, and Extended Minor

provide, thus allowing a more seamless integration of theoretical knowledge and performance. The emphasis on performance clearly distinguishes the Theatre Major from UFV's English Major – Drama Concentration, which focuses more on literary approaches to drama. The emphasis on breadth distinguishes the BA Theatre Major from a BFA major at UFV, which requires significantly greater depth and breadth at the upper-levels, especially in the development of skills in creative practice. Similarly, the Media and Performance concentration in the proposed Bachelor of Media Arts will focus primarily on the integration of performance in digital and interactive media environments, whereas the BA Theatre Major places greater emphasis on live performance.

Students cannot currently achieve a Major in Theatre at a public university in the Fraser Valley. The only option available in the local region is the privately funded Christian university, Trinity Western. Beyond this, the only other public universities in British Columbia that offer a Theatre Major as part of a Bachelor of Arts degree are: UBC Vancouver, the University of Victoria, and Thompson Rivers University. The proposed UFV Theatre Major curriculum and requirements (24 lower level and 28 upper level credits in theatre) compare closely to those of Thompson Rivers University (24 lower level and 30 upper level credits in theatre), a program that also aims to give students a well-rounded foundation in theatre. The UBC Theatre Major requires fewer credits in theatre at the lower level, although roughly the same at the upper level (12 lower level and 30 upper level credits), with the upper level courses strongly oriented towards the academic study of theatre (18 of the 30 upper level credits must be in theatre studies). Students at UBC Vancouver also have the option to apply for BFA Majors in Acting or Theatre Design and Production, which require a total of 72 and 60 theatre credits respectively. The University of Victoria offers a BA Honours in Theatre History. This program focuses heavily on theatre studies, requiring 15 units (equivalent to 30 UFV credits) of upper-level theatre history courses.

Several other BC universities offer Majors programs focusing on specialized areas of Theatre as part of a Bachelor of Fine Arts degree: University of Victoria, Simon Fraser University, and UBC Okanagan. There is also a Bachelor of Performing Arts program offered jointly by Capilano University, Douglas College, Langara College and Vancouver Community College. As is appropriate to the BFA credential, these programs require students to specialize in performance or production/design, whereas the UFV Theatre Major focuses on providing a well-rounded integration of theatre studies and creative practice.

All these programs require students to leave the Fraser Valley to complete their education. Their location in Vancouver or beyond means students must either commute long distances daily or relocate, making the cost of pursuing a Theatre Major prohibitive for many local students. UFV is the closest public university for the roughly 800,000 residents and rapidly growing population of Surrey, Langley, Abbotsford, Aldergrove, Mission, Maple Ridge, Chilliwack and Hope.

Please see Appendix 3 for related programs in British Columbia and Canada.

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2. Degree Level Standard

2.1 Depth and Breadth of Knowledge

The UFV Theatre Major is situated strategically between a broadly based liberal arts program and more specialized BFA programs, and has been designed to give students a balanced foundational program that develops and integrates knowledge and skills in both the study and creative practice of theatre.

The structure of lower level requirements for the Major ensures students have developed sufficient breadth at an introductory and sophomore level in four key areas: theatre studies; acting and performance; technical theatre and design; and creative practice, via practicum courses that provide opportunities for students to apply knowledge and skills through active participation in theatre productions.

Upper level courses provide opportunities for students to develop more in-depth knowledge in specialized areas of theatre studies and practice. Third and fourth year courses in theatre studies allow students to investigate specific areas of interest, while also engaging critical thinking and analytical skills in the evaluation and interpretation of theatrical genres, movements, performances and texts. Upper level creative practice courses in acting, playmaking, design and direction give students in-depth exposure to more advanced skills and techniques, as well as opportunities to apply, compare and evaluate alternate creative approaches. To ensure a reasonable balance between theatre studies and creative practice at the upper level, all students in the Major will complete a minimum of 4 credits in each area, as well as a fourth year course in contemporary theories of theatre and performance, and a fourth year capstone course that requires them to engage in an independent research and/or creative practice project at an advanced level.

2.2 Knowledge of Methodologies and Research

The structure of the Major has been designed with an informed awareness of how learning outcomes build through each year of the program to ensure students acquire the knowledge of skills and methods in research and creative practice that they will need to work successfully in the discipline.

By moving through core theatre studies courses (101, 203, 204, 301/305/306/307, 401), students develop the research skills necessary for liberal arts research. In these courses, students are first familiarized with library resources and MLA style in THEA 101; then learn how to develop research questions, evaluate primary and secondary sources, and summarize scholarly arguments in THEA 203 and 204; then synthesize primary and secondary sources to write research essays in 300 level courses; and finally apply research skills to the investigation of a theoretical question and present research in a public colloquium in THEA 401.

Creative practice and practicum courses provide students with the opportunity to apply research skills to theatrical performance and production. In core acting classes and in acting roles in practicum productions, students conduct historical and social research to explore characters, informing how they portray characters on stage. Students who take technical theatre or who work backstage as technicians learn how to conduct research to solve problems arising from theatrical production needs. THEA 370 and practicum experiences in design require students to conduct historical and aesthetic research, using both primary and secondary sources, in order to create innovative set, costume, lighting, and sound designs. Playmaking and directing courses allow students to apply knowledge gained from research to write and direct original theatre pieces.

2.3 Application of Knowledge

Through a program of studies that combines theory and practice, the Theatre Major will give students the ability to integrate academic and practice-based approaches to problem-solving and creative work. The requirements for the Major are designed to foster critical-thinking, leadership and practical skills with courses and practicum activities that provide a range of opportunities for students to apply concepts and techniques, undertake informed evaluation and critique of creative work and theoretical approaches, and make sound judgments based on an understanding of major concepts, methods and techniques.

Upper level theatre studies courses focus on critical reasoning and analysis of important contemporary and historical movements, theories, genres and styles of theatre and performance. Students are encouraged to apply major concepts, principles, and techniques of analysis as they investigate significant trends and issues in theatre, and also situate and appreciate their position and connectedness within larger interdisciplinary contexts. Assignments and projects are designed to foster sound research and evaluation skills, initiate productive lines of inquiry, frame well-reasoned and well-supported arguments, and formulate effective solutions.

Creative practice courses in the upper levels give students the ability to investigate and employ a range of methods and approaches to the creation of live and recorded performances. Assignments and projects are designed to engage students in the application of knowledge and skills in the creative process, and to employ the tools of self, group and external critique constructively to develop a deeper understanding of their process, and improve the quality and range of their work. By focusing on practice-based learning activities, students will strengthen their abilities to think on their feet, to read social situations accurately and respond constructively, and to participate

effectively in collaborative creative teamwork.

2.4 Communication Skills

Effective and meaningful communication is the heart of theatre, especially through the cultivation of heightened verbal and kinesthetic presentational skills. Students in the Theatre Major will develop advanced writing and reading skills in both academic and creative practice courses, employing a diverse range of writing forms, including self-reflective journals and critiques, creative writing, critical reviews and analyses, creative project reports and proposals, and comprehensive research papers. Students will learn to read and observe perceptively a diverse range of both print and performance texts, across a wide variety of historical periods and world cultures. Beyond this, all the courses in the Major give students enriched opportunities to develop advanced skills and confidence in oral communication, public speaking, and performance. Training in acting and voice develops advanced listening and presentational competencies, while participation in the practicum and capstone courses sharpens students' awareness of how to engage and hold an audience.

2.5 Awareness of Limits of Knowledge

Students are introduced to the concept of differing points of view very early on in their study of theatre. Indeed, investigations into the differences in creative approaches, critical theories, cultural traditions, social norms and value systems are fundamental to the entire enterprise of theatre and drama. Evidence of the limits of human knowledge, and the yearning to transcend such limitations, is embedded in virtually every dramatic or theatrical work ever created. By its very nature, theatre is an imperfect art form, and recognition of the need to work continuously on process and practice in order to improve and maintain one's craft is a core understanding required of all students. Every course in theatre practice instills this awareness, while also providing support and encouragement to continue working for tangible improvements and accomplishments. Courses in theatre studies reveal the range and wonder of a vast panoply of creative accomplishments in the performing arts across history and around the globe, through which students gain sufficient knowledge and insight to whet the appetite, but not sate it. The fourth year course in contemporary theory, required of all Theatre Majors, exposes students to diverse theoretical perspectives, and encourages them to investigate how the application of different theoretical approaches can generate contrasting conclusions, challenge assumptions, and open new lines of inquiry.

2.6 Professional Capacity/Autonomy

Through upper level capstone and practicum courses, the Theatre Major will give students a framework for developing and honing valuable governance, decision-making and leadership skills as directors, designers, and stage managers. Upper level courses in cultural history and theory will provide clear contexts for understanding citizenship responsibilities, both locally and globally. Students will also learn to engage with the wider community through performance events and activities that instill an active practice in responsible citizenship. The program of studies provides a range of opportunities for students to demonstrate their achievements in research and creative

practice via public presentations, seminars and colloquia, which develop a sense of professionalism, responsibility and confidence.

3. Credential Recognition and Nomenclature

The major in Theatre is a common, well-recognized credential within the Bachelor's degree in most major universities in North America. The curriculum and content of the UFV program is similar to that of many other Theatre majors offered in Bachelor of Art degrees in North America. UFV already successfully offers a minor and extended minor in Theatre, as well as diploma and Associate of Arts programs in Theatre. Graduates of these programs have gone on to pursue more specialized BFA and graduate programs, and/or have successfully obtained employment directly related to their proficiency in Theatre.

4. Curriculum/Program Content

Program Structure and Length

In addition to the general requirements of the [UFV Bachelor of Arts](#), the Major in Theatre will require students to complete a minimum of 56 theatre credits, including 18 lower level credits (a total of six 100/200 level theatre courses), 6 credits of practicum, and 32 upper level credits (a total of seven 300/400 level courses).

In the lower levels of the program, courses are designed to provide students with foundational knowledge and skills in the key areas of theatre studies. Practicum courses ensure all students have a solid grounding in the technical and artistic skills needed for creative practice. In the upper levels, courses are structured to deepen and broaden students' understanding of the relationships between creative practice and the study of theatre history and theory. Upper level courses will expose students to specific areas of study and/or practice, such as: Advanced Acting, Professional Practice, Theatre History, Devised Theatre, Stage Design, Theories of Theatre, and Directing.

Student Evaluation

Students will be expected to complete a range of assignments and activities to demonstrate that they have successfully met learning outcomes. Assignments will include essays, seminars, critiques, and reviews, monologue and scene projects, technical and design projects, and production related practicum projects. Students will also need to complete at least one upper level capstone course involving a substantial portion of guided independent work, specifically: THEA 451 Directing II, THEA 490 Directed Studies in Theatre, or THEA 499 Advanced Practicum.

Core and Prerequisite Courses

To obtain the Bachelor of Arts, Major in Theatre, students will need to fulfill the following requirements in addition to the general requirements of the UFV Bachelor of Arts degree:

Lower-Level Requirements: 18 Theatre credits

Course	Title	Prerequisite	Credits
9 credits: lower-level theatre studies			9
THEA 101	Introduction to Theatre	None	3
THEA 203	History of Theatre and Drama: Antiquity to 1642	THEA 101 and one 100-level English course, ENGL 105 or higher; OR any two 100-level ENGL courses, ENGL 105 or higher	3
THEA 204	History of Theatre and Drama: 1642 to 1914	THEA 101 and one 100-level English course, ENGL 105 or higher; OR any two 100-level ENGL courses, ENGL 105 or higher	3
9 credits: lower-level creative practice			9
3 credits: acting			3
ONE OF:			
THEA 111	Introduction to Acting	None	3
THEA 112	Essentials of Acting	THEA 111 with a minimum grade of B; or audition	3
THEA 250	Introduction to Storytelling	None	3
3 credits: technical theatre			3
ONE OF:			
THEA 121	Technical Theatre I	None	3
THEA 123	Technical Theatre II	None	3
THEA 220	Stage Management for Live Events	One of the following: THEA 121, THEA 123, nine lower-level credits in Theatre, or 30 university-level credits	3
3 credits: 200-level creative practice			3
Any 200 level creative practice course (THEA 211 , 215 , 220* , 250* , 290**, 295)			3
*if not taken to fulfill the technical theatre or acting requirement above			
Minimum total lower-level credits in Theatre			18

Practicum Requirements: 6 credits

Course	Title	Prerequisite	Credits
6 credits of practicum			6
THEA 199	Technical Theatre Practicum	Enrolment only by department permission	3
THEA 299	Theatre Production Practicum	THEA 199 and department permission	3
Minimum total practicum credits in Theatre			6

Upper-Level Required Courses: 32 Theatre credits

Course	Title	Prerequisite	Credits
4 credits: upper-level theatre studies			4
ONE OF:			
THEA 301	History of Theatre and Drama: 1914 to the Present	THEA 203 and THEA 204; or one of THEA 203 or THEA 204, plus one 200-level course in English; or two 200-level courses in English	4
THEA 305	Theatre for Young Audiences	THEA 101 and completion of 45 university level credits	4
THEA 306	History of Musical Theatre	One of the following: THEA 203, THEA 204, or 45 university-level credits	4
THEA 307	World Theatre	THEA 101 or completion of 45 university level credits	4
THEA 360	Special Topics in Theatre Studies	One of the following: THEA 203/ENGL 233, THEA 204/ENGL 234, or 45 university-level credits	4
4 credits: upper-level creative practice			4
ONE OF:			
THEA 311**	Acting for the Camera	THEA 211, or THEA 215, or both THEA 112 and THEA 250	4
THEA 312**	Character and Scene Study II	THEA 211, or THEA 215, or both THEA 112 and THEA 250	4
THEA 315	Voice and Body II	THEA 211 and THEA 215	4
THEA 316	Special Topics in Acting and Performance	Six credits from THEA 211, THEA 212, THEA 215 or THEA 250	4
THEA 352**	Playmaking I	THEA 211, or THEA 215, or both THEA 112 and THEA 250, or 45 university-level credits	4
THEA 370	Design for the Theatre	THEA 101, THEA 121, and THEA 123	4
THEA 399	Intermediate Practicum in Theatre	THEA 199 and 299. Admission only by department permission.	4
THEA 450	Directing I	(THEA 211, or THEA 215, or both THEA 112 and THEA 250), and (THEA 299), and (12 additional THEA credits)	4
4 credits: theory requirement			4
THEA 401	Contemporary Theories of Theatre and Performance	THEA 203 or THEA 204, and one 300-level THEA course; or any two 300-level courses in English or Theatre	4
4 credits: capstone requirement			4
ONE OF:			
THEA 451	Directing II	THEA 450	4
THEA 490	Directed Studies in Theatre	33 credits of Theatre	4
THEA 499	Advanced Practicum in Theatre	THEA 399. Admission only by department permission.	4
16 credits: upper-level Theatre electives			16
Any 300/400 level theatre courses			16
Minimum total upper-level credits in Theatre			32
Total credits for Theatre Major			56

Note 1: The prerequisite for THEA 112 is THEA 111 with a B, or audition. Students with previous training or experience in acting may audition for direct admission to THEA 112. Please refer to the Theatre website for information on audition dates and guidelines.

Note 2: Students may use only six credits of lower level practicum courses, and eight credits of upper level practicum courses toward meeting the requirements for the Theatre Major. Students may use up to three additional lower-level practicum credits to meet BA electives.

**Note: Course numbers without links to course outlines are currently being revised or have undergone recent revision and have yet to be posted on the UFV Academic Calendar. Please see Appendix 10 to review these course outlines with revisions. Hyperlinks will be updated when course outlines are updated on the UFV Academic Calendar.

5. Learning Methodologies/Program Delivery

The UFV Theatre Major will provide students with a strong foundation in the study and practice of theatre through a program designed to integrate theatre studies and practice both in the classroom and the studio. Graduates will have a sound knowledge of the discipline in both breadth and depth. They will know where and how to continue the study, practice, and application of theatre in both work-related and educational contexts. Students will develop their knowledge of critical and practical methodologies by attaining a high standard of competence in the practical aspects of theatre, and thoroughly investigating how creative practice becomes more deeply informed through an understanding of the history and theory of theatre. Additionally, through linkages with other departments and programs at UFV, the Theatre Major will provide students with an appreciation of the relationship and applicability of theatre to practice and theory in other media (i.e. film, digital media) and other areas of artistic and creative practice (i.e. visual arts, playwriting, fashion design).

The program of study has been designed to provide progressive development of students' knowledge and skills in both the study and practice of theatre. Students will apply, test and expand their understanding and competence through a range of progressively more challenging classroom activities and assignments, as well as through involvement in the department's practicum courses, which provide a dynamic, "hands-on" learning environment. The practicum courses are the foundation of the department's season of theatre and provide multiple opportunities for students to learn and develop their creative practice and technical competence, as well as deepen their understanding of how research informs practice.

The Major will also contribute to UFV's goal of Indigenizing the academy in several ways: through the inclusion of Indigenous curriculum content in courses, most notably in THEA 250 but also in the official course outlines for THEA 203, 204, 301, and 305; through pedagogical practices that recognize the diversity of Aboriginal learners by allowing students to demonstrate their knowledge and skills in a range of ways; through an ongoing partnership with the Sto:lo Research and Resource Management Centre, which includes annual co-productions and work-study opportunities for Theatre students; and through the inclusion of works by Indigenous playwrights as part of the

production season, most recently in 2013.

6. Admission and Transfer/Residency

Admission Requirements

Students who have met the entrance requirements for the UFV Bachelor of Arts will be able to enter the UFV Theatre Major after completion of at least 30 university level credits with a minimum 2.0 CGPA on all credits attempted. Students must declare their intention to enroll in the Theatre Major by the time they have completed 60 university-level credits. Students must have earned a minimum grade of C on each of three required courses for the Theatre Major. For students with little or no background in theatre, the department offers a number of first year courses that introduce students to theatre studies and practice. There are also opportunities for students who have already acquired some training in theatre to audition or interview for entrance into courses at a level appropriate to their background and abilities.

Requirements for general admissions to UFV may be found in the online calendar at:

http://www.ufv.ca/calendar/winter-summer-2014/ProgramsA-B/ARTS_BA.htm

Applicants must satisfy the English Language Proficiency Requirement. Please see the [English Language Proficiency Requirement Policy \(99\)](#).

Bachelor of Arts General Requirements

In the course of their studies, students must complete the general requirements (breadth, writing, reasoning, lab science, humanities and social science requirements) for the UFV Bachelor of Arts Degree. Full details of requirements for the UFV Bachelor of Arts can be found [here](#).

Transfer Credits

Many credit courses offered at recognized post-secondary institutions have been evaluated for equivalency by UFV. The UFV Admissions and Records office maintains a list of transfer credits agreements. Transfer credit arrangements for first and second year courses, and some upper-level courses, in B.C. Institutions are published in the B.C. Transfer Guide, available at <http://www.bctransferguide.ca/>. Transfer credit would be evaluated based on existing BCCAT agreements and in accordance with UFV's policy on transfer credit. For details see the [Transfer Credit Policy \(107\)](#)

For students wishing to ladder, all UFV Theatre Diploma course credits can be counted toward the Theatre Major. For details on the diploma program, see: http://www.ufv.ca/calendar/fall-2014/ProgramsR-Z/THEA_DIP.htm

Prior Learning Assessment Credit (PLAR)

UFV's Prior Learning Assessment and Recognition can take one of two forms: course challenge or portfolio assessment. In the Theatre department, students need to demonstrate that they have successfully met the learning outcomes of the course through a portfolio assessment. This usually involves some combination of portfolio review, audition and/or interview, depending on the course. Final grades and credits obtained through challenge are recorded on the student's transcript. For details see the [Prior Learning Assessment and Recognition Policy \(94\)](#)

Residency Requirements

To obtain a Bachelor of Arts, Major in Theatre at UFV, a minimum of 15 upper-level credits in Theatre, and a minimum of 30 upper-level credits overall must be completed at UFV. Out of the BA overall total of 120 credits, 60 credits must be completed at UFV. Please see the [Residency requirements](#) for the UFV Bachelor of Arts degree for more information.

7. Faculty

There are three regular faculty members in the Theatre department: two hold PhD's, and one holds an MFA combined with significant professional experience. The minimum qualifications for full-time faculty are either a PhD in Theatre, or an MFA with significant professional experience. The current full-time faculty are: Heather Davis-Fisch, Assistant Professor; Ian Fenwick, Associate Professor; and Bruce Kirkley, Associate Professor. The department currently has a search underway to hire a fourth tenure-stream faculty member with expertise in theatre design and production. Faculty from related areas such as English and Media and Communication Studies, who have expertise in specific areas of drama and theatre, occasionally teach courses for the program as well. The department also employs several sessional Faculty with expertise in specialized areas of theatre studies and practice. The minimum qualification for part-time faculty is an MFA or equivalent professional experience in Theatre, with an MFA or PhD and professional experience preferred. Current faculty are sufficient to run the proposed Theatre Major. (See Appendix 4 for Faculty Curricula Vitae)

8. Program Resources

Enrollment Plan for the Bachelor of Arts, Theatre Major

Enrollment Plan for first four years:

In year 1, an estimated 25 students are expected to declare for the Theatre Major. Most will be students currently enrolled in the Theatre diploma, minor or extended minor, and they will be given reserved seats in the upper level courses.

In year 2, any qualified student will be admitted. Seats will be reserved for major students first, extended minor students second, and minor students third. If the number of applicants to the

program exceeds the number of seats available, a competitive entry process will be created for applicants in year 3, restricting total enrolment to the number of seats available.

Facilities

The Theatre department currently enjoys excellent classroom, studio, office, workshop and support spaces. The Chilliwack Yale Road campus houses a performance theatre designed for teaching and learning, and boasts a thrust stage, 206 seat auditorium, well equipped lighting, sound and projection systems, overhead catwalks, control booths, a set of stage traps, and a backstage communications system. This facility also includes a studio space for classes and smaller performances, a seminar room, scenery and wardrobe workshops, props shop, dressing rooms, green room, theatre storage, box office, lobby with concessions and coat-check, and theatre offices for faculty and staff.

UFV's Canada Education Park campus in south Chilliwack includes a new black-box studio theatre designed for classes and small scale performances. This studio is equipped with flexible seating for 80 to 100 people, a flexible lighting and sound system, two small dressing rooms and a storage area. The department also has offices at the CEP campus, and makes use of the excellent classroom facilities available on the CEP and Abbotsford campuses.

Current campus planning proposes moving the Theatre program to the Abbotsford campus within the next five years, given the university's need to sell the Yale Road campus in Chilliwack. UFV plans to build a new performance facility as part of the Centre for Teaching, Innovation and Performance in Abbotsford. This is the university's first priority capital project, as outlined in the [2012-13 Five-Year Capital Plan](#). To facilitate the transition, renovations to provide space in Abbotsford suitable for acting classes are being investigated for the short term. The department also has an arrangement with the Reach Gallery in Abbotsford, adjacent to UFV's Clearbrook Centre campus, to hold acting classes in the gallery's Studio 2 space. (See Appendix 5 for Budget Analysis)

Library

Now entering its 35th year, the Theatre program at UFV is well established. As such, faculty and librarians have spent years acquiring resources to support the department's programs and courses. The reference and circulating collection includes numerous titles related to theatre history, acting, technical theatre and design, fashion and costume history, directing, theories of theatre, dramatic literature and criticism, musical theatre, Shakespeare and more. The UFV Library's print and online journal collection gives students access to a wide range of relevant Theatre journals. Extensive online research databases also provide access to resources available in the UFV collection, inter-library loans, and electronic collections. The Library also holds a well-developed video collection of films, documentaries and adaptations related to theatre and drama. Please see Appendix 6 for a more detailed analysis of library resources in Theatre.

Scholarships and Awards

Thanks to generous donations from businesses, community groups and individuals in the Fraser Valley, the Theatre program offers an exceptional number of scholarships to support students in achieving their educational goals. The department currently provides 13 scholarships for theatre students, one of the largest numbers of scholarships offered by a single department at UFV. The amounts range from \$100 to over \$2000, with most awarding \$500 to \$2000. A full list of Theatre scholarships can be found on UFV's [Theatre Awards](#) web page.

Existing and Shared Resources

UFV has all the necessary support resources in place. The Arts Advice Centre in the College of Arts provides comprehensive Arts and Fine Arts advising. UFV's Student Services provides an excellent range of counseling services, including study skills, career planning, and personal issues. The department works closely with the Office of the Registrar and UFV International to ensure the integrity of the program in management of admissions, registration of courses, and articulation with other post-secondary institutions.

Additional Resources Required to Offer the Program

No additional resources are required to offer the Theatre Major at UFV. All the courses required for the program are currently offered by the department. An additional upper level theatre history course (THEA 301) has been created by combining resources with the English department to offer cross-listed courses in the History of Theatre and Drama (see also THEA 203 and 204). One lower level acting course will be revised to create a new upper level course THEA 312 (formerly THEA 212) that will focus on advanced character and scene study, and professional practices in acting. Two existing special topics courses (THEA 359 and THEA 360) have been revised to create more defined special topics in Acting and Performance (THEA 316), and Theatre Studies (THEA 360). Looking to the future, the department will investigate opportunities to work with the Visual Arts and Fashion Design programs at UFV to develop a fuller selection of design courses for theatre students, especially in such areas as design fundamentals, costume design, lighting and projection design, and digital media in live performance.

9. Program Consultation

The proposal has been written by the Program Working Group, approved by UFV's Dean of Arts, Jacqueline Nolte. The Group members are: Heather Davis-Fisch, Ian Fenwick, and Bruce Kirkley (Chair), all from Theatre; Tetsuomi Anzai, from Visual Arts; and Melissa Walter, from English.

Comments and suggestions from other stakeholders and academics were solicited. Appendix 7 contains letters of recommendation and comments.

The full program proposal was sent in March 2014 for external peer-review. The assessments received are very positive and supportive of the proposal. In particular, one praises the "superb job

of specifying the skills and outcomes of the performing arts and linking them directly to employability,” and “the clear progression of skills acquisition articulated through the levels of courses.” The second reviewer concludes that “the planning, rationale and curricular design in the current proposal suggest that University of the Fraser Valley and the Theatre unit are in a strong position to establish a BA Major in Theatre.” Detailed information about the assessment reports and the Program Working Group’s response to suggestions for improvement to the proposal made by one reviewer has been provided to UFV’s curriculum review committees.

Program Review

The implementation of a Theatre Major at UFV was strongly endorsed and recommended by the external reviewers for the department’s recently completed program review. The review committee affirmed that the department’s curriculum, faculty, and resources demonstrate the quality, breadth, capacity and strengths needed to offer a BA Major in Theatre. From their assessment of student surveys, institutional data, and community needs, the external committee also concluded that there is a clear and sustainable demand for the Theatre Major at UFV. (See Appendix 8 for the external review committee’s full report.)

Student Surveys

Student surveys undertaken by UFV’s Institutional Research in 2012 demonstrate a strong demand for a Theatre Major. Among the current Theatre undergraduates surveyed, 90% (19) responded they would be interested in taking a Major in Theatre, with 61% (14) affirming they would be enrolled in the program now if it were being offered. Graduates of the program responded in a similar manner, with 90% (17) affirming that they would have enrolled in a Theatre Major program had one been offered when they were students. Fifty percent of the graduates surveyed commented that they took the English Drama concentration, or an extended minor in Theatre, because these were the closest programs to a Theatre Major available. Non-program students also expressed a strong interest in taking a theatre major, with 12% (7) of these students indicating they plan to go elsewhere because they cannot get a Theatre Major at UFV, and another 14% (8) indicating that they would take a Theatre Major, if available. In total, over 50% (51) of the students surveyed stated that they would enroll (or would have enrolled) in a Theatre Major if one were available.

In visits to regional secondary schools, our recruiters encounter students who ask about taking a Theatre Major at UFV, and are disappointed and confused to learn that the university only offers a diploma, or a minor or extended minor as part of the BA degree. As a consequence, students from the Valley who want a Major are forced to commute or relocate to Vancouver or Victoria to study theatre at UBC, SFU or UVic. A Theatre Major at UFV will provide a more affordable alternative for students and their families living in the Fraser Valley.

Many of our current students come from as far as Maple Ridge, Surrey and Langley because UFV is the only publicly funded university south of the Fraser that offers a Theatre program. With the population of the Fraser Valley expected to experience significant growth in the coming decades, UFV Theatre’s unique position in the region will ensure continued student demand for the Bachelor of Arts, Major in Theatre well into the future.

Further data on the Student Surveys and the demand for the Theatre Major at UFV is included in Appendix 9 (Summary of Student Surveys).

Employment Prospects for Theatre Major Graduates

Recent labour market projections show that rewarding careers in the creative and performing arts are very likely for those who have the talent, skill and commitment. Students trained in theatre also have teamwork, leadership, and presentation skills that are transferable to other professions, such as business, law, journalism, teaching, and tourism.

The British Columbia Labour Market Outlook: 2010-2020 cites “Occupations in Art, Culture, Recreation and Sport” as one of the “three occupation groups expected to experience the strongest growth in the province.”¹ According to the Work BC Industry Profile, the Information, Culture and Recreation industry saw 6% growth in 2011-12, and added over 6,600 new jobs. The forecast for average annual demand growth over the next decade (2010-2020) is a healthy 1.6%. Employment prospects look good for all the following occupation groups (job openings cited are for the Lower Mainland/Southwest region of the province):

- Actors (6,400 openings)
- Producers, Directors, Choreographers (6,400 openings)
- Managers in Art, Culture, Recreation and Sport (1,200 openings)
- Theatre, Fashion, Exhibit and Creative Designers (5,100 openings)
- Support Occupations in Motion Pictures, Broadcasting and Performing Arts (3,400 openings)

The competitive nature of these occupations will mean students need to be well-prepared, versatile, and resourceful. The UFV Theatre Major will give students of the Fraser Valley the knowledge and skills they need to compete successfully for these occupations, and will also serve as a valuable testing ground where they can determine their strengths and aptitudes, and gain confidence in their abilities, to undertake successful careers in the creative industries.

Many UFV theatre students are interested in teaching, and hope to complete a Theatre Major because they plan to pursue careers as elementary and secondary school teachers. Work BC data² shows that the large number of retirements expected in this occupation group will generate 24,000 job openings over the next decade. Most of these openings will be in the Lower Mainland/Southwest region of the province, which will see 15,200 job openings.

The development of a Theatre Major at UFV will also contribute to the provincial objectives for attracting more aboriginal learners into the post-secondary system. The report of the 2010 Human Resources Planning Committee, *Maximizing 2010-Related Employment & Skills Opportunities in British Columbia: Connecting Labour Market Supply & Demand* emphasized the importance of providing opportunities for aboriginal youth to participate in the benefits of forecasted job growth. Located in an area with a large aboriginal population, the UFV Theatre Department has developed

¹ <http://www.workbc.ca/WorkBC/media/WorkBC/Documents/Docs/BCLMOutlook.pdf> (page 3)

² <http://www.workbc.ca/Job-Seekers/Career-Profiles/4141>

strong relationships with Sto:lo Nation and the Sto:lo Research and Resource Management Centre to develop courses, programs and events that promote and encourage the participation of the aboriginal community in post-secondary education.

The study and practice of theatre also develops transferable skills for several key employability areas. The Business Council of British Columbia *2010 Biennial Skills and Attributes Survey Report* identifies the top five most important skills in all occupational groups to be: (1) speaking/listening; (2) judgment/decision making; (3) teamwork; (4) problem solving; (5) writing.³ All these skills are developed through training in theatre. Working with others to create a theatre production requires responsible and mutually supportive interpersonal interaction; a high level of teamwork; creative, positively directed problem solving; clear speaking, clear writing and effective listening. Furthermore, as students develop higher levels of skill and confidence, they will often take on significant leadership roles as stage managers, designers, or directors where they learn and develop their leadership abilities.

In addition to specific employment related data, there are other trends occurring in Canadian society which suggest that skills and training in the creative and performing arts will become increasingly important in the future. For example, in recent years, there has been growing recognition that participation in various forms of creative arts is vitally important to people's health and well-being. Given the realities of an aging population, combined with continually rising health care costs, it seems likely that the demand for classes, programs and activities in the creative arts will increase significantly in the years ahead. These demographics strongly suggest the potential for the creation of new jobs as well as new opportunities in education and business.

The creative and performing arts also benefit employees and employers in all walks of life. A study by Canadian Heritage in 2012 "found that 92% of Canadians agree that 'arts are an important way of helping people think and work creatively.'⁴ Medical studies have shown clear evidence that work place productivity improves when employees participate in cultural and creative activities.⁵⁶ The Hill Strategies report *British Columbia's Arts, Culture and Heritage Activities in 2012* found that, in 2010, 70.9% of British Columbians attended a performing arts event or a cultural festival" and 43.8%, or 1.7 million British Columbians, attended a live theatre performance.⁷ These are impressive findings which, taken together, strongly suggest that the creative and performing arts play an integral role in building a strong and vibrant economy, and that the demand for live theatre in British Columbia will continue to be robust for years to come.

³ http://www.bcbc.com/content/586/REF_SS_2010_CompleteReport.pdf (p. 12)

⁴ Phoenix Strategic Perspectives Inc., *Arts and Heritage in Canada: Access and Availability Survey 2012*, Ottawa: Canadian Heritage (2012).

⁵ T. Theorell, et al. "A note on designing evaluations of health effects of cultural activities at work," *Arts & Health: An International Journal for Research, Policy and Practice* 1, 1 (2009). Available at <http://www.tandfonline.com/doi/abs/10.1080/17533010802527993>

⁶ Lars Olov Bygren, et al. "Cultural Participation and Health: A Randomized Controlled Trial Among Medical Care Staff," *Psychosomatic Medicine Journal* 71, 4 (May 2009). Available at <http://www.psychosomaticmedicine.org/content/71/4/469.full.pdf+html>

⁷ http://www.hillstrategies.com/sites/default/files/Cultural_activities_BC2010.pdf

Please see Appendix 2 for a more detailed analysis of employment prospects.

10. Program Review and Assessment

The University of the Fraser Valley is committed to offering academic programs of the highest quality and standards. [UFV's Academic Program and Unit Reviews Policy \(189\)](#) requires that all academic programs and units normally be reviewed every five years. Program Review is the central piece in a continuous process of program monitoring and improvement.



Bachelor of Arts, Theatre Major

APPENDICES

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APPENDIX 1: Institutional and Program Learning Outcomes Map

ILO Alignment: Theatre

Chart I shows how the learning outcomes for the Theatre major align with UFV’s institutional learning outcomes (ILO’s), and lists theatre courses which significantly meet the specified learning outcomes.

Chart II shows how all the learning outcomes for a representative sample of core courses in the Theatre major align with program and institutional learning outcomes.

CHART I

Institutional Learning Outcome	Theatre Learning Outcome	Theatre Courses where these are <i>significant</i> learning outcomes
1. Demonstrate information competency	Demonstrate an understanding of how theatre and performance have developed historically and across diverse world cultures	THEA 203 Theatre History: Antiquity to 1642 THEA 204 Theatre History: 1642-1914 THEA 301 Theatre History: 1914 to Present THEA 306 History of Musical Theatre THEA 307 World Theatre
	Investigate research questions by evaluating and interpreting a variety of sources	THEA 297 Independent Study THEA 298 Independent Study THEA 360 Selected Topics in Theatre Studies THEA 490 Directed Studies
2. Analyze critically and imaginatively	Apply the creativity, skill and collaboration required to create live theatre and to bring a production to public performance	THEA 199 Technical Theatre Practicum THEA 290 Theatre Practice – Small Ensemble THEA 295 Theatre Practice – Large Ensemble THEA 299 Theatre Production Practicum THEA 399 Intermediate Practicum THEA 499 Advanced Practicum
	Apply critical criteria to critique and improve creative work and performances	THEA 111 Introduction to Acting THEA 112 Essentials of Acting THEA 211 Acting III THEA 212 Acting IV THEA 311 Acting for the Camera THEA 316 Special Topics in Acting
	Demonstrate an understanding of the various relationships between performance theory and performance practice in both creative and scholarly activities	THEA 305 Theatre for Young Audiences THEA 352 Playmaking I THEA 401 Contemporary Theories of Theatre and Performance

	Appreciate how theatre is inter-related to knowledge and skills in other disciplines	THEA 101 Introduction to Theatre THEA 121 Technical Theatre I THEA 123 Technical Theatre II THEA 220 Stage Management for Live Events THEA 370 Design for the Theatre
3. Use knowledge and skills proficiently	Apply knowledge of the major concepts, principles, and theoretical perspectives of theatre studies, acting and directing, and technical theatre and design	THEA 101 Introduction to Theatre THEA 121 Technical Theatre I THEA 123 Technical Theatre II THEA 353 Playmaking II THEA 370 Design for the Theatre THEA 450 Directing I
	Develop performance skills, including vocal and physical dexterity	THEA 111 Introduction to Acting THEA 112 Essentials of Acting THEA 211 Acting III THEA 215 Voice and Body I THEA 311 Acting for the Camera THEA 315 Voice and Body II THEA 316 Special Topics in Acting
	Demonstrate an understanding of how theatre and performance have developed historically and across diverse world cultures (cf. ILO 1)	(see ILO 1 above)
4. Initiate inquiries and develop solutions to problems	Employ creative strategies and critical reasoning to adapt to ongoing challenges encountered in theatre practice	THEA 315 Voice and Body II THEA 352 Playmaking I THEA 353 Playmaking II THEA 450 Directing I THEA 451 Directing II
	Demonstrate an understanding of the various relationships between performance theory and performance practice in both creative and scholarly activities (cf. ILO 2 and 8)	(see ILO 2 above)
	Investigate research questions by evaluating and interpreting a variety of sources (cf. ILO 1 and 6)	(see ILO 1 above)
5. Communicate effectively	Communicate effectively in written, verbal, and non-verbal languages in a variety of contexts and settings, using current technologies appropriately	ENGL 105 Academic Writing THEA 111 Introduction to Acting THEA 215 Voice and Body I THEA 250 Introduction to Storytelling THEA 311 Acting for the Camera

6. Pursue self-motivated and self-reflective learning	Develop performance skills, including vocal and physical dexterity (cf. ILO 3)	(see ILO 3 above)
	Investigate research questions by evaluating and interpreting a variety of sources (cf. ILO 1 and 4)	(see ILO 1 above)
7. Engage in collaborative leadership	Apply the creativity, skill and collaboration required to create live theatre and to bring a production to public performance (cf. ILO 2)	(see ILO 2 above)
	Collaborate effectively as part of an ensemble team	THEA 111 Introduction to Acting THEA 112 Essentials of Acting THEA 199 Technical Theatre Practicum THEA 220 Stage Management for Live Events THEA 290 Theatre Practice – Small Ensemble THEA 295 Theatre Practice – Large Ensemble THEA 299 Theatre Production Practicum THEA 353 Playmaking II THEA 399 Intermediate Practicum THEA 451 Directing II THEA 499 Advanced Practicum
8. Engage in respectful and professional practices	Demonstrate an understanding of the various relationships between performance theory and performance practice in both creative and scholarly activities (cf. ILO 2 and 4)	(see ILO 2 above)
	Collaborate effectively as part of an ensemble team (cf. ILO 7)	(see ILO 7 above)
9. Contribute regionally and globally	Use theatrical performance to facilitate engagement with the wider community both locally and globally	THEA 199 Technical Theatre Practicum THEA 290 Theatre Practice – Small Ensemble THEA 295 Theatre Practice – Large Ensemble THEA 299 Theatre Production Practicum THEA 305 Theatre for Young Audiences THEA 307 World Theatre THEA 311 Acting for the Camera THEA 399 Intermediate Practicum THEA 499 Advanced Practicum

CHART II
THEATRE COURSE LEARNING OUTCOMES ALIGNMENT

COURSE LEARNING OUTCOMES	THEATRE LEARNING OUTCOMES		INSTITUTIONAL LEARNING OUTCOMES	
	2	11	1	2
Demonstrate an understanding of how theatre and performance have developed historically and across diverse world cultures				
Investigate research questions by evaluating and interpreting a variety of sources				
Apply the creativity, skill and collaboration required to create live theatre and to bring a production to public performance				
Apply critical criteria to critique and improve creative work and performances				
Demonstrate an understanding of the various relationships between performance theory and performance practice in both creative and scholarly activities				
Appreciate how theatre is inter-related to knowledge and skills in other disciplines				
Apply knowledge of the major concepts, principles, and theoretical perspectives of theatre studies, acting and directing, and technical theatre and design				
Employ performance skills, including vocal and physical dexterity				
Demonstrate an understanding of how theatre and performance have developed historically and across diverse world cultures (cf. ILO 1)				
Employ creative strategies and critical reasoning to adapt to ongoing challenges encountered in theatre studies and practice				
Demonstrate an understanding of the various relationships between performance theory and performance practice in both creative and scholarly activities (cf. ILO 2 and 8)				
Investigate research questions by evaluating and interpreting a variety of sources (cf. ILO 1 and 6)				
Communicate effectively in written, verbal, and non-verbal languages in a variety of contexts and settings, using current technologies appropriately				
Employ performance skills, including vocal and physical dexterity (cf. ILO 3)				
Investigate research questions by evaluating and interpreting a variety of sources (cf. ILO 1 and 4)				
Apply the creativity, skill and collaboration required to create live theatre and to bring a production to public performance (cf. ILO 2)				
Collaborate effectively as part of an ensemble team				
Demonstrate an understanding of the various relationships between performance theory and performance practice in both creative and scholarly activities (cf. ILO 2 and 4)				
Collaborate effectively as part of an ensemble team (cf. ILO 7)				
Demonstrate an understanding of how theatre and performance have developed historically and across diverse world cultures (cf. ILO 1)				
Use theatrical performance to facilitate engagement with the wider community both locally and globally				
THEA 112 Essentials of Acting				
Describe two or more methods by which actors create dramatic characters ;				
Explain how research can contribute to the creation of a dramatic character ;				
Analyze a dramatic script in order to identify information about a character, his/her relationships to other characters, and how his/her circumstances change over the course of a play's plot ;				
Apply knowledge gathered from script analysis to the enactment of a dramatic character ;				
Engage a set of value systems, life experiences, and/or life circumstances different from their own to inform characterization and scene development ;				
Observe body language and speech variations to recognize subtexts in human behavior and interactions ;				
Apply knowledge of basic vocal techniques to the performance of a dramatic scene ;				
Demonstrate control over use of gestures, blocking, and body language in the performance of a dramatic scene ;				
Respond to critique from self, peers, and instructor constructively, using critique to improve performance				
Contribute effectively to a creative ensemble by fulfilling the actor's responsibilities to the rehearsal process ;				
THEA 199 Technical Theatre Practicum				
Describe the roles and responsibilities of the technical crew in a theatre production				
Demonstrate competence in executing the tasks for a particular area of technical theatre production (i.e. set, prop or costume construction; stage lighting; sound production; backstage crew; etc)				
Work competently as part of a production team				
Manage schedules effectively to meet tight production deadlines				
Demonstrate the ability to communicate clearly and behave professionally				

Theatre Learning Outcomes

1. Apply knowledge of the major concepts, principles, and theoretical perspectives of theatre studies, acting and directing, and technical theatre and design.
2. Demonstrate an understanding of how theatre and performance have developed historically and across diverse world cultures.
3. Apply the creativity, skill and collaboration required to create live theatre and to bring a production to public performance.
4. Employ creative strategies and critical reasoning to adapt to ongoing challenges encountered in theatre studies and practice.
5. Apply critical criteria to critique and improve creative work and performances.
6. Employ performance skills, including vocal and physical dexterity
7. Collaborate effectively as part of an ensemble team.
8. Use theatrical performance to facilitate engagement with the wider community both locally and globally.
9. Appreciate how theatre is inter-related to knowledge and skills in other disciplines.
10. Demonstrate an understanding of the various relationships between performance theory and performance practice in both creative and scholarly activities.
11. Investigate research questions by evaluating and interpreting a variety of sources.
12. Communicate effectively in written, verbal, and non-verbal languages in a variety of contexts and settings, using current technologies appropriately.

APPENDIX 2: Labour Market Information

Employment Prospects for Theatre Major Graduates

The UFV Theatre Major will contribute positively to providing the post-secondary training needed to ensure healthy creative industries in BC. Recent labour market projections show that rewarding careers in the creative and performing arts are very likely for those who have the talent, skill and commitment. Students trained in theatre also have teamwork, leadership, and presentation skills that are transferable to other professions, such as business, law, journalism, teaching, and tourism.

Recent employment studies demonstrate that prospects for work are promising for people pursuing careers in the creative and performing arts. The British Columbia Labour Market Outlook: 2010-2020 cites "Occupations in Art, Culture, Recreation and Sport" as one of the "three occupation groups expected to experience the strongest growth in the province."¹

According to the Work BC Industry Profile, the Information, Culture and Recreation industry saw 6% growth in 2011-12, and added over 6,600 new jobs. The forecast for average annual demand growth over the next decade (2010-2020) is a healthy 1.6%.

Drilling down to occupation groups, the Work BC data for 2010-2020 demonstrates a positive trend for students interesting in pursuing careers in the creative and performing arts, and related industries. For Actors and Comedians, the data² projects an annual employment demand growth rate of 1.4% and 8,600 job openings in the next ten years. This represents a steadily declining unemployment rate for this occupation, from 7.7% in 2010 to 6.8% in 2015 and 5.4% by 2020. Most of these opportunities will be in the Lower Mainland/Southwest region of the province, which will see 1.6% annual employment demand growth for actors, and 6,400 job openings.

The provincial and regional outlook data³ for Producers, Directors, Choreographers and Related Occupations shows 8,600 job openings in the next decade, with a 1.4% expected annual employment demand growth rate, and the unemployment rate declining steadily, from 7.7% in 2010 to 6.8% in 2015 and 5.4% in 2020. Furthermore, the majority of these job openings will be in the Mainland/Southwest region of the province, which will see average annual employment demand growth of 1.6% and 6,400 job openings.

For Managers in Art, Culture, Recreation and Sport, the employment prospects are also positive. Work BC data⁴ shows the unemployment rate for this occupation group declining from 4.5% in 2010 to 3.2% in 2015 and 2.2% in 2020, with 1.6% annual demand growth rate and 2,000 job openings. Here again, most of these jobs will be in the Mainland/Southwest region of the province, with 1.8% annual employment demand growth and over 1,200 job openings.

¹ <http://www.workbc.ca/WorkBC/media/WorkBC/Documents/Docs/BCLMOutlook.pdf> (page 3)

² <http://www.workbc.ca/Job-Seekers/Career-Profiles/5135>

³ <http://www.workbc.ca/Job-Seekers/Career-Profiles/5131#section-outlook>

⁴ <http://www.workbc.ca/Job-Seekers/Career-Profiles/0512>

Students planning careers in the Theatre, Fashion, Exhibit and Other Creative Designers occupation group will see positive growth in job openings. The Work BC data⁵ shows an above average annual growth of 1.6% and 7,200 job openings over the next decade, with the unemployment rate declining from 7.7% in 2010 to 6.6% in 2015 and 5.4% in 2020. The Mainland/Southwest region will be the largest beneficiary of this growth, with 5,100 job openings expected, and an average annual employment growth rate of 2.0%.

Job prospects look positive in the Technical and Coordinating Occupations in Motion pictures, Broadcasting and Performing Arts as well, with Work BC data⁶ showing a 2.0% annual growth rate and 4,200 jobs, with most occurring in the Mainland/Southwest region, which will see an annual employment growth rate of 2.3% and 3,400 job openings in this occupation group over the next decade.

Support Occupations in Motion Pictures, Broadcasting and the Performing Arts also show solid job prospects. Work BC data⁷ projects a 2.0% annual growth rate in demand and 4,200 job openings, with unemployment rates declining from 7.7% in 2010 to 6.9% in 2015 and 5.3% by 2020. The majority of these job openings will be in the Mainland/Southwest region, which will see 3,400 job openings and an average annual employment demand growth of 2.3%

All the occupation groups listed above require post-secondary education. The competitive nature of these occupations will mean students need to be well-prepared, versatile, and resourceful to compete successfully. The UFV Theatre Major will give students the knowledge and skills they need for these occupations, and will also serve as a valuable testing ground where they can determine their strengths and aptitudes, and gain confidence in their abilities, to undertake successful careers in the creative industries.

The development of a Theatre Major at UFV will also contribute to the provincial objectives for attracting more aboriginal learners into the post-secondary system. The report of the 2010 Human Resources Planning Committee, *Maximizing 2010-Related Employment & Skills Opportunities in British Columbia: Connecting Labour Market Supply & Demand* emphasized the importance of providing opportunities for aboriginal youth to participate in the benefits of forecasted job growth. Located in an area with a large aboriginal population, the UFV Theatre Department has developed strong relationships with Sto:lo Nation and the Sto:lo Research and Resource Management Centre to develop courses, programs and events that promote and encourage the participation of the aboriginal community in post-secondary education.

Many UFV theatre students are interested in teaching, and hope to complete a Theatre Major because they plan to pursue careers as elementary and secondary school teachers. While Work BC data⁸ shows low annual employment demand growth for teachers (only 0.5%), the large number of

⁵ <http://www.workbc.ca/Job-Seekers/Career-Profiles/5243#section-outlook>

⁶ <http://www.workbc.ca/Job-Seekers/Career-Profiles/5226>

⁷ <http://www.workbc.ca/Job-Seekers/Career-Profiles/5227#section-outlook>

⁸ <http://www.workbc.ca/Job-Seekers/Career-Profiles/4141>

retirements expected in this occupation group will nonetheless generate 24,000 job openings over the next decade. Most of these openings will be in the Lower Mainland/Southwest region of the province, which will see 15,200 job openings. The unemployment rate for teachers will decline from 4.2% in 2010 to 3.6% in 2015 and 2.1% in 2020. For many students, training in theatre provides valuable teaching skills in areas such as communication, presentation, team-building, and classroom management. The development of a Theatre Major at UFV will benefit students seeking careers in teaching, and could also contribute meaningfully to the university's Teacher Education program.

While future growth in the creative industries, and future demand for teachers in B.C., are evident, the study and practice of theatre also develops transferable skills for several key employability areas. The Business Council of British Columbia *2010 Biennial Skills and Attributes Survey Report* identifies the top five most important skills in all occupational groups to be: (1) speaking/listening; (2) judgment/decision making; (3) teamwork; (4) problem solving; (5) writing.⁹ Of these, the top three skills desired are teamwork, judgement/decision making, problem solving.¹⁰ And the top 5 attributes¹¹ BC employers are looking for are:

- positive attitude/motivation/energy/passion
- self-motivated/able to work with little or no direction
- honesty/integrity
- high performance standards
- accountability/responsibility

All these skills are developed through training in theatre. Working with others to create a theatre production requires responsible and mutually supportive interpersonal interaction; a high level of teamwork; creative, positively directed problem solving; clear speaking and effective listening. Furthermore, as students develop higher levels of skill and confidence, they will often take on significant leadership roles as stage managers, designers, or directors where they learn and develop their leadership abilities.

The Conference Board of Canada confirms the Business Council's findings, listing the key employability skills of communication, teamwork, problem solving, adaptability, and responsibility (both individual and social) as critical attributes needed in today's workplace.¹² Furthermore, the Conference Board's Innovation Skills Profile (the skills needed "to contribute to an organization's innovation performance – to produce new and improved products, processes and services") lists the following:

1. Creativity and Continuous Improvement Skills – the skills, attitudes and behaviours needed to generate ideas;
2. Relationship Building Skills – those needed to develop and maintain meaningful and productive interpersonal relationships that support innovation;

⁹ http://www.bcbc.com/content/586/REF_SS_2010_CompleteReport.pdf (p. 12)

¹⁰ http://www.bcbc.com/content/586/REF_SS_2010_CompleteReport.pdf (p. 13)

¹¹ http://www.bcbc.com/content/586/REF_SS_2010_CompleteReport.pdf (p. 8)

¹² http://www.conferenceboard.ca/Libraries/EDUC_PUBLIC/esp2000.sflb

3. Implementation Skills – those needed to turn ideas into products, processes and services.¹³ With respect to all the above, theatre training engages students centrally in developing and applying these skills and attributes towards the production of innovative, professional performances.

In addition to specific employment related data, there are other trends occurring in Canadian society which suggest that skills and training in the creative and performing arts will become increasingly important in the future. For example, in recent years, there has been growing recognition that participation in various forms of creative arts is vitally important to people's health and well-being, as evident from *The International Journal of the Creative Arts in Interdisciplinary Practice*, a peer reviewed journal dedicated to providing "quality information, research and knowledge about the creative arts in health and interdisciplinary practice."¹⁴ Studies in the United States, Norway and Sweden have demonstrated a clear correlation between attending performing arts and good health and well-being, as cited in the 2013 report *The Value of Presenting: A Study of Performing Arts Presentation in Canada*:¹⁵

A study undertaken in the United States found that the more frequently people attend performing arts and other receptive arts, the more likely they are to report good health.¹⁶

A Norwegian study¹⁷ published in 2011 found that people who attend concerts, theatre or film are significantly healthier, have lower anxiety and are less susceptible to depression.

A long-term study in Sweden that followed more than 12,600 people in a 9-year interval found that people who rarely attended theatre, concerts and live music performances, museums, arts exhibition and cinema ran a nearly 60% higher mortality risk than those attending most often.¹⁸

Given the realities of an aging population, with many baby-boomers now reaching retirement age, combined with continually rising health care costs, the demand for classes, programs and activities in the creative arts will likely increase significantly in the years ahead. These demographics strongly suggest the potential for the creation of new jobs as well as new opportunities in education and business.

¹³ http://www.conferenceboard.ca/Libraries/EDUC_PUBLIC/ISP_brochure.sflb

¹⁴ <http://www.ijcaip.com/index.html>

¹⁵ Petri, Inga, *The Value of Presenting: A Study of Performing Arts Presentation in Canada*, Ottawa: Canadian Arts Presenting Association and Strategic Moves (2013)
http://www.capacoa.ca/valueofpresentingdoc/ValueofPresenting_Final.pdf

¹⁶ Anna Wilkinson, et al. "Are variations in rates of attending cultural activities associated with population health in the United States?" *BMC Public Health* 7 (2007). Available at
<http://www.biomedcentral.com/1471-2458/7/226>

¹⁷ Koenraad Cuypers, et al. "Patterns of receptive and creative cultural activities and their association with perceived health, anxiety, depression and satisfaction with life among adults: the HUNT study, Norway," *Journal of Epidemiology & Community Health*, jech.2010.113571 (May 2011). Available at
<http://jech.bmj.com/content/early/2011/05/04/jech.2010.113571>

¹⁸ Lars Olov Bygren, et al. "Attendance at cultural events, reading books or periodicals, and making music or singing in a choir as determinants for survival," *BMJ* (1996) 313:1577. Available at
<http://www.bmj.com/content/313/7072/1577.full>

The creative and performing arts also benefit employees and employers in all walks of life. As cited in *The Value of Presenting* report, a study by Canadian Heritage in 2012 “found that 92% of Canadians agree that ‘arts are an important way of helping people think and work creatively.’¹⁹ These connections between vitality, creativity and workplace culture have garnered scientists’ attention. For instance, a pilot study²⁰ on providing cultural activities to improve the work place environment found evidence of participants’ increased vitality and the potential for a better work place culture as a result of attending performing arts events. Another study²¹ on cultural participation and health among medical staff found that fine arts including attending concerts and signing in a choir improved perceived physical health, social functioning and vitality.” Furthermore, it should be noted that the Hill Strategies report *British Columbia’s Arts, Culture and Heritage Activities in 2012* found that “in 2010, all British Columbians 15 or older (99.9%, or 3.8 million people) participated in at least one of the 18 arts, culture or heritage activities.” Of these, “70.9% attended a performing arts event or a cultural festival” and 43.8%, or 1.7 million British Columbians, attended a live theatre performance.²² These are impressive findings which, taken together, strongly suggest that the creative and performing arts play an integral role in building a strong and vibrant economy, and that the demand for live theatre in British Columbia will continue to be robust for years to come.

In conclusion, the development of a Theatre Major at UFV will provide the comprehensive degree students need to participate and compete successfully in the expanding creative and performing arts employment opportunities projected for British Columbia. For those planning to pursue careers in teaching, the Theatre Major will provide valuable teaching skills and a teachable subject for work in the secondary school system. And the transferable team-building, listening, and leadership skills practiced in theatre will also serve a wide range of workers in other fields, such as business, marketing, communications, and health care who need presentation, teamwork and management skills. The Theatre Major will provide a highly effective and stimulating educational instrument that will contribute meaningfully to developing the essential workplace skills prized by employers in all occupations. Finally, the growing importance of the creative arts in fields related to health care and well-being suggest strong potential for the creation of new work opportunities.

¹⁹ Phoenix Strategic Perspectives Inc., *Arts and Heritage in Canada: Access and Availability Survey 2012*, Ottawa: Canadian Heritage (2012).

²⁰ T. Theorell, et al. “A note on designing evaluations of health effects of cultural activities at work,” *Arts & Health: An International Journal for Research, Policy and Practice* 1, 1 (2009). Available at <http://www.tandfonline.com/doi/abs/10.1080/17533010802527993>

²¹ Lars Olov Bygren, et al. “Cultural Participation and Health: A Randomized Controlled Trial Among Medical Care Staff,” *Psychosomatic Medicine Journal* 71, 4 (May 2009). Available at <http://www.psychosomaticmedicine.org/content/71/4/469.full.pdf+html>

²² http://www.hillstrategies.com/sites/default/files/Cultural_activities_BC2010.pdf

Labour Market Research – Theatre Related Information

Link/Report Location	Source	Quotes/Notes
http://www.hrsdc.gc.ca/eng/publications_resources/research/categories/labour_market_e/sp_615_10_06/page07.shtml	- Human Resources and Skills Development Canada report <i>Looking-Ahead: A 10-Year Outlook for the Canadian Labour Market (2006-2015)</i> :	- “Since the beginning of the present decade, only two sub-sectors [in the information, culture and research group] have had strong growth – the entertainment, gambling and recreation industry and the performing arts.” - Note: included in Appendix 2 – Employment Opportunities – No Update
http://www.aved.gov.bc.ca/labourmarketinfo/reports/COPS_BCUnique_paper.pdf	- In the Canadian Occupational Projection System Report, <i>Employment Outlook for British Columbia COPS BC Unique Scenario for 2003 to 2013</i>	- a total of 10,500 job openings in Arts and Culture professions are projected to open through to 2013 - Included in Appendix 2 - updated report/stats below
See full report in Dropbox	- In the Canadian Occupational Projection System report, <i>Employment Outlook for British Columbia COPS BC Unique Scenario for 2005 to 2015</i>	- By 2015, projection that “Information, culture and recreation” sector will see 2.1% annual growth in employment demand by Major Industrial Groups, and 26,080 new jobs. - “Among the ten broad occupational groups, only four will experience above-average growth in employment demand: <i>Health; Natural and Applied Sciences; Social Science, Education, Government Service and Religion; and, Art, Culture, Recreation and Sport</i> occupations” - By 2015, projection that “Art, Culture, Recreation and Sport” will see 2.3% annual growth in employment demand by Occupational Group, and 18,650 new jobs - Occupational Outlook for Professional Occupations in Art and Culture: 6,300 new jobs plus 9,810 attrition to 2015 equals 16,110 total openings (1.8% annual growth) - Occupational Outlook for Technical and Skilled Occupations in Art, Culture, Recreation and Sport: 12,350 new jobs plus 7,760 attrition to 2015 equals 20,110 total openings (2.8% annual growth)
--	- Maximizing 2010 – <i>Related Employment & Skills Opportunities in British Columbia: Connecting Labour Market Supply & Demand</i>	- Identified the Creative and Performing Artists as one of the top 25 occupations “which should be on a watch list for possible shortages” - The report emphasizes the importance of providing opportunities for aboriginal youth to participate in the benefits for forecasted job growth. Located in an area with a large aboriginal population, the UFV Theatre Department is particularly well situated to provide the education and training that can open doors to a brighter future. - Note: included in Appendix 2 – Employment Opportunities – No Update

http://www.workfutures.bc.ca/wfa/viewProfileDetails.do?bundleId=3636392&pageNo=page5	<ul style="list-style-type: none"> - <i>BC Work Futures</i> 	<ul style="list-style-type: none"> - BC Work Futures profiles for actors, directors, producers, choreographers, and other related occupations (i.e. art director, film editor, director of photography) all show above average demand into the future. - Note: included in Appendix 2 – Employment Opportunities – No Update
<p>See full report in Dropbox</p>	<ul style="list-style-type: none"> - The Business Council of British Columbia <i>2010 Biennial Skills and Attributes Survey Report</i> identifies the top five most important skills 	<ul style="list-style-type: none"> - Included in Appendix 2 - updated report/stats include: - Top 5 attributes BC employers are looking for: positive attitude/motivation/energy/passion; self-motivated/able to work with little or no direction; honesty/integrity; high performance standards; accountability/responsibility - List of 3 most important attributes by occupational category (pg.9) - Top 5 skills BC employers are looking for: speaking/listening; judgment/decision making; teamwork; problem solving; writing - List of 3 most important skills by occupational category (pg.13)
http://www.hillstrategies.com/content/canadians%E2%80%99-arts-culture-and-heritage-activities-2010	<ul style="list-style-type: none"> - Canadian’s Arts, Culture and Heritage Activities in 2010 	<ul style="list-style-type: none"> - 60.4% of the population (16.9 million Canadians) attended at least on theatre, popular music, or classical music performance and nearly one-half (47.9% of Canadians attended a cultural festival or other performing arts event. - In 2010, 59.2% of British Columbians 15 or older attended at least on theatre, popular music, or classical music performance (2.3 million people). - The percentage of British Columbians attending a cultural of heritage performance increased from 15.6% in 1992 to 27.6% in 2010.
<p>See full report in Dropbox</p>	<ul style="list-style-type: none"> - Conference Board of Canada Employability Skills 2000 + 	<ul style="list-style-type: none"> - Fundamental skills: communicate; manage information; use numbers; think and solve problems - Personal management skills: demonstrate positive attitudes and behaviours; be responsible; be adaptable; learn continuously; work safely - Teamwork skills: work with others; participate in projects and tasks
<p>See full report in Dropbox</p>	<ul style="list-style-type: none"> - Conference Board of Canada Innovation Skills Profile 2.0 	<ul style="list-style-type: none"> - Skills needed to contribute to an organization’s innovation performance: creativity, problem-solving, and continuous improvement skills; risk assessment and risk taking skills; relationship-building and communication skills; implementation skills

http://canadacouncil.ca/en/theatre/find-research/2013/value-of-presenting-final	<p>- Canadian Council for the Arts: The Value of Presenting Report</p>	<ul style="list-style-type: none"> - Further, Canadian Heritage found that Canadians ranked performing arts centres next to libraries as the most important cultural venue in their community (p. 18). - This breadth of the presenting field was also evident in the Survey of Performing Arts Presenters, where 71% of the 288 responding presenters reported using more than one venue during a typical year. Additionally, 31% of these presenters reported having a primary mandate other than arts presenting. (p. 18) - Statistics Canada’s 2010 General Social Survey and the Value of Presenting study’s Survey of the General Public measured the highest attendance at live performing arts ever in Canada with 72.4% and 75% respectively (p.20). - Community benefits: According to Canadian Heritage, 92% of Canadians believe that the arts and culture make a community a better place to live. Furthermore, the Survey of the General Public revealed that performing arts facilities specifically, are seen by nearly 90% of Canadians as important to “good quality of life”, “a strong sense of pride in the community” and “economic development”. Most also believe that facilities create “better understanding between cultures” (p. 32).
http://www.canadian-universities.net/Universities/Programs/Theatre_Acting_and_Performance-Careers.html	<p>Canada’s higher Education & Career Guide</p>	<ul style="list-style-type: none"> - Of course, many theatre program graduates go on to professional careers in theatre, film and television, though others may become theatrical directors, producers, casting directors, arts managers, counselors and teachers. Some may go on to further studies in drama, drama therapy, arts administration, education and other performing arts (such as dance or music. Acting voice skills may even be applied toward eventual work in sales, business or the law.
http://www.utm.utoronto.ca/careers/careers-by-major-theatre-drama	<p>U of T – Careers by Major: Theatre & Drama</p>	<ul style="list-style-type: none"> - Production & Performance: - Actor - Announcer - Artistic Director - Director - Stage Manager - Technical Director - Set Designer - Costume Designer - Hairstylist - Makeup Artist

		<ul style="list-style-type: none"> - Lighting Designer - Sound Designer - Property Designer - Scenic Artist - Special Effects Artist - Broadcast Technician - Musician - Casting Director - Editor - Film Editor - Technical Writer - Playwright - Production Assistant - Journalist - TV/Radio Reporter - Voice Over Artists - Comedian - Model - Health & Education: - Elementary/Highschool Teacher - Professor - University Professor - Drama Instructor - Speech Coach - Vocal Coach - Singing Teacher - Counsellor - Drama Therapist - Community Worker - Educational Assistant - Motivational Speaker - Business & Arts Administration: - Advertising - Arts Administrator - Box Office Manager - Casting Director - Communications Specialist - Event Planner - Fine Arts Manager
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		<ul style="list-style-type: none"> - Media Relations - Marketing Director - Project Manager - Production Assistant - Public Relations Director - Theatrical Press Agent - Volunteer Coordinator - Who Employs Theatre & Drama Graduates: - Agencies - Theatre Companies - Television and Radio Studios - Schools, Universities and Colleges - Community Centres - Non-Profit Organizations - Tour Companies - Communication and Broadcasting Companies - Television/ Radio stations - Private Sector - Cultural Organizations - Public Relations/Communication Firms - Not-for-profit organizations etc - Skills developed by Theatre & Drama Majors - Creativity - Presentation Skills - Public Speaking Ability - Critical Thinking - Communication - Interpersonal - Attention to detail - Create powerful images with sight, sound, motion & words - Decision making - Demonstrate creativity and artistic expression - Work with deadlines - Work independently - Work in teams/small groups - Active listening and questioning - Analytical skills - Business management skills - Time management skills
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APPENDIX 3: Comparable Programs

Theatre Majors at BC Universities

UBC

BA Major in Theatre

<http://www.calendar.ubc.ca/vancouver/index.cfm?tree=12,197,282,115>

Theatre majors must complete at least 42 credits in theatre and drama.

First and Second Years

At least 12 credits in theatre and drama, including THTR 210 (Drama: Forms and Ideas I) and THTR 211 (Drama: Forms and Ideas II).

Third and Fourth Years

At least 30 credits in theatre, numbered 300 and above. At least 18 credits must be selected from the following: THTR 310 (Theory of Drama Performance), THTR 311, THTR 320 (History of Theatre I), THTR 323 (History and Theory of Directing), THTR 325 (History of Canadian Theatre), THTR 340 (Studies in Non-Western Theatre), THTR 410 (Dramaturgy), THTR 420 (History of Theatre II), THTR 425 (Topics in Canadian Theatre), THTR 440 (Topics in Theatre), THTR 443 (Women in Theatre and Film), THTR 445 (Majors and Honours Seminar).

BFA Major in Acting

<http://www.calendar.ubc.ca/vancouver/index.cfm?tree=12,197,283,123>

The B.F.A. in Acting Program normally consists of four years of study. In the first year, students are enrolled in the Bachelor of Arts and take courses applicable to any B.A. program, including the Theatre courses noted below. The number of places available in the program is strictly limited, hence entry into the program is by selection based on an audition. Students usually audition during their first year of study.

All students enrolled in the B.F.A. program will be reviewed annually to determine whether they should be allowed to continue in their course of study. Students who have been admitted to the B.F.A. program may revert to the B.A. program if this is advisable, at the end of their second or third year.

First Year

Requirements of first-year B.A. program, including at least one theatre course.

Second Year

Requirements of the second-year B.A. program, THTR 271, 272, 273, and 274, and at least 3 credits from THTR 210 and 211.

Third and Fourth Years

- THTR 371, 372, 373, 374, and 391
- THTR 471, 472, 473, 474, and 491

- at least 6 credits chosen from THTR 320, 325, 420
- For elective credits, refer to Bachelor of Arts Degree Requirements and to the Summary of Program Requirements table (Honours column). A B.F.A. in Acting degree usually consists of 72 theatre credits and 48 elective credits.

BFA Major in Theatre Design and Production

<http://www.calendar.ubc.ca/vancouver/index.cfm?tree=12,197,283,124>

The Department of Theatre and Film offers the program leading to the B.F.A. in Theatre Design and Production. Visit the [Department](#) for details on current offerings.

Typical Program of Study

First Year

Requirements of the first-year B.A. program, including at least one of THTR 120 or 150.

Second Year

Requirements of the second-year B.A. program and at least 6 credits chosen from: THTR 205, 254, 299.

Third Year

- At least 6 credits of THTR 399
- At least 12 credits chosen from: THTR 301, 305, 306, 307, 308, 350, 352, 354, 356.

Fourth Year

- At least 9 credits of THTR 499
- At least 9 credits chosen from: THTR 405, 406, 407, 408, 450, 452, 454, 456.

A minimum of 60 credits in theatre are required for the degree, of which 48 must be numbered 300 or higher.

Thompson Rivers University

BA Theatre Major

http://www.tru.ca/arts/vpa/theatre/theatre_program.html

Current offerings (as of June 26, 2012)

Requirements:

54 total theatre credits and all other general requirements of the arts degree (120 credits total).

A minimum of 24 credits (8 courses) in first and second year including:

- THTR 1100 & 1200 Intro to Theatre I & II, the past and practice of
- THTR 1110 & 1210 Intro to Acting I & II, fundamental performance

- THTR 2120 & 2220 Intro to Technical Theatre I & II, backstage practice
- THTR 2110 & 2210 Acting & Character Portrayal I & II, intermediate performance

Possible Elective Courses:

- THTR 1500 & 2500 Play Production I & II, performance in season production
- THTR 2310 Acting for the Camera
- THTR 2150 & 2250 Stage Management I & II, rehearsal and practicum

And at least 30 credits (10 courses) in third and fourth year with 6 credits at 4000 level (*6 credit course)

- THTR 3230 *Technical Direction and Coordination, upper division technical theatre
- THTR 3500 & 4500 Play Production III & IV, performance in season show
- THTR 3600* & 4600* Interpretation & Characterization, Styles of Acting
- THTR 3700 & 3800 Oral Interpretation, Voice for the Stage
- THTR 3260 & 3270 Canadian Theatre History I & II, national practices
- THTR 3990 Selected Topics in Theatre
- THTR 4000* Directing & Staging
- THTR 4250 & 4260 BC Theatre History I & II, one of a kind
- THTR 4300 Performance Theory, contemporary theatre studies

UVIC

BFA Theatre Major

<http://web.uvic.ca/calendar2013/FACS/FoFiA/DoTh/ThPr.html>

http://finearts.uvic.ca/theatre/future-students/undergrad/program_outline.html

This four year program introduces students to a wide array of theatre arts in their first year, with the option of specializing in a selected area beginning in second year, or maintaining a comprehensive designation.

Specializations

- [Acting](#)
- [Applied Theatre](#)
- [Comprehensive](#)
- [Design](#)

- [Directing](#)
- [Production & Management](#)
- [Theatre History](#)

BA Honours in Theatre History

<http://web.uvic.ca/calendar2013/FACS/FoFiA/DoTh/BHinTH.html>

Interested students can apply to enter the Honours program in their third year of study if they meet the course requirements of a minimum of six units in Theatre with a GPA of 6.0 (B+) or better.

First Year

All students entering first year take the following prerequisite courses to gain a broad foundation of theatre before specializing.

- THEA [105](#): Introduction to Stage Craft and Technical Practice
- THEA [111](#) / [112](#): History and Language of the Theatre (Parts I & II)
- THEA [120](#): Introduction to the Art of Acting
- FA [101](#): Creative Being

The remaining courses are elective options, however students interested in entering into Applied Theatre must also take:

- THEA [132](#): Exploring Theatre Through Dramatic Process

***Note:** 3.0 units of English electives must be taken to complete a theatre major, with 1.5 units required to be taken before the end of second year.*

Second Year

In their second year, students begin selecting courses that relate to their intended specialization as well as the following prerequisite courses:

Prerequisite for all students:

- THEA [205](#): Intro to Production and Management
- THEA [210](#) / [211](#): Theatre History – French Classicism to 19th Century / Modern Theatre

Follow the links to the course calendar in the specialization list above to see the specific course requirements for each.

Acting Specialization

Students wishing to enter the Acting Specialization will be asked to audition at the end of their first year. Only selected students will proceed into 2nd Year of study in this specialization. Students who are not selected are welcome to audition again at the end of their 2nd Year. Permission must be granted by the department for students to progress to subsequent years in the Acting Specialization.

Note: 3.0 units of English electives must be taken to complete a theatre major, with 1.5 units required to be taken before the end of second year.

Third and Fourth Year

Upper-level courses in each theatre specialization lead the student through more intensive and independent study. Acceptance into these courses may require special permission from the department head of that area. Students should also declare their overall degree program with the [Fine Arts Advising Centre](#) prior to entering 3rd year.

Acting Specialization

Permission must be granted by the department for students to progress to each subsequent year in the Acting Specialization.

Comprehensive Option

Second Year	
THEA 205	3.0
THEA 210	1.5
THEA 211	1.5
Electives*	9.0
Total:	15.0

Third and Fourth Years	
Theatre History 300+	4.5
THEA 300+	10.5
Electives*	15.0
Total:	30.0

3.0 units of English electives must be taken. 1.5 units of credit in English must be taken before 30 units of credit are completed.

Specialist Option in Acting ▲

Second Year (Audition required)	
THEA 205	3.0

THEA 210	1.5
THEA 211	1.5
THEA 221	1.5
THEA 222	1.5
THEA 223	1.5
THEA 225	1.5
THEA 229	0-1.5
Electives*	1.5-3.0
Total:	15.0

Third Year**

THEA 321	1.5
THEA 322	1.5
THEA 323	1.5
THEA 324	1.5
THEA 325	1.5
THEA 326	1.5
Theatre History 300+	1.5-3.0
THEA 329	1.5-3.0
Electives*	1.5-3.0
Total:	15.0

Fourth Year**

THEA 421	1.5
THEA 422	1.5
THEA 423	1.5

THEA 424	1.5
THEA 425	1.5
THEA 426	1.5
Theatre History 300+	1.5-3.0
THEA 429	1.5-3.0
Electives*	1.5-3.0
Total:	15.0

*3.0 units of English electives must be taken. 1.5 units of credit in English must be taken before 30 units of credit are completed.

Specialist Option in Directing

Second Year	
THEA 205	3.0
THEA 210	1.5
THEA 211	1.5
THEA 218	1.5
THEA 219	1.5
Electives* (WRIT 203 is strongly recommended)	6.0
Total:	15.0

Third Year	
Theatre History 300+	1.5-3.0
THEA 331	1.5
THEA 332	1.5
THEA 355	1.5
THEA 356	1.5

Electives* (WRIT 311 is strongly recommended)	6.0-7.5
Total:	15.0

Fourth Year

Theatre History 300+	1.5-3.0
THEA 431	1.5
THEA 432	1.5
THEA 499	3.0
Electives*	6.0-7.5
Total:	15.0

*3.0 units of English electives must be taken. 1.5 units of credit in English must be taken before 30 units of credit are completed.

SFU

BFA Theatre Major (Performance Stream)

<http://www.sfu.ca/students/calendar/2013/fall/programs/theatre-performance-stream-/major/bachelor-of-fine-arts.html>

Program Requirements

Entry to all first year theatre courses required for the major is by audition and interview. Contact the Scholol prior to attendance at the University to request information about audition details and dates.

Students complete 120 units, as specified below.

Performance Stream

Lower Division Requirements

Students complete a minimum of 43 units including:

Four core courses below:

[FPA 184 - Sound \(3\)](#)

[FPA 186 - Art and the Moving Image \(3\)](#)

[FPA 285 - Interdisciplinary Studio - Composition/Collaboration \(3\)](#)

Plus one additional FPA history course outside their major.

and all of

[FPA 129 - Movement Fundamentals \(3\)](#)

[FPA 150 - Introduction to Acting I \(3\)](#)

[FPA 170 - Introduction to Production Technology \(3\)](#)

[FPA 250 - Acting I \(3\)](#)

[FPA 251 - Acting II \(3\)](#)

[FPA 252 - Playmaking I \(3\)](#)

[FPA 253 - Playmaking II \(3\)](#)

[FPA 254 - Theatre Laboratory I \(2\)](#)

[FPA 255 - Theatre Laboratory II \(3\)](#)

[FPA 257W - Context of Theatre I \(3\)](#)

and one of

[FPA 171 - Introduction to Stage and Production Management \(3\)](#)

[FPA 270 - Production Ensemble I \(6\)](#)

+ See advisor for course options.

Upper Division Requirements

Students complete a minimum of 33 units, including all of

[FPA 350 - Acting III \(3\)](#)

[FPA 351 - Acting IV \(3\)](#)

[FPA 354 - Theatre Laboratory III \(2\)](#)

[FPA 355 - Theatre Laboratory IV \(2\)](#)

[FPA 357W - Context of Theatre II \(3\)](#)

and an additional 20 units of upper division credit

No more than eight upper division units from outside FPA may be used toward the major.

Capilano University, Langara College, Douglas College, Vancouver Community College

Bachelor of Performing Arts

<http://www.capilanou.ca/bpa/Bachelor-of-Performing-Arts-Program-Requirements/>

Years 1 - 3	Course Credits	Required Credits
Total Credits		87.00
<i>Required:</i>		60.00
Completion of a performing arts program at a partner institution or another post-secondary institution.		
<i>Required:</i>		27.00

Students complete degree program requirements of 6 credits of English, 12 upper level credits in performing arts and/or electives and 9 credits of breadth electives in one of the following ways: Option A: Transferring credit for coursework already completed at a post-secondary institution; or Applying for PLA credit for learning acquired through experience in the performing arts; or Completing a one-year advanced certificate program at a partner institution; and/or Enrolling in courses and/or programs at a partner institution; and/or Enrolling in courses at another post-secondary institution with a Letter of Permission Option B: The completion of the third year of a three-year diploma program at a partner institution.

Year 4 - Term 1	Course Credits	Required Credits
Credits		15.00
<i>Required:</i>		15.00
<u>BPAC 400</u>	Contemporary Cultural Practices	3.00
<u>BPAC 401</u>	Canadian Cultural Policy and the Performing Arts	3.00
<u>BPAC 402</u>	Advanced Production Planning I	3.00
<u>BPAC 403</u>	Studies in Interdisciplinary Creation and Collaboration	6.00
Year 4 - Term 2	Course Credits	Required Credits
Credits		18.00
<i>Required:</i>		18.00
<u>BPAC 404</u>	Contemporary Performance Practices	3.00

Year 4 - Term 2		Course Credits Required Credits
<u>BPAC 405</u>	Advanced Production Planning II	1.50
<u>BPAC 406</u>	Strategic Career Planning	1.50
<u>BPAC 407</u>	Interdisciplinary Performance and Production	12.00
Year 4 - Term 3 Course Credits Required Credits		
Credits		0.00
Total Program Credits		120.00

Trinity Western University

Bachelor of Arts - Major in Theatre

<http://twu.ca/academics/samc/programs/ba-theatre.html>

1. University Core Requirements (42 s.h.)

See Theatre Major [checklist^{\[13\]}](#) for details.

2. Required Theatre Courses (21 s.h.)

THTR 130 Introduction to Theatre (3 s.h.)
 THTR 110 Technical Theatre (3 s.h.)
 THTR 161 Acting I: Foundations of Acting (3 s.h.)
 THTR 162 Acting I: The Actor's Process (3 s.h.)
 THTR 231 Theatre History: Origins to 1600 (3 s.h.)
 THTR 232 Theatre History: 1660 to the Present (3 s.h.)
 THTR 180 Integration Forum (0 s.h.) *required each semester*
 THTR 480 Senior Seminar: Christianity and Theatre (3 s.h.)

3. Dramatic Literature & Theory Courses (6 s.h.)

Choose two courses from:

THTR 341 Shakespeare I (3 s.h.)
 THTR 342 Shakespeare II (3 s.h.)
 THTR 343 Canadian Drama (3 s.h.)
 THTR 344 Modern Drama (3 s.h.)
 THTR 345 Irish Drama (3 s.h.)
 THTR 346 American Drama (3 s.h.)
 THTR 347 Drama of Japan (3 s.h.)
 THTR 348 World Drama (3 s.h.)

THTR 441 Drama to 1642 (3 s.h.)
THTR 442 18th Century Drama (3.h.)

4. Praxis Courses (6 s.h.)

Choose two courses from:

THTR 175/275/375/475 Voice and Movement (3 s.h.) (one counted this category)
THTR 261 Acting II: Scene Study (3 s.h.)
THTR 262 Acting II: Advanced Scene Study (3 s.h.)
THTR 283 Drama for Church Ministry (3 s.h.)
THTR 321 Directing (3 s.h.)
THTR 325 Playwriting (3 s.h.)
THTR 361 Acting III: Styles of Acting (3 s.h.)
THTR 362 Acting III: Shakespeare (3 s.h.)
THTR 461 Acting IV: Auditioning (3 s.h.)
THTR 462 Acting IV: From Stage to Screen (3 s.h.)

5. Theatre Elective (3 s.h.)

Majors must choose an additional course from the above lists. Can also include THTR 499: Professional Internship. Serious students are encouraged to take additional courses in Theatre.

6. Theatre Practica (6 s.h.)

Theatre Majors must complete 6 semester hours of practica by participating in department productions. Course numbers for these productions are 101 - 402 and 151 - 454, depending on the specific production, year and term.

7. Ancillary Requirements

SAMC 111 Critical Issues in the Arts (3 s.h.)
SAMC 112 Interdisciplinary History of Western Arts (3 s.h.)

8. Elective Courses (33 s.h.)

Students can use elective classes to strengthen their major or take a concentration (30 s.h.) or a minor (24 s.h.) in another discipline.

UBC Okanagan

BFA Major in Interdisciplinary

Performance <http://www.calendar.ubc.ca/okanagan/index.cfm?tree=18,283,833,1290>

First Year	Credits
CCS 100 Creative and Critical Forum I	3
CRWR 150 Introduction to Writing Poetry and Non-Fiction	3

CRWR 160 Introduction to Writing Fiction and Drama	3
THTR 101 Acting I: Improvisation – The Body in Performance	3
THTR 102 The Actor's Process I	3
THTR 103 Acting for Stage and Screen, or FILM 100 Introduction to Film Studies	3
THTR 111 Introduction to Theatre and World Performance Traditions	3
THTR 280 Devised Public Performance ¹	3
VISA 090 Safety Training	0
VISA 102, VISA 103 Drawing and Two-Dimensional Art Practices I and II or VISA 104, VISA 105 Three-Dimensional Art Practices I and II	6
VISA 106 Introduction to New Media	3
Second Year	
6 credits from ENGL 112 or 114, 113, 150, 151, 153	6
12 credits of CRWR and/or VISA electives at the 200 level	12
THTR 201 Acting II: Actor/Creator Resources	3
THTR 202 The Actor's Process II	3
THTR 211 Performance, Embodiment, and Creativity	3
THTR 280 Devised Public Performance ¹	3
Electives	3
Third and Fourth Years (60 credits, with a minimum of 42 credits at the 300 or 400 level)	
6 credits of 300- or 400-level ARTH courses	6
THTR 301 Acting III: Performance Styles	3
THTR 401 Live Art/New Media	3
THTR 411 Performance Studies	3

THTR 480 Special Topics in Performance Creation	3
THTR 482, THTR 483 Advanced Performance Practices I and II	12
12 credits of CRWR and/or VISA electives at the 200, 300, or 400 level	12
Electives (may include up to 3 credits in THTR 480 Special Topics in Performance Creation and 6 credits in THTR 485 Directed Studies)	18

¹ Students must complete THTR 280 twice, once in first year and once in second year.

Theatre Majors Outside BC

NOTE on choices: For comparison purposes, we selected programs with BA majors with a general or theatre studies focus. Some of the programs include other streams (acting/performance, stagecraft/design, for example) as well, but for comparison purposes, we selected the most comprehensive, broad-based program option, since these are the options closest in design and purpose to the UFV Theatre Major.

Dalhousie University

BA in Theatre Studies

<http://www.dal.ca/faculty/arts/school-of-performing-arts/theatre/programs/theatre-studies.html>

Major requires:

First year – full year course in THEA 1000 (Introduction to theatre) and one other full year course (12 credits at 1000 level)

Second year – THEA 2011/2012 (Classical theatre, Early Modern theatre), THEA 2901/2902 (production dramaturgy, play analysis)

Third and 4th year: 3200 (directing), 3501/02 (modern theatre), 3600 (playwriting), 4500/01 (Cdn theatre)

Three more upper year electives in theatre

NOTES:

- 24 lower level credits: students must take 6 credit intro to theatre; 6 credits in acting, tech, or film; must take 6 credit dramaturgy/play analysis and 6 credits in theatre history
- 27 upper year credits, very prescriptive program, but encourages well-rounded graduate – must take directing, playwriting, modern theatre history, cdn theatre history
- total requirement of 52 credits
- Capstone for honours students = assistant directing or dramaturging mainstage production

Mount Allison University

Major in Drama

<http://www.mta.ca/faculty/arts/drama/dramprog/>

Major in Drama is 60 credits earned as follows:

Drama Core is 33 credits as follows:

- 3 from DRAM/ENGL 1701
- 15 from DRAM 2151, 2161, 3001, 3151, 3161
- 3 from DRAM 4011
- 9 from DRAM 3171, 1991-4991, 3201; COMM 3271
- 3 from DRAM 2669, 3669, 4669

An additional 21 to 33 credits in Drama Studies, Dramatic Literature, Fine Arts, Music, or related subjects

Drama Core Courses include:

DRAM 1701 (3.00) Introduction to Drama Studies; DRAM 1991 (3.00) Special Topic in Drama; DRAM 2151 (3.00) Introduction to Acting; DRAM 2161 (3.00) Theatre Production; DRAM 2991 (3.00) Special Topic in Drama; DRAM 3001 (3.00) Dramatic Theory; DRAM 3151 (3.00) Principles of Directing; DRAM 3161 (3.00) Theatre Design; DRAM 3171 (3.00) Acting Styles; DRAM 3201 (3.00) Trends in Stage Performance; DRAM 3841 (3.00) Modern Canadian Drama; DRAM 3991 (3.00) Special Topic in Drama; DRAM 4011 (3.00) Advanced Theatrical Interpretation; DRAM 4950 (6.00) Independent Study in Drama; DRAM 4951 (3.00) Independent Study in Drama; DRAM 4991 (3.00) Special Topic in Drama; DRAM 2669 (1.00), DRAM 3669 (1.00), DRAM 4669 (1.00) Production Practicum

NOTES:

- Drama Studies major is housed within the Department of English, and has a strong emphasis on dramatic literature
- Core requirements include: intro to drama, acting, practicum production x2, directing, theory, capstone project
- Minimum of 9 lower-level credits and 18 upper-level credits required in core program

Queen's University

BA Major in Drama

<http://www.queensu.ca/artsci/sites/default/files/Degree%20Plans.pdf>

Major requires 60 credits

Requirements:

Core Courses (36.0 units)

- 6.0 units from DRAM 100/6.0 or DRAM 181/6.0
- 15.0 units from DRAM 200/6.0, DRAM 201/3.0, DRAM 202/3.0, DRAM 210/6.0, DRAM 220/3.0, DRAM 240/3.0, DRAM 246/1.5, DRAM 247/1.5
- 6.0 units in DRAM 300/6.0
- 9.0 units in DRAM 400/9.0

Optional Courses (24.0 units)

- 9.0 units from DRAM at the 300 level
- 15.0 units from DRAM; STSC (Stage and Screen Studies); IDIS (Interdisciplinary Studies) 210/3.0 (Arts in Society); IDIS 410/3.0 (Contemporary Cultural Performance)

Core Courses:

Drama 100 (intro to theatre, 6 credits), 181 (current theatre), 200 (theatre history and literature I), 201 (drama I – to 18C), 202 (drama II – 17C to present), 210 (theatre history to 1900), 220 (intro to dramaturgy), 240 (intro to theatre space), 246 (technical practicum), 247 (drama practicum)

University of Alberta

BA Drama Major

http://www.drama.ualberta.ca/Undergraduate_Programs/~media/Drama/Documents/Undergrad%20Info%20Sheets/BADramaCourseListOct2013.pdf

Major requires a minimum of 48 credits:

100 and 200 level: Drama 103, 150, 208, 257, 279 (15 credits required)

Plus: 2 of Drama 203, 301, 302, 305, 308, 327, 409 (6 credits)

Students must complete 30-48 credits at 200 level and above and at least 12 credits at 400 level or above

Required courses: Drama 103 (critical analysis of play texts (ref to challenges faced in production), 150 (introduction to dramatic process (improvisation, intro to acting process)), 208 (Theatre History 1 (Greece-1650)), 257 (scene study 1), 279 (introduction to stagecraft)

Plus: 2 of Drama 203 (theoretical analysis of play texts), 301 (C20 Canadian theatre to 1967), 302 (modern Canadian theatre), 305 (theatre and film), 308 (modernist stage), 327 (community based theatre), 409 (contemporary theatre)

Electives include 240 (oral communication), 259 (performer created theatre) 296 (intro to stage management), 306 (historical approaches to western dramatic/theatrical theories), 307 (studies in drama) 331 (movement and physical theatre), 357 (scene study II), 361 (playwriting), 383 (introduction to directing), 391 (production lab – technical theatre practice), 392 (production lab II – experience in SM or technical theatre), 401 (research and critical writing skills), 402 (honours essay), 406 (contemporary theatre/dramatic theories) 407 (studies in drama) 452 (solo performance) 453 (physical comedy), 454 (performance creation), 457 (production/performance – presentation of ensemble play), 459 (collective creation – in social context), 461 (script writing) 483 (elements of directing), 492 (running crew), 507 and 577 special projects

NOTES:

- Lower level requirements of 15-21 credits, 5 courses prescribed: play analysis for production, intro to acting/improv, intro to stagecraft, scene study, theatre history classical-1650
- Beyond those 5 courses, students are also required to take two more courses in theatre studies from list (all theory or theatre history courses)
- Lots of choices of electives in upper years

University of Guelph

BA in Theatre Studies

<https://www.uoguelph.ca/sets/theatre-studies/ba>

Major in Theatre Studies (Honours) requires 8.5 credits, which would be equivalent to 48 credits (see note on equivalencies below)

Requirements:

A minimum of 8.50 credits in Theatre Studies is required, including:

- [THST*1040](#) (Introduction to Theatre Studies), [THST*1150](#) (Seminar in Theatre Studies), [THST*2010](#) (Theatre Historical Studies), [THST*2230](#) (Intro to Technical Theatre), [THST*3550](#) (Theories of Drama and Theatre), [THST*3850](#) (Canadian Drama and Theatre), [THST*4280](#) (1.0 credit Ensemble Project)
- two of [THST*2080](#) (Acting I), [THST*2120](#) (Dramaturgy and Playwriting), [THST*2240](#) (Introduction to Theatre Design)
- at least one of [ENGL*3420](#) (20th and 21st Century Drama), [THST*3650](#) (Theatre Historical Studies Seminar), [THST*3660](#) (Dramatic Literature and Theory Seminar)
- at least one of [THST*4320](#) (Seminar in Dramatic Literature and Theory) or [THST*4330](#) (Seminar in Canadian Drama and Theatre)
- 2.50 other credits in Theatre Studies

Note on Equivalencies:

Most courses at Guelph are single semester courses, weighted as 0.5 credits, which would be equivalent to 3 credits at UFV. The Theatre Studies Major requires the equivalent of 48 credits. This includes 15 credits at the lower level: THST 1040, THST 1150, THST 2010, THST 2230, THST 2080 or THST 2120 or 2240 (each equivalent to 3 credits); and 18 credits at the upper level: THST 3350, THST 3850, ENGL 3420 or THST 3650 or THST 3660, and THST 4320 or THST 4330 and THST 4280 (this is a 1.0 credit capstone course, equivalent to 6 credits). An additional 2.5 credits (15 credits) in Theatre Studies are also required. The program requires the equivalent to at least 21 credits in theatre studies/theatre history and to 15 credits in theatre practice.

NOTES:

- fairly long list of required courses: lower level requirements: intro to theatre studies, seminar in theatre studies, theatre history, intro to tech; upper year requirements: theory, Canadian drama, ensemble project
- also include lists of choices, like U of T
 - 2 practice-based courses: acting, dramaturgy/playwriting, design
 - 1 300 level course in C20 theatre/drama/theory (theatre studies, seminar based)
 - 1 400 level course in theory/drama (seminar based)
- ensemble project is practice-based capstone

University of Lethbridge

BA Dramatic Arts

<http://www.uleth.ca/finearts/departments/drama/bachelor-arts-dramatic-arts>

Major requires 14 courses (equivalent of 42 credits)

Requirements: Drama 1000 (introduction to dramatic arts), 2100 (play reading and analysis), 2120 (history of theatre 1), 2130 (history of theatre 2), 2810 (intro to stagecraft), 3130 (Canadian theatre).

1 of: 2310 (acting fundamentals), 2340 (movement fundamentals), 2510 (TYA 1), 2710 (improvisation and dramatic process)

1 of: 2611 (technical theatre portfolio 1) or 2825 (intro to design)

2 of: 3030 (intro to film), 3100 (theatre in performance), 3150 (theatre studies series 3870 history of costume), 4211 (theories of theatre)

1 English drama course (of Elizabethan/Jacobean; Shakespeare; Modern drama; contemporary drama)

2 additional 3000/4000 level courses

1 additional course in drama

NOTES:

- Very clear and relatively prescriptive program
- Lower level 5 courses are required: intro to drama, play analysis, 2x theatre history, intro to stagecraft; upper year also requires Canadian theatre
- Students must take 1 acting course, 1 tech/design, 2 theatre studies, 1 english drama course (all from lists, acting and tech are at 200 level, others are at 300/400 level)
- Also have choice of 2 more upper year and 1 additional course

Total: 7 lower level courses (21 credits), 6 upper year (18 credits), 1 additional course

University of Toronto

Centre for Drama, Theatre, and Performance Studies

BA Drama Major

http://dramacentre.utoronto.ca/?page_id=1289

Drama Major

Enrolment in the Specialist and Major programs is limited and selection is normally made after a personal interview and audition. Students will be admitted to the Major only after they have been admitted to either [DRM200Y1](#) (with [DRM201H1](#) and [DRM211H1](#)), [DRM228H1](#) or [DRM254Y1](#), and to the Specialist only after they have been admitted to an additional course from Group B.

(8 full courses or their equivalent including at least two 300+ series courses with at least 0.5 at the 400 level)

1. [DRM100Y1](#) (to be taken in first year) (Drama: Form and Style)
2. [DRM230Y1](#) (Concepts of Twentieth-Century Theatre)

3. From Group A: 1 full-course equivalent
4. From Group B: 2 full-course equivalents (entry points: [DRM200Y1](#) or [DRM254Y1](#) or [DRM228H1](#))
5. From Group C: 1 full-course equivalent
6. From Group A, B, C, D or Other: 2 full-course equivalents to make up the total of 8 courses

Note on Equivalencies at UFV:

Courses designated with Y are two semester courses, equivalent to 6-8 credits at UFV. Courses designated with H are one semester courses, equivalent to 3-4 credits at UFV. The U of T Drama Major requires the equivalent of between 52 and 59 credits. This includes the equivalent of 15-18 credits at the lower level: DRM100Y1 (equivalent to 6 credits), DRM230Y1 (equivalent to 6 credits), and DRM 200Y or DRM254Y1 (both equivalent to 6 credits) or DRM228H1 (equivalent to 3 credits); and the equivalent of at least 16 credits at the upper level. The Drama Major requires the equivalent to at least 24 credits in theatre history, theory, or theatre studies and to equivalent to at least 12 credits in theatre practice.

Drama Course Groups

Group A: Theatre History &

Theory [DRM264H1](#), [DRM268H1](#), [DRM310H1](#), [DRM342H1](#), [DRM362H1](#); [JDC400Y1](#), [JDC410H1](#); [JIA400H1](#)

Group B:

Practical [DRM200Y1](#), [DRM201H1](#), [DRM211H1](#), [DRM228H1](#), [DRM254Y1](#), [DRM300Y1](#), [DRM301H1](#), [DRM302H1](#), [DRM311H1](#), [DRM328H1](#), [DRM354Y1](#), [DRM368H1](#), [DRM400Y1](#), [DRM401H1](#), [DRM402H1](#), [DRM403Y1](#), [DRM411H1](#), [DRM454H1](#)

Note: Students taking a practical course (Group B) are required to take an academic co-requisite (Groups A, C, D or Other)

Group C: Theatre Studies in English & Other

Languages [ABS302H1](#); [ABS341H1](#); [CLA382H1](#), [CLA383H1](#); [EAS233H1](#); [ENG220Y1](#), [ENG330H1](#), [ENG331H1](#), [ENG335H1](#), [ENG336H1](#), [ENG337H1](#), [ENG340H1](#), [ENG341H1](#), [ENG352H1](#), [ENG448H1](#); [FRE310H1](#); [GER240H1](#), [GER340H1](#); [GRK351H1](#), [GRK352H1](#), [GRK451H1](#), [GRK452H1](#); [ITA390H1](#), [ITA409H1](#), [ITA410H1](#), [ITA415H1](#); [LAT351H1/LAT451H1](#); [MUS206H1](#), [MUS209H1](#); [SLA367H1](#), [SLA406H1](#), [SLA418H1](#), [SLA424H1](#), [SLA475H1](#), [SLA476H1](#), [SLA477H1](#); [SPA452H1](#); [UNI202H1](#); [VIC304H1](#), [VIC347H1](#); [VIS208H1](#); [WGS271Y1](#); [WGS463H1](#)

Group D: Dramaturgy & Theatre

Criticism [DRM231H1](#), [DRM331H1](#), [DRM431H1](#), [DRM432H1](#)

Other: Special Topics, Seminars & Independent

Studies [DRM286H1](#), [DRM299Y1](#), [DRM385H1](#), [DRM385Y1](#), [DRM386H1](#), [DRM387H1](#)

[1, DRM388H1, DRM390Y1/DRM391H1, DRM399Y1, DRM485H1, DRM485Y1, DR
M486H1, DRM487H1, DRM488H1, DRM490Y1/DRM491H1](#)

APPENDIX 4: Faculty CVs

RICHARD BRUCE KIRKLEY

Theatre Department
University of the Fraser Valley
bruce.kirkley@ufv.ca

Education

PhD, Centre for Study of Drama, University of Toronto (1990)

Awards: Ontario Graduate Scholarships, Doctoral Open Fellowship, International Federation of Theatre Research Scholarship, Heather McCallum Scholarship

Master of Arts, Centre for Study of Drama, University of Toronto (1983)

Award: Master's Open Fellowship

Bachelor of Arts (Honours), English, University of British Columbia (1981)

Awards: University Scholarship, Roy Daniells Memorial Prize

Creativity Workshop, with Shelley Berc and Alejandro Fogel, Florence, Italy (2004)

International Voice Workshops (Introductory, Intermediate, Advanced), with Richard Armstrong, Banff Centre School of Arts (1998-2000)

National Voice Intensive, with David Smukler, Contemporary Arts Summer Institute, Simon Fraser University (1996)

Electronic and Film Media Program, Banff Centre School of Fine Arts

Award: Banff Centre Full Scholarship (1987)

Current Employment

Faculty (1994-Present)

Department Head (2000-03; 2010 to present)

Theatre Department, University of the Fraser Valley

Courses: Acting I/II/III/IV; Voice; Introduction to Theatre; History of Theatre: Twentieth Century Theatre; History of Theatre: Antiquity to the 19th Century; Shakespeare in Performance; Theory of Theatre; Theatre Practice

Faculty, Open Learning, Thompson Rivers University (1994-Present)

Course: Modern Canadian Theatre

Previous Employment

Sessional Faculty, English, University of British Columbia (1992-94)

Courses: Introduction to Literature; Shakespeare; Drama; Short Fiction; Strategies for University Writing; Composition and Rhetoric

Sessional Faculty, English, Simon Fraser University (1994)

Course: Shakespeare

Assistant Professor (one-year contract), Theatre, Memorial University (1991-92)

Courses: Producing the Play; Physical Stage; Critical Reading and Writing

Assistant Professor (one-year contract), Theatre Program, University of Manitoba (1990-91)

Courses: Drama; Introduction to Theatre; Twentieth Century Literature

Instructor, University College Drama Program, University of Toronto (1988-89)

Course: History of Canadian Theatre

Publications and Conferences

Articles in Books or Journals

Intermediality. Guest editor with Bruce Barton. Spec. issue of *Theatre Research in Canada* 32.2 (Fall 2011): 161-272.

“Caravan Farm Theatre: Orchestrated Anarchy and the Creative Process.” *Canadian Theatre Review* 101 (Winter, 2000): 35-39. Rpt. in *Community Engaged Theatre and Performance*. Julie Salverson, ed. Toronto: Playwrights Canada, 2011.

“Film, Television and Literature.” *Encyclopedia of Literature in Canada*. William H. New, ed. Toronto: University of Toronto Press, 2002.

“John Hirsch and the Critical Mass: Alternative Theatre on CBC Television in the 1970's.” *Theatre Research in Canada* 15.1 (Spring 1994): 75-95.

“A Catalogue of Canadian Stage Plays on English Canadian Television, 1952 to 1987.” *Theatre Research in Canada* 15.1 (Spring 1994): 96-108.

“A catch in the breath: Language and Consciousness in Samuel Beckett's *...but the clouds...*” *Modern Drama* 35 (December 1992): 607-16.

“Image and Imagination: The Concept of Electronic Theatre.” *Canadian Theatre Review* 64 (Fall 1990): 4-12.

“Words, Images and Television.” In *Theatre and Television*. Ed. Robert L. Erenstein. Amsterdam: University of Amsterdam Press, 1988.

“*Their wounds open again: A Reading of Yeats' News for the Delphic Oracle.*” *Arc* 2.1 (Fall 1980): 56-69.

Conferences

“Refashioning *The Overcoat*.” Paper presented at the International Conference on *Intermediality, Theatricality, Performance, (Re)-Presentation and the New Media*, Université de Montréal and Université Laval, Québec, 2007 and the Association of Canadian Theatre Research, Congress of the Humanities and Social Sciences, Winnipeg, Manitoba, June 2004.

“Caravan Farm Theatre: Orchestrated Anarchy and the Creative Process.” Paper presented at *Staging the Pacific Province: A Conference on British Columbia Theatre*. University College of the Cariboo, Kamloops, B.C., May 1999

L’Acteur, L’Actrice En Scene: Corps, Jeu, Voix. International Federation for Theatre Research Conference, Montreal, Québec, May 1995

“John Hirsch and the Critical Mass.” Paper presented at the Association for Canadian Theatre Research, Learned Societies Conference, Charlottetown, P.E.I., May 1992

The World of the Theatre in the Film. International Study Conference, Venice, Italy, 9 to 12 November, 1989. Received International Federation for Theatre Research Conference Scholarship

“Words, Images and Television.” Paper presented at the International Conference on *Theatre and Television* (IFTR), Hilversum, The Netherlands, 1 to 7 September, 1986

Theatre & Film Direction

For UFV Theatre:

The Merchant of Venice by William Shakespeare (2013); *Dead Man’s Cell Phone* by Sarah Ruhl (2012); *The Tempest* by William Shakespeare (2011); *Schoolhouse* by Leanna Brodie (2009); *Les Belles Soeurs* by Michel Tremblay (2008); *The Glass Menagerie* by Tennessee Williams (2008); *Taming of the Shrew* by William Shakespeare (2007); *She Stoops to Conquer* by Oliver Goldsmith (2005); *Much Ado About Nothing* by William Shakespeare (2005); *King Lear* by William Shakespeare (2003); *Sonnetscape* (performance of Shakespeare sonnets) (2003); *Alice through the Looking Glass* by Lewis Carroll, stage adaptation by James Reaney (2001); *Romeo & Juliet* by William Shakespeare (2001); *The Comedy of Errors* by William Shakespeare (2000); *Pentecost* by David Edgar (1998); *As You Like It* by William Shakespeare (1998); *The Fifteen Minute Hamlet* by Tom Stoppard and *The Winter’s Tale* by William Shakespeare (adapted by the director) (1997); *Under Milk Wood* by Dylan Thomas (1996); *The Tempest* by William Shakespeare (1996); *The Stone Angel* by Margaret Laurence, stage adaptation by James Nichol (1995)

Other Directing Credits include:

The Maseno Project: Garments of Hope (machinima film), exhibited Gamerz 05 Multimedia Festival, Aix-en-Provence, France; Gameplay Exhibition, Itau Cultural, Sao Paulo, Brazil (2009)

...but the clouds... by Samuel Beckett (film), broadcast on *Adrienne Clarkson Presents*, CBC Television (October 1991); *Western Exposure*, Access Network, Alberta (Fall 1990)

The Alchemist by Ben Jonson
Reid Theatre, Memorial University, St. John's, Newfoundland (November 1991)

Catastrophe by Samuel Beckett
Black Hole Theatre, University of Manitoba, Winnipeg, Manitoba (March 1991)

The St. Nicholas Hotel by James Reaney.
Robert Gill Theatre, University of Toronto, Toronto, Ontario (November 1986)
Received Rashkis Award for Best Direction, 1986/87

Serving the Sentence by Nigel Hunt.
Glen Morris Studio Theatre, Toronto, Ontario (January 1985)

The Fire Raisers by Max Frisch.
Glen Morris Studio Theatre, Toronto, Ontario (October 1984)

Lighting and Set Design

For UFV Theatre:

A Midsummer Night's Dream by William Shakespeare (lighting, 2010); *The Wind in the Willows* by Kenneth Grahame (lighting, 1999); *The Crucible* by Arthur Miller (lighting, 1997); *The Mysteries* by Tony Harrison (1996, lighting); *The Stone Angel* by Margaret Laurence, adapted by James Nichol (lighting & set, 1995)

Other Design Credits include:

The Alchemist by Ben Jonson (lighting and set)
Reid Theatre, Memorial University, St. John's, Newfoundland (November 1991)

Better Living by George Walker (lighting)
Black Hole Theatre, University of Manitoba, Winnipeg, Manitoba (November 1990)

...but the clouds... by Samuel Beckett (film lighting and set design), broadcast on *Adrienne Clarkson Presents*, CBC Television (October 1991); *Western Exposure*, Access Network, Alberta (Fall 1990)

Halloween by John Oliver (film lighting)
Electronic and Film Media, Banff Centre, Alberta (1987)

A Pocketful of Posies by Jill Rosenberg (lighting)
Inter-Arts, Banff Centre, Alberta (1987)

Vatzlav by Slawomir Mrozek (lighting)
Equity Showcase Theatre, Toronto, Ontario (1987)

Tiln by Michael Cook (set & lighting)
Robert Gill Theatre, Toronto, Ontario (1987)

Lighting designs for the Robert Gill Theatre and Glen Morris Studio Theatre, University of Toronto, 1983-86: *Buried Child* by Sam Shepard, *Fanshen* by David Hare, *Murder in the Cathedral* by T.S. Eliot, *The Dragon* by Evgeny Shvarts, *Serving the Sentence* by Nigel Hunt, *All's Well That Ends Well* by William Shakespeare, *The Fire Raisers* by Max Frisch, and *Deathwatch* by Jean Genet.

Administrative and Other Experience

Chair, Theatre Major Program Working Group, UFV (2013)

Chair, College of Arts Faculty Standards Committee, UFV (2012-13)

Chair, Bachelor of Media Arts Program Working Group, UFV (2011-13)

Bachelor of Arts Program Committee, UFV (2010-13)

Bachelor of Fine Arts Program Committee, UFV (2010-13)

College of Arts Curriculum Committee, UFV (2010-12)

Treasurer, Association of Canadian Theatre Research (2004-09)

Book Review Editor, *Theatre Research in Canada* (2002-07)

Arts Curriculum Committee, University College of the Fraser Valley (2000-03)

Organizing Committee for *Staging the Pacific Province 2: A Conference on British Columbia Theatre*, University of British Columbia, Vancouver, B.C., 11-13 October, 2001 (1999-2001)

Consultant, Series Development, *BC Now*, Knowledge Network, Burnaby, B.C. (1999)

Chair, Chilliwack Campus Advisory Committee, University College of the Fraser Valley (1998-2000)

Multi-Campus Working Group, Strategic Planning Process, University College of the Fraser Valley (1998-99)

Library Advisory Committee, University College of the Fraser Valley (1996-2000)

Adjudicator/Dramaturge, New Play Centre, Vancouver, Fifth Annual National Playwriting Contest and New Play Workshops (1993)

President, Student Executive, Graduate Centre for Study of Drama, University of Toronto (1985-86)

If any section does not pertain to you, just delete that section or sections. This common UFV-CV template will be useful for program reviews, accreditation, program development, your own purposes, and faculty three-year reviews.

Curriculum Vitae for Faculty Members

Date: November 7, 2013

Initials: HD

1. **SURNAME:** Davis-Fisch

FIRST NAME: Heather

MIDDLE NAME(S): Christy

2. **DEPARTMENT/SCHOOL:** Theatre/English

3. **FACULTY:** College of Arts

4. **POSITION:** Instructor

5. **POST-SECONDARY EDUCATION**

University or Institution	Degree	Subject Area	Dates
University of Guelph	PhD	Literary and Theatre Studies in English	2009
University of Guelph	MA	Drama	2005
University of King's College/Dalhousie University	BA (Hon)	Theatre Studies, History	2002

Special Professional Qualifications

6. **EMPLOYMENT RECORD**

(a) *Prior to coming to UFV*

University, Company or Organization	Rank or Title	Dates
University of British Columbia	Postdoctoral Fellow	July 2010-July 2011
University of British Columbia	Sessional Instructor	Sept.-Dec. 2010
Brock University	Sessional Instructor	Sept. 2009-Apr. 2010
University of Guelph	Sessional Instructor	Jan.-April 2008, Sept. 2008-Dec. 2008, Sept. 2009-Dec. 2009
University of Guelph	Research Assistant	Sept. 2005-Sept. 2009
University of Guelph	Graduate Teaching Assistant	Sept. 2004-Dec. 2005, Sept. 2006-Dec. 2006, Sept. 2007-Dec. 2007.
Dalhousie University	Teaching Assistant	Sept. 2002-May 2004

(b) At UFV

Position or Title	Dates
Instructor	Aug. 2011 - Present

7. TEACHING

(a) *Areas of special interest and accomplishments*

Theatre History, Performance Theory, Canadian Drama and Performance, Victorian Drama and Performance, Intercultural Performance, Postcolonial Theory

(b) *Courses Taught at UFV*

Course Number	Year(s) taught	Descriptive Title of Course
ENGL 230	Fall 2011 Fall 2012 Winter 2014	The Tragic in Western Drama
THEA 101	Fall 2011 Summer 2012 (IS) Fall 2012 Summer 2013 (IS) Fall 2013	Introduction to Theatre
THEA 111	Fall 2011	Acting 1
ENGL 231	Winter 2012 Winter 2013	The Comic in Western Drama
THEA 202	Winter 2012 Winter 2014	History of Theatre: Antiquity to the 18 th Century
THEA 401	Winter 2012	Theories of Theatre
ENGL 490 C	Fall 2012	Directed Studies in English - Manuscript Completion
THEA 199/299/399/499/290	Fall 2012	Technical Theatre Practicum/Theatre Production Practicum/Intermediate Practicum in Theatre/Advanced Practicum in Theatre/Theatre Practice-Small Ensemble
THEA 490	Fall 2012	Directed Studies in Theatre
ENGL 361	Winter 2013	Canadian Drama
THEA 201	Winter 2013	History of Theatre: 19 th Century to the Present
ENGL 130	Fall 2013	Introduction to Drama
ENGL 491	Fall 2013	Honours Directed Reading
THEA 401	Fall 2013	Contemporary Theories of Theatre and Performance
ENGL 403	Winter 2014	Seminar in Literature – Canadian Authors
ENGL 492	Winter 2014	Honours Directed Essay

(c) *Courses Taught Elsewhere*

Course Number	Year(s) taught	Descriptive Title of Course
THST 1150	Winter 2008	Seminar in Theatre Studies
THST 3110/3120	Fall 2008	Acting 2/Acting 3
ENGL 1200	Fall 2009	Reading the Contemporary World
DART 3P95	Fall 2009	Praxis I
DART 4F90	Fall 2009- Winter 2010	Critical Theory and Practice
DART 3P96	Winter 2010	Praxis 2
THTR 325A	Fall 2010	Canadian Theatre History

(d) *Continuing Education Activities*
Indigenizing by Design Workshop, 2011

8. RESEARCH AND RESEARCH LEAVES

(a) *Research Projects*

The Case of Lady Franklin Rock: Intercultural Performance Histories (April 2012 – present)

Ned McGowan's "War": Race, Rough Justice, and the Fraser Canyon Gold Rush (July 2013 – present)

(b) *Research or equivalent grants (indicate under COMP whether grants were obtained competitively (C) or non-competitively (NC)).*

Agency	Subject	COMP	\$ Per Year	Year	Principal Investigator	Co-Investigator(s)
SSHRC	CGS Master's Scholarship: Inuit performance historiography and practice	C	\$17500	2004	Heather Davis	
Ontario Graduate Scholarship	Graduate scholarship	C	15000	2005	Heather Davis	

SSHRC	Doctoral Fellowship: Creating and performance nationality, race, and gender onboard ships wintering at Fullerton Harbour, 1903- 1905	C	105000	2006	Heather Davis	
SSHRC	Postdoctoral Fellowship: Royal Arctic theatricality: shipboard performance and intercultural contact during the search for the Northwest Passage 1818- 1876	C	81000	2010	Heather Davis- Fisch	

9. SCHOLARLY AND PROFESSIONAL ACTIVITIES

(a) *Invited Presentations*

- "Harlequin in the Arctic: The Royal Arctic Theatre and the Search for the Franklin Expedition. 24 October 2013. Reach Gallery, Abbotsford.
- "Competing Performances, Competing Histories: Survival Cannibalism and the Franklin Expedition." University Research Lecture. 23 October 2012. University of the Fraser Valley.
- "Disappearing Acts: Indigenous Bodies in Charles Mair's *Tecumseh*." Canadian Association for Theatre Research. 26-29 May 2012, University of Waterloo.
- "Danger Zones in Intercultural Performance History: Jane Franklin's Trip Up the Fraser River." Performance Studies Methodology Workshop. 13-14 April 2012, Massey College/York University.
- "Lawyers Behaving Badly: Enacting "White" Civility Through Vandalism." Canadian Association for Theatre Research. 28-31 May 2011, University of New Brunswick.
- "Reading the Ethnographer as Performer in the Archive." American Society for Theatre Research. 18-21 November 2010. Seattle, WA.
- "The Designated Mourner: Charles Dickens' and Wilkie Collins' The Frozen Deep Responds to the Loss of the Franklin Expedition." Canadian Association for Theatre Research. 28-31 May 2010, Concordia University.
- "Mimesis and Mimicry: What is "going native" and what does it do?" Canadian Association for Theatre Research. 23-26 May 2009, Carleton University.
- "Inuit Witnesses and Franklin Survivors: (Missed) Encounters, Mimesis, and Repetition." Transmissions Reading Series, 27 November 2008, Transcanada Institute, University of Guelph.
- "Necessary Entertainments: Intercultural Performance in the Arctic, 1850-1905." Digital Poster Presentation. Theatre: Crossroads of the Humanities, 10-12 April 2008, Northwestern University.
- "Out comes E. York": Imagining, Transforming and Staging Inuit-ness in Zero, or Harlequin Light" Performance Studies International, 8-11 November 2007, New York University.
- "Royal Arctic Theatricality: Performance during the Royal Navy's Search for the Lost Franklin Expedition." Joint PhD Student Colloquium, 26 October 2007, University of Guelph.
- "A Dangerous Story to Tell": The Mummers Troupe of Newfoundland's Dying Hard and Lingering Questions About

Documentary, Community and Performance.” Carleton-Trent Graduate Student Conference on Canadian Studies, 17 November 2006, Carleton University.

“Oriental Fantasies: Eroticizing and Politicizing the Forbidden Room in Colman’s Blue-Beard.” Joint PhD Student Colloquium, 3 November 2006, Wilfred Laurier University.

“Square Dancing in the Deckhouse: Constructing and Performing White Masculinity Aboard the Era and the Neptune, 1903-04.” Association for Canadian Theatre Research, 29 May 2006, York University.

“Square Dancing in the Deckhouse: Interracial Sexual Relationships and the Creation of a Hybrid Community at Fullerton Harbour.” Carleton-Trent Graduate Student Conference on Canadian Studies, 4-5 November 2005, Trent University.

(b) Conference Participation (Organizer, Keynote Speaker, etc.)

“Canadian Performance Genealogies.” Organizer of roundtable. Canadian Association for Theatre Research. 1-4 June 2013, University of Victoria.

“The Ethical Challenges of Performance History.” Working group facilitator. Canadian Association for Theatre Research. 1-4 June. University of Victoria.

10. SERVICE TO THE UNIVERSITY

(a) Memberships on committees, including offices held and dates

English Department Special Events Committee, June 2011-present

Research Advisory Council, Sept. 2011-present

Indigenous Studies Advisory Committee, Sept. 2011-present

Working Group for Theatre Department External Review, Jan. 2012-April 2013

SSHRC Master’s Scholarship Internal Adjudication Committee, Dec. 2012- Feb. 2013

Program Working Group, Theatre Major, May 2013-present

SAC, Department Assistant/Publicity/Box Office Coordinator, May-July 2013

College of Arts Curriculum Committee, Sept. 2013-present

(b) Curriculum contributions

Creation of new courses: THEA 203/ENGL 233, THEA 204/ENGL 234, THEA 301/ENGL 365, THEA 316,

Course revisions: THEA 360, THEA 401

Program Working Group, Theatre Major, May 2013-present

(c) Other service, including dates

Indigenizing our Academy Event, 2 February 2012 (presented reading)

Indigenizing the Academy Conference, August 2012 (created film about student experiences with Indigenizing)

Indian Residential School Day of Learning, September 2013 (co-organized reading sessions)

11. SERVICE TO THE COMMUNITY

Director of staged reading of *Please Do Not Touch the Indians*. Co-produced by UFV Department of Theatre, Sto:lo Nation, Sto:lo Research and Resource Management Centre as part of Culture Days. Sept. 28-29 2013.

12. SERVICE TO THE SCHOLARLY OR DISCIPLINARY COMMUNITY

(a) *Memberships on scholarly societies, including offices held and dates*
Canadian Association for Theatre Research, 2006-present

(b) *Membership on scholarly committees, including offices held and dates*
Canadian Association for Theatre Research, Heather McCallum Scholarship Adjudication Committee, member, Jan. 2013-present.

(c) *Reviewer (journal, agency, etc. including dates)*
Theatre Research in Canada, Aug. 2012-present
Nineteenth-Century Contexts, Jan. 2013-present

13. AWARDS AND DISTINCTIONS

(a) *Awards for Teaching (indicate name of award, awarding organizations, date)*
Nancy Bailey Graduate Teaching Award, University of Guelph, 2006

(b) *Awards for Scholarship (indicate name of award, awarding organizations, date)*
University Medal, Theatre Studies, Dalhousie University, 2002
Research Scholarship, Board of Graduate Studies, University of Guelph, 2004
University Graduate Scholarship, Board of Graduate Studies, University of Guelph, 2004
University Graduate Scholarship, Board of Graduate Studies, University of Guelph, 2005
Tri-Council Scholarship, University of Guelph, 2007
Tri-Council Scholarship, University of Guelph, 2008
UFV Scholarly Activity Release, 2013
Ann Saddlemyer Award for outstanding book-length monograph, awarded to *Loss and Cultural Remains in Performance*, Canadian Association for Theatre Research, 2013.

Publications Record

14. REFEREED PUBLICATIONS

(a) *Journals*
"Girls in "White" Dresses, Pretend Fathers: Interracial Sexuality and Intercultural Community in the Canadian Arctic."
Theatre Research In Canada 31.1 (Spring 2011).
"Aglooka's Ghost." *Performing Arts Resources* 28 (2011).
"Lawless Lawyers: Indigeneity, Civility, and Violence." *Theatre Research in Canada* 35.1 (Spring 2014).

15. BOOKS

(a) *Authored*
Loss and Cultural Remains in Performance: The Ghosts of the Franklin Expedition. New York: Palgrave Macmillan, 2012

(b) *Chapters*

“Complicated Feelings: *Tecumseh* as Literary Land Claim.” *New Essays in Canadian Theatre, Vol. 5: Theatres of Affect*. Ed. Erin Hurley. Toronto: Playwrights Canada Press, 2014.

(c) *Other*

“Chronology.” *The Cambridge Companion to British Theatre, 1730-1830*. Eds. Jane Moody and Daniel O’Quinn. Cambridge, UK: Cambridge UP, 2007. xviii-xxxii.

16. ARTISTIC WORKS, PERFORMANCES, DESIGNS

Ernestine Shuswap Gets Her Trout. Dir. Heather Davis-Fisch. Department of Theatre, University of the Fraser Valley. January 2013.

The Cenci. Percy Bysshe Shelley. Dir. Heather Davis-Fisch. School of English and Theatre Studies, University of Guelph. November 2008.

Asterion: A Journey Through the Labyrinth. R. Murray Schafer. Dir. R. Murray Schafer and Jerrard Smith. Prod. Mgr. Heather Davis. Workshop performance, July 2006, Douro, ON.

Hard On House (adaptation of Heartbreak House). Heather Davis and Richie Wilcox. Dir. Heather Davis and Richie Wilcox. Atlantic Fringe Festival, August-September 2005, Halifax, NS.

Lonesome West. Martin McDonagh. Dir. Heather Davis. Angels and Heroes, in conjunction with Irish Studies Department, Saint Mary’s University, May 2004, Halifax, NS. Angels and Heroes is an independent theatre company, based in Halifax, NS, which I co-founded in 2002.

Action. Sam Shepard. Dir. Tara Patriquin. Perf. Michelle Crow, Heather Davis, Shawn Duggan, Richie Wilcox. Angels and Heroes, February 2004, Halifax, NS.

Les Parents Terribles. Jean Cocteau. Dir. Tyler Foley. Perf. Kyle Cameron, Michelle Crow, Heather Davis, Peter Horne. Angels and Heroes, November 2003, Halifax, NS.

Pussy on a Shingle (adaptation of Cat on a Hot Tin Roof). Heather Davis, Amy Jones. Dir. by Richie Wilcox. Atlantic Fringe Festival, August-September 2003, Halifax, NS.

Forever Yours, Marie-Lou. Michel Tremblay. Dir. Heather Davis. Angels and Heroes, May 2003, Halifax, NS.

David’s Redhaired Death. Sherry Kramer. Dir. Richie Wilcox. Perf. Heather Davis, Tara Patriquin. Angels and Heroes, November 2002, Halifax, NS.

The Playboy of the Western World. J.M. Synge. Dir. David Storch. Ass. Dir. Heather Davis. Dalhousie University Theatre Department. October 2002, Halifax, NS.

17. WORK SUBMITTED (including publisher and date of submission)

“Canadian Performance Genealogies.” *Theatre Research in Canada*, submitted Oct. 2013. Co-authored with Roberta Barker, Kirsty Johnston, Laura Levin, Marlis Schweitzer, Kim Solga.

18. WORK IN PROGRESS (including degree of completion)

“The Case of Lady Franklin Rock: Intercultural Performance Histories”: UFV Ethics approval pending. Project approval from Sto:lo Research Registry granted.

Ian Fenwick
University of the Fraser Valley
Curriculum Vitae

December, 2013

IAN FENWICK

45451 Crescent Drive
Chilliwack, B.C.
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(604) 792-3061
ian.fenwick@ufv.ca

University of the Fraser Valley
Performance Theatre
Chilliwack
(604) 795-2838

EDUCATION

M.F.A., Theatre Directing, University of British Columbia
B.A. (Honours, 1st Class), Drama, Queen's University, Kingston, Ontario
B.A. (With Distinction), Interdisciplinary Studies, Brock University, St. Catharines, Ontario

PRESENT POSITIONS

Associate Professor, University of the Fraser Valley, Chilliwack, B.C.; founded Theatre Department in 1980

Adjunct Faculty, Southern Oregon University, Ashland, Oregon.
Chair, Chilliwack Film Commission

ADMINISTRATIVE EXPERIENCE AND PROGRAM DEVELOPMENT

Department Head FVC/UCFV/UFV 1980-2000, 2003-10

* Founded the theatre program in 1980. Guided the development of the program from the initial university transfer courses to the establishment of a two-year Theatre Diploma, adding the Associate of Arts in Theatre and then developing (in partnership with SFU) the UCFV Bachelor of Arts Theatre minor and extended minor (accomplished all this program development with no other full time Theatre faculty colleagues). Department Head for twenty-seven years; Acting Dean of Arts on two occasions; plus one year coordinator of the Humanities division of the Arts Faculty. During the first twenty-year department head appointment represented the department on faculty wide committees as for the first fifteen years there were no other full time Theatre faculty to share this work.

*Collaborated on the establishment of the UFV BFA Theatre minor and extended minor degree as member of Curriculum Working Group. Presently member of Curriculum Working Group on the development of the BA Theatre major proposal (Draft completed).

* Developed an annual season of theatre performances designed as training practicums for theatre students and cultural experiences for the community. These performances are well supported by Fraser Valley audiences year after year drawing upwards of 10,000 patrons to the university.

*Curated a guest lecture series to complement the theatre season (1983-97): speakers came from a broad spectrum of institutions and a wide range of disciplines including Dr Jerry Wasserman and Dr Tony Dawson from UBC, Dr Malcolm Page from SFU and Christopher Gaze from Bard on the Beach. Since attaining university status I have participated in hosting guest scholars and artists: Dr Panja (Delhi), Dr. David Schalwyck (Folger Library), Martin Happer (Shaw Festival), Tomson Highway (Rez Sisters), and Andy Thompson (Virtual Stage).

*Created the Directors' Theatre Festival (1996 -), an annual 5-day BC university and college festival of plays (the only one of its kind in the province).

* Fund-raised, lobbied hard for and collaborated on the design and construction of all theatre facilities including the highly regarded Performance Theatre Centre. Chaired the architect selection process for the Phase 2 development of the Chilliwack Campus, served on the campus building committee; worked closely with architects on the design of the CEP Studio. Member of the Best Seat in the House fund raising committee that successfully raised in excess of \$150,000 towards equipping the Performance theatre.

* For 27 years chaired all selection committees to hire theatre staff and faculty. Presently serve on the theatre standing SAC and recently served on the SAC to hire our Department Assistant, Box Office and Publicity Manager. Also, served on many other selection and evaluation committees (IPECs) for faculty, staff and administrative positions in other departments of the institution including nursing, teacher education, English, kinesiology, Faculty of Arts advising, Chilliwack campus manager. Serve on the department's Research Ethics Committee.

*Initiated the development of the department policies, procedures, production manual, job descriptions, schedules, budget, etc. and collaborated on updates and revisions. These documents are available for perusal.

*Established a department archive. Worked with work-study students to digitize video and some print archive material collected over the past 34 years.

* External evaluator for program reviews of UFV's Psychology program, and the Theatre programs at Thompson Rivers University, Capilano College, Douglas College and the University College of Cariboo; chaired the Douglas College Theatre Advisory Committee. Tenure referee for Dalhousie University Theatre Faculty (2011)

*Member of Theatre Department Review Committee 2011-12

* Member of the UFV Faculty of Arts Department Heads Committee and the Arts Curriculum Committee from 2003 to 2010; a founding committee member of the Media Arts degree (MAD) committee (to 2011); chair of Music Certificate committee (to 2011); served on the Library Advisory committee and various other institutional committees including institutional workload (IWAC).

* Established the Friends of the Theatre community support group (1997) and attended their meetings as department liaison; am serving in this capacity 2013-14. Served as Theatre Student Association faculty mentor on numerous occasions.

*Formed the Shakespeare Garden Committee. Worked with colleagues in nursing, English, agriculture to fund raise, design, build and maintain UFV's one community garden. This garden is describe in Mick Hales' *Shakespeare in the Garden* (Abrams, 2006)

*Worked with community donors, fund raising committees and service clubs on the establishment the many UFV theatre scholarships and awards. Annually serve on scholarship and award selection committees, served as MC for the FVC/UCFV Awards and Graduation Ceremonies on several occasions and attended award functions as department and faculty representative. Developed a production sponsor program to support the season of theatre to 2011.

*Administered the Theatre department participation in Work Study program for many years; annually supervise a student.

*Visited National University of Ireland at Galway (2008) and University of East London (2010) to develop exchange relationships.

*As department head provided advising to theatre students on course selection, program requirements, career and further training opportunities; maintained an updated file of student progress through the program.

*Initiated various recruitment initiatives for the department including school visits, orientations, festival adjudications, teacher meetings, auditions etc. Presently chair of the departmental recruitment and retention committee.

*Member of Retirement Committees for department and UFV staff including for: Rick Mawson, Jody Cameron, Dick Bate, and John Potts.

*Co-chaired the Chilliwack Campus Advisory Committee as well as assuming some campus manager duties.

British Columbia Post-Secondary Theatre Articulation Committee Administrator 1991-94

Regular attendance at the BC Post secondary Theatre Articulation meetings since 1980 as well as a four year appointment as Theatre Articulation Administrator to ensure annual meeting were scheduled and reported on. Discipline representative to the BC Council on Admission and Transfers on several occasions. Hosted and chaired two of the annual Articulation meetings at UFV.

Administered Theatre Challenge Summer Grants 1981-1990

Employed theatre students in summer job opportunities. Theatre students were paid to create plays and tour them giving performances in various locations throughout the Fraser Valley.

Director of Ceremonies for the British Columbia Summer Games 1991-93

Board member responsible for the opening and closing ceremonies involving a directory of eight committees, more than 1,000 volunteers, professional performers, and 3,000 athletes. This was a three year commitment to the civic and provincial organizations that were the governing bodies of this event.

TEACHING EXPERIENCE

University Faculty UFV 2008-

Teach mainly upper level studio courses in directing, playmaking and acting at all levels of the program as well as practicums at all levels of the program. Developed and taught a new course, The History of Musical Theatre in 2011. Developed a new course, Thea 250 - Storytelling, (2010); it was taught by a colleague in fall 2012. Supervise several students annually in directed studies courses.

University College Professor in Theatre, UCFV, 1991- 2008

Developed and taught upper level courses in directing and playmaking, as well as Acting for the

Camera and upper level practicums. Practicums have involved directing students in major productions. Besides upper level courses, regularly taught lower level acting courses and supervised lower level practicums and independent study courses. Active in the CHARTS program as teacher and as a supportive Chilliwack based faculty member.

College Instructor in Theatre, Fraser Valley College, 1980-1991

Developed and taught all lower level courses in acting and theatre studies, as well as supervising independent study courses and lower level practicums. Independent study topics included directing, script development, Shakespearean acting and production styles and contemporary British Theatre. Practicums involved developing a departmental theatre production structure and directing an average of two productions per season from 1980 to 1991.

Adjunct Faculty, Southern Oregon University, 1985-

Lead 8-day external study tours, on an every-other-year basis, to the Oregon Shakespeare Festival, Ashland, Oregon as part of Southern Oregon University Shakespeare Studies program. Offer credit courses as part of the tour as well creating educational material, leading discussions and offering lectures. The number of participants varies from 25-35 on each tour. Several student scholarships that I initiated and manage are offered as part of the tour.

Guest Faculty in Japan

Received International Scholars Grant to teach Canadian Studies on exchange at Takushoku University/ Hokkaido College (April to August 2001). Also, attended a variety of Japanese Theatre productions and presented a paper on Canadian Theatre for the Hokkaido Canadian Studies Institute; presented a series of lectures on teaching and living in Japan when I returned to UCFV.

External Study Tour Professor 1990, 92, 94

Theatre studies leader for month-long interdisciplinary (theatre, geography and English) tours of the British Isles. Visited theatres and attended productions, talks and discussions in major theatre centres from London to Edinburgh. Offered credit courses as part of the tour experience.

Guest Lecturer and Panellist

Have presented lectures for Trinity Western University, Simon Fraser University, University of Manitoba, Vancouver Community College, UFV English department, visiting Chinese University scholars and students, Elder College, college prep classes and local service clubs. Forum Panellist on BC Theatre Education for UBC Theatre's 50th year; annual Shakespeare lecture for Lifetime Learners in Mission, B.C. (since 1994); Panellist at Canadian Theatre Research Conference at UBC, May 2007, guest artist at CATR UBC Conference 1983.

Music

Developed Music 199 (practicum course) and cross listed Thea 306 as Music Thea 306 (in 2011). Chaired the development of a UFV Music Certificate program to 2011.

PROFESSIONAL EXPERIENCE/CREATIVE PRACTICE

FVC/UCFV/UFV 1980-

Directed more than fifty productions for the theatre department. Latest productions directed include: *Once in a Lifetime*, *As You Like It*, *A Funny Thing Happened on the Way to the Forum*, *A Midsummer Night's Dream*, *Hamlet*, *Canterbury Tales: The Pilgrimage of Geoffrey Chaucer*, *Haroun and the Sea of Stories*, *The Romans*, *Death of a Salesman*, *Love's Labour's Lost*, *Major*

Barbara, Twelfth Night. Collaborated with Thea 353 students on the development and performance of *The Play's The Thing* (2011) as part of the 16th annual Directors' Theatre Festival. Worked on play development : *Mr Big and Tall, Droning of Bombers, Ready to Start, Canterbury Tales: The Pilgrimage of Geoffrey Chaucer, The Nun's Priest Tale, Medicine*, and many others. Presently directing Linda Griffiths' *Age of Arousal* for presentation in January 2014.

Curator and coordinator (since 1996) of the annual Directors' Theatre Festival that highlights the work of post-secondary theatre students from around the province. Students from Capilano University, Thompson Rivers University, Langara College's Studio 58, UVic, UBC, Trinity Western University, University of Vancouver Island, UBC Okanagan and Douglas College have over the years joined UFV students to present an annual, five-day post-secondary theatre festival. Presently planning the 19th annual Directors' Festival (April 2014).

Participated as a reader in the UFV Day of Reconciliation and Learning, September 2013.

Full list of creative practice/production work for the department is included at the end of this CV.

Chilliwack Musical Theatre

Directed **South Pacific** for this organization in the summer of 2003; artistic advisor for CMT for several seasons; formerly on the Board of Directors of Secondary Characters, a summer musical company; arbitrator for Pieces of Eight and Chilliwack Academy of Music (2011-12).

Harrison Festival Society

Worked with the festival since 1981 as a presenter, performer, board member, and advisor. Directed *Medicine* by Laverne Adams in 2001 featuring a mostly aboriginal cast and crew. *Medicine* is a play about a residential school in the 1950s. This production has been filmed for distribution to schools, community centres and Indian Band offices. Each year selected student productions from The Directors' Festival appear at the Harrison Festival. Contributed a commentary for their 25th anniversary season program and provided a tribute on behalf of the UFV Theatre department to the retiring Artistic and Managing Directors, Phyllis and Ed Stenson (2013).

Chilliwack Theatre Festival 1981-85

Artistic Director of this annual summer festival of Canadian plays; also acted in several productions including *18 Wheels* and *Paper Wheat* and directed and dramaturged *Distant Mountains* (a commissioned integrated theatre-video production). Several of these productions were selected for presentation at Vancouver theatre venues.

Theatre B.C. 1983-91, 03-

Workshop leader, scene development director and adjudicator at Mainstage and Zone Festivals throughout the province including, North Vancouver, Duncan, Nelson, Kelowna, Qualicum, and Salmon Arm. (List available on request)

Collaborated on the development of the adjudication evaluation form. (Suspended work with Theatre BC due to commitments with the BC Summer Games and the expansion of the UCFV mandate to University College status and the increased demands imposed by program and facility growth.) Resumed occasional assignments with Theatre BC (2003 -) including an Audition workshop in Richmond and Zone Festival Adjudications in North Vancouver and Port Alberni.

B.C. School Districts 1981-

Adjudicator and workshop leader at many secondary school festivals and professional development activities throughout the province including: Delta, Vancouver, Salmon Arm, Langley, Abbotsford and Quesnel. Served as reader for the provincial Youthrite playwriting competition and co-chaired and hosted two ABCDE drama festivals at UFV. Served as the post-secondary representative to Association of British Columbia Drama Educators (2003-07).

Touchstone Theatre 1975-80

Founding member, Artistic Director from 1977-79. Directed six productions including collectively created material and the first Vancouver productions of Sam Shepard's middle period. Worked with the Video Inn on a video adaptation of the collectively created *Broken Dolls*. Toured British Columbia with *Hot Rods and Heavy Water*, a collective piece on Uranium Mining and the Nuclear Power industry in the province. (This period of my career is documented in the Canadian Theatre Review, Spring, 1984, p. 31-43.) Guest speaker at the 20th, 25th and 30th anniversary seasons. Also acted in various roles for this Vancouver based company now celebrating its 38th season.

Free Lance Director 1975-2003

Directed Samuel Beckett's *Play* for Tandem Productions for their *Evening of Beckett* production selected as Pick of the Fringe at the Waterfront Theatre, Granville Island, Vancouver.

Directed early productions of Green Thumb Theatre, Vancouver, 1976-78.

Directed at the Prairie Theatre Exchange in Winnipeg, Manitoba, 1981.

Served as assistant director at the Vancouver Playhouse on their 1980 Shakespeare series funded by a Canada Council Grant.

Provided dramaturgical service to the New Play Centre, Vancouver, 1976-80.

Also, directed community theatre shows as guest professional director for Regina Little Theatre, Regina, Saskatchewan; The Vancouver Little Theatre, Convent of the Sacred Heart School for Girls, Vancouver, and student shows at UBC Summer Stock.

Acted in several feature films, made for TV movies and a CBC TV drama. Guest performer and presenter at community events like Readings from Dickens at Minter Gardens (2007), The Chilliwack Woman of the Year (2008), Chilliwack Rotary Clubs.

Have been active in on-going professional development activities including:

William Ball directing workshop; Theatre for Living with David Diamond; Singing for Joy with Ann Mortifee and Shivon Robinsong; continuous visits to theatre centres and performances including the Shaw Festival, the Stratford Festival, the Blyth Festival in Ontario, the Toronto International Theatre Festival, New York City Broadway musicals, London's National Theatre, the Royal Shakespeare Company and Shakespeare Properties, Banff Musical Theatre Workshop, the Vancouver Film Festival Forum, the Edmonton and Vancouver Fringe Festivals, The Abbey Theatre in Dublin, The Push Festival, The Arts Club, The Belfry, the Seattle Rep, Kabuki and Buraku in Japan and the Oregon Shakespeare Festival. Each year attend fifty live professional performances as well as numerous concerts and gallery visits. At UFV have attended numerous indigenization workshops and longhouse presentations as well as participating in institutional PD days and software learning sessions.

PUBLICATIONS

UCFV Theatre Newsletter. Writer and editor of this quarterly bulletin to 2000. (Circulation: 1,600)

Guest editor for the Chilliwack Museum and Historical Society Newsletter. November 1988.
A Rich and Varied Theatre Tradition in the Chilliwack Museum and Historical Society Newsletter,
November 1988.
Touchstone: The Way It Was, 1975-80", Canadian Theatre Review, Spring, 1984, p. 31-43.

AWARDS

UCFV Outstanding Achievement for developing and coordinating The Directors' Theatre Festival,
2000.
UCFV Outstanding Achievement for a decade of extraordinary Shakespeare productions, 1992.
Literary Consultant Award for work on UCFV touring literacy play *Marks on Paper*, 1992.
Multiple Paul Harris Fellow awarded by Rotary International

MEMBER OF THE ROTARY CLUB OF CHILLIWACK (SINCE 1990), Served on the Board
of Directors and Chaired numerous committees including Health and Wellness and 4 Way Test.
MC the annual Christmas program

CHAIR, CHILLIWACK FILM COMMISSION – chaired the development of CEPCO's Creative
Industry Strategy, represented commission at community stakeholders official community planning
forum.

MEMBER OF THE CHILLIWACK FOUNDATION DISBURSEMENT COMMITTEE

MEMBER OF CHILLIWACK COMMUNITY PRESENTERS COMMITTEE (2000-13)

**FOUNDING MEMBER OF THE CANADIAN INTERNATIONAL CULTURAL
EXCHANGE SOCIETY; FORMER BOARD CHAIR**

**FORMER MEMBER OF THE CLARKE THEATRE BOARD IN MISSION AND
PARTICIPATED IN THE OPENING CEREMONIES (1996-98)**

1980-	Ian Fenwick	FVC/UCFV/UFV	Production History
Season	Title	Date	Role
1980–81	Canadian Gothic; Heroes	12/80–03/81	Director
	I'll Be Back Before Midnight	07/81	Director and Artistic Director
	Jason and the Magic Time Door	07–08/81	Project Advisor and dramaturge
1981–82	Hurray for Johnny Canuck; Zoo Story	11/81	Director
	Ring of Bone (Turtle Island)		Producer
	1837: The Farmer's Revolt	03/82	Director
	Hay Fever (Bastion Theatre, Victoria)	On tour	Co-sponsor with Chwk Arts Centre
1982–83	Paper Wheat	06/82	Actor and Artistic Director
	Paper Wheat (Harrison)		Actor and Artistic Director
	She Shoots! She Scores! (3 runs including Vancouver East Cultural)	07/82; 09/82; 03/83	Artistic Director and lighting designer
	A Midsummer Night's Dream	11/82	Director
	Gumboot Lollipop	01/83	Producer - sponsor
	Caucasian Chalk Circle	03/83	Director
	Under the Gun (Headlines Theatre)		Producer - sponsor
1983–84	Paper Wheat (UBC Learned's Conference and Chilliwack)	05/83; 06/83	Actor and Artistic Director
	Theatre Viva (from Guatemala on tour)	07/83	Sponsor and producer
	18 Wheels (Harrison and FVC)	07/83	Actor and Artistic Director
	Surviving (Spirit Song on tour)	10/83	Sponsor and producer
	Raincoast Puppets (Norman Foote)	01/84	Sponsor and producer
	As You Like It	03/84	Director
1984–85	Mountain Rose (FVC and Harrison)	06/84	Artistic Director
	Ian Johnstone (Yo-Yo Man)	02/85	Producer and sponsor
	The Winter's Tale	03/85	Director
1985–86	Distant Mountains (FVC and Harrison)	06/85	Director and Artistic Director, Dramaturge
	Chilliwack Live	07/85	Advisor
	Mr. Poe (Chilliwack Arts Centre)	10/85	Producer and sponsor
	Quiet in the Land	11/85	Actor
	Portrait of the Artist (John Carroll on tour)	02/86	Sponsor
	The Two Gentlemen of Verona (Chilliwack Arts Centre and Harrison)	03/86	Director
1986–87	Celestial Pioneers (On Tour)	06–08/86	Faculty Advisor and dramaturge
	Celestial Pioneers (Harrison)		Faculty Advisor
	Chilliwack Live II	07/86	Faculty Advisor
	Quiet in the Land (Chilliwack Arts Centre)	09/86	Actor
	Romeo and Juliet	03/87	Director
	Arts Centre Adventure	Fall–Winter, 86–87	Advisor, co-producer
	Life After Hockey (Chilliwack Arts Centre)	04/87	Co-presenter

Season	Title	Date	
1987–88	Strawberry Vines and Peach Trees (Tour)	06–08/87	Advisor and dramaturge
	Strawberry Vines and Peach Trees (Harrison)		
	Macbeth	07/87	Advisor
	Primrose School District #109	11/87	Director
	Twelfth Night	03/88	Director
1988–89	Salt Water Moon (FVC)	07/88	Director and set design
	Salt Water Moon (Harrison)		
	Bordertown Cafe	09/88	Director
	Vancouver TheatreSports	01/89	Initiated annual visits of this professional group to FVC/UCFV/UFV and later to Harrison Festival of the Arts
	Salt Water Moon	02/89	Director and set design
	The Taming of the Shrew	03/89	Director
	Stage and story	04/89	Director and dramaturge
1989–90	The Tempest — Adventures (summer youth program)	07/89	Advisor
	Sharks in the Water Bed — Adventures (summer youth program)	07/89	Advisor
	Talking With... (Harrison)	07/89	Director
	Garrison's Garage	09/89	Director
	Talking With... (Savini's)	10/89	Director
	Garrison's Garage (Heritage Valley)	10/89	Director
	10 th Anniversary Celebration	01/90	Director
	Talking With... (Chilliwack Arts Centre)	02/90	Director
	Hamlet	03/90	Director
	Talking With... (Abby)	03/90	Director
	Bloody Business (Heritage Valley)	10/90	Business liaison
	The American Clock	11/90	Director
	Pericles, Prince of Tyre	01/91	Actor
	The Merchant of Venice	03/91	Director
	1991–92	Vancouver TheatreSports (Harrison)	07/91
Les Belles Soeurs		11/91	Director
Noon Hour Theatre		01/92	Advisor
The Road to Mecca		01/92	Directing coach
Much Ado About Nothing		03/92	Director
Women's Issues Day (LBS ex.)		03/92	Director
Final Acting Class Presentation		04/92	Director
President's Reception (LBS MAAN ex.)		04/92	Director

Season	Title	Date	
1992-93	Noon Hour Theatre	09/92	Advisor
	The Hostage	11/92	Co-director
	Noon Hour Theatre	01/93	Advisor
	Amigo's Blue Guitar	01/93	Directing coach
	Measure For Measure	03/93	Director
1993-94			
	Noon Hour Theatre	09/93	Advisor
	The Matchmaker	11/93	Director
	Noon Hour Theatre	01/94	Advisor
	Goodnight Desdemona (Good Morning Juliet)	01/94	Directing Coach
	The Merry Wives of Windsor	03/94	Actor
	Shakespeare's Women	04/94	Director
1994-95			
	The Importance of Being Earnest	11/94	Director
	A Midsummer Night's Dream	03/95	Co-director
	15 Years of Theatre Celebration	04/95	Director
1995-96			
	Gala Opening of UCFV Theatre Centre	09/95	Director and MC
	The Mysteries	11/95	Director
	The Directors' Festival (1)	04/96	Curator
	(DF) This is For You Anna; The Making of Warriors (Harrison)	07/96	Advisor
1996-97	Keepsafe (Theatre of the Oppressed)	09/96	Leader/Joker
	Violence Against Women (Theatre of the Oppressed)	10/96	Leader/Joker
	French Fries (Clarke Foundation Theatre Opening)	10/96	Director
	Dear John (Harrison)	10/96	Advisor
	Hansol Korean Teacher Training (Thea 352)	12/96	Director
	Macbeth	03/97	Director
	The Directors' Festival (2)	04/97	Curator and dramaturge
	(DF) The Autobiography of Stella Somebody; Life's' Limits: The Fear of Driving (Harrison)	07/97	Advisor
1997-98			
	Helen Hall — Piano Recital	09/97	Producer
	Don Juan in Hell (Theatre Gold on tour)	09/97	Sponsor/producer
	The Crucible	11/97	Director
	The Directors' Festival (3)	04/98	Curator
	(DF) Graceland; Play (Harrison)	07/98	Advisor

Season	Title	Date	
1998–99	Mary Murphy — Harp Concert	05/98	Producer
	Bard on the Beach	08/98	Tour organizer
	The Variety Show	08/98	Advisor
	Richard III	03/99	Director
	The Directors' Festival (4)	04/99	Curator
	(DF) Hope Slide; Eleemosynary (Harrison)	07/99	Advisor
1999–2000	Bard on the Beach	08/99	Tour organizer
	Music and Images	09/99	Producer
	Graceland (Vancouver Fringe Festival)		Advisor
	The Variety Show	09/99	Advisor
	Wind in the Willows	11/99	Director
	The Directors' Festival (5)	04/00	Curator
	(DF) The Most Massive Woman Wins; Cut! (Harrison)	07/00	Advisor
2000–2001	Bard on the Beach	08/00	Tour organizer
	The Variety Show	09/00	Advisor
	Caliban – House Sitter (Vancouver Fringe Festival)		Advisor
2001–2002			
	Twelfth Night	03/02	Director
	Directors' Festival (7)	04/02	Curator
	(DF) Pillow Talk; The Zoo Story (Harrison)	07/02	Advisor
2002–2003			
	Major Barbara	11/02	Director
	Directors' Festival (8)	04/03	Curator
	(DF) The Bald Soprano; Moon People (Harrison)	07/03	Advisor
2003–2004			
	Love's Labour's Lost	03/04	Director
	Directors' Festival (9)	04/04	Curator
	(DF) Hedges; A Kind of Alaska; Cup of Tea; Break-up; Mandy and the Magus; If You Really Love Me (Mission)	04/04	Advisor
	(DF) Hedges; Haiku (Harrison)	07/04	Advisor
2004–2005			
	Death of a Salesman	11/04	Director
	Directors' Festival (10)	04/05	Curator
	(DF) For the Love of Broadway; Putting a Knife on the Table (Harrison)	07/05	Advisor, dramaturge
2005–2006			
	Mad Mabel's Christmas (Tour)	12/05	Producer
	The Romans	03/06	Director and deviser
	Directors' Festival (11)	04/06	Curator
	(DF) English Made Simple; Am I Blue (Harrison)		Advisor
2006–2007			
	Haroun and the Sea of Stories	11/06	Director
	Directors' Festival (12)	04/07	Curator
	(DF) Herstory; Surprise! Surprise! (Harrison)	07/07	Advisor
2007–2008			
	Canterbury Tales — The Pilgrimage of Geoffrey Chaucer	11/07	Director and dramaturge and project initiator

	Directors' Festival (13)	04/08	Curator
	(DF) The Harlequin Maneuver; Some Kind of Love Story (Harrison)		Advisor
2008–2009			
	A Little Unfinished Family Business (play reading)	10/08	Advisor
	ENG 381 Play reading	12/08	Advisor
	Inuk and the Sun	01/09	Directing coach
	Hamlet	03/09	Director
	Directors' Festival (14)	04/09	Curator
	(DF) Life is a Cafeteria Old Chum; Almost, Maine (Harrison)	07/09	Advisor
2009–2010			
	Doll's House (Staged Reading)	10/09	Advisor
	Paper Wheat	01/10	Actor
	A Midsummer Night's Dream	03/10	Director
	Directors' Festival (15)	04/10	Curator
	(DF) Pillow Talk; The Terrible False Deception (HFA)	07/10	Advisor
2010–2011			
	End Game (staged reading)	09/10	Actor
	A Funny Thing Happened on the Way to the Forum	11/10	Director
	Directors' Festival (16)	04/11	Curator
	A Little Unfinished Family Business (Studio)	05/11	Technical support
	(DF) The Art of Self Defense; The Dagger's Before Me (HFA)	07/11	Advisor
2011–2012			
	As You Like It	03/12	Director
	Directors' Festival (17)	04/12	Curator
	Droning of Bombers (Studio)	6/12	Dramaturge
	(DF) Hidden in This Picture; Unprotected Sex (HFA)	7/12	Advisor
2012–2013			
	Once in a Lifetime	11/12	Director
	Directors' Festival (18)	04/13	Curator
	(DF) Brothers Grimm Spectaculathon What the Water Gave Me	7/13	Advisor
2013-14	Age of Arousal	1/14	Director
	Directors' Festival (19)	4/14	Curator

Curriculum Vitae for Faculty Members

Date: February 22, 2012

Initials: MW

1. **SURNAME:** Walter

FIRST NAME: Melissa

2. **DEPARTMENT/SCHOOL:** English

3. **FACULTY:** College of Arts

4. **POSITION:** Instructor

5. **POST-SECONDARY EDUCATION**

University or Institution	Degree	Subject Area	Dates
University of Wisconsin	PhD	English Literature	2004
Middlebury College	MA	English Literature	1998
Stanford University	BA <i>cum laude</i>	French, Political Science	1988

Special Professional Qualifications

6. **EMPLOYMENT RECORD**

(a) *Prior to coming to UFV*

University, Company or Organization	Rank or Title	Dates
Arizona State University	Visiting Professor	2003-2005
University of Arizona	Visiting Lecturer	2003-2005
University of Regina	Assistant Professor	2007-2008
University of Oregon	Visiting Assistant Professor	2005-2007
University of Warwick	Dissertation Fellowship	2002-2003

(b) *At UFV*

Position or Title	Dates
Instructor	2008-Present

7. **TEACHING**

(a) *Areas of special interest and accomplishments*

Shakespeare; Elizabethan and Jacobean drama; Renaissance drama and prose fiction.

(b) *Courses Taught at UFV*

Session	Course Number	Scheduled Hours	Class Size	Hours Taught			
				Lectures	Seminars	Labs	Other
Ongoing	ENGL 105	45	23	45			
Ongoing	ENGL 170	45	35	45			
Ongoing	ENGL 216	45	25	25	20		
Ongoing	ENGL 308	60	25	30	30		
Ongoing	ENGL 309	60	25	30	30		
Ongoing	ENGL 310	60	25	30	30		
Ongoing	ENGL 312	60	25	30	30		
Ongoing	ENGL 403	60	20	20	40		

8. SCHOLARLY AND PROFESSIONAL ACTIVITIES

(a) *Recent Conference Papers*

“Unhomely Wit in The Two Gentlemen of Verona,” ‘Mobility, Hybridity and Reciprocal Exchange in the Theatres of Early Modern Europe,’ Theatre Without Borders Conference hosted by New York University, Madrid, Spain, 2011.

“The Construction of character in Twelfth Night’s recognition scene: Trunk as prop and novellagram,” Theatre Without Borders Conference, Venice, Italy, April 2010.

“Becoming Indian in the Dialogues in the English and Malaiiane Languages,” A paper presented to the seminar on “Becoming Indian”, Shakespeare Association of America, Chicago, USA, April 2010.

9. SERVICE TO THE UNIVERSITY

(a) *Memberships on committees*

English Department Special Events Committee

Senate Graduate Studies Committee

English Department Curriculum Committee

10. SERVICE TO THE COMMUNITY

(a) *Memberships in Professional Organizations*

Shakespeare Association of America

Modern Language Association

Renaissance Society of America

Association of Canadian College and University Teachers of English

Canadian Society for Renaissance Studies

BC College of Teachers

Publications Record

SURNAME: Walter

FIRST NAME: Melissa

Initials: MW

Date: February 22, 2012

1. REFEREED PUBLICATIONS

(a) *Journals*

“Constructing Readers and Reading Communities: Marguerite de Navarre’s *Heptaméron* 32 in England.” *Renaissance and Reformation/Renaissance et Réforme* 27.1 (2003) 35-59.

“Performance Possibilities for the Chester Expositor.” *Comitatus* 31 (2000), 175-194. Discusses the impact of reading practices associated with print on possible performance choices for the Expositor figure in the Chester cycle plays.

(b) *Book Chapters*

“Drinking from Skulls and the Politics of Incorporation in Early Stuart Drama.” *At the Table: Metaphorical and Material Cultures of Food in Medieval and Early Modern Europe*. Juliann Vitullo and Timothy Tomasik, eds. Arizona Studies in the Middle Ages and the Renaissance 18. Turnhout, Belgium: Brepols, 2007. 93-105.

“Translation and identity in the *Dialogues in the English and Malaiane Languages*.” *Indographies*. Jonathan Gil Harris, ed. UK: Palgrave, forthcoming.

“Secret Interiors.” *The Duchess of Malfi*. Christina Luckyj, ed. UK: Continuum, 2011. Co-written with Curtis Perry.

“Dramatic Bodies and Novellesque Spaces in Jacobean Tragedy and Tragicomedy.” *Transnational and Transcultural Exchange in Early Modern Drama: Theater Crossing Borders*. Robert Henke and Eric Nichols, eds. London: Ashgate, 2008.

3. OTHER WORKS

Reviews

Tudor Translation in Theory and Practice, by Massimiliano Morini. *Journal of British Studies* 46.2 (2007): 451-452.

Service and Dependency in Shakespeare’s Plays, by Judith Weil. *Renaissance Quarterly* 59.3 (2006): 979-980.

Cardenio, performed by Southwest Shakespeare Company. *Shakespeare Bulletin*, April 2004. Cowritten with Cora Fox.

Encyclopedia Articles

For the *Greenwood Shakespeare Encyclopedia*, ed. Patricia Parker, entries on Isabella Andreini, Matteo Bandello, Giovanni Boccaccio, Pierre Boiastuau, Luigi da Porto, Ser Giovanni Fiorentino, Masuccio Salernitano, William Painter, Barnabe Rich, G. Straparola, and George Whetstone.

For the *Blackwell Encyclopedia of Renaissance Literature*, ed. Alan Stewart and Garrett Sullivan, entry on William Painter. Delivered May 2010.

APPENDIX 5: Budget Analysis - *Pending*

APPENDIX 6: Library Resources

Theatre Program Review

Library Collections

February 2014



1. Collections

The UFV Library collection has been developed over a number of years to support the academic programs offered by the university. The overall library collection statistics are summarized below. These counts represent materials in a variety of formats, and in all subject areas.

a. Collection Overview (All Subjects) February 4, 2014

Item Type	Count of Holdings
Audio-Visual (VHS, DVD, etc)	10,791
Books (Circulating, Reference, Heritage, etc.)	176,799
Electronic Books (ebrary, Ebsco, mylibrary, Springer, Sage, etc)	168,376
Periodical Barcoded issues	136,944
Streaming Video	13,504
Full Text Electronic Journal titles	59,046
Licensed Databases (paid or complimentary for customers only)	116

b. Collection support for Theatre

The Theatre program at UFV is well established. As such, faculty and librarians have spent years acquiring resources to support these courses. Newer course areas are still being developed; recently an emphasis was placed on purchasing materials to support THEA 306, History of Musical Theatre.

The library collection now contains more than 168,000 electronic books from Ebsco, ebrary, MyiLibrary, Oxford, Gale, Blackwell, Sage and Springer. These include numerous titles related to theatre history, acting, directing, theories of theatre, Shakespeare and more. These e-books greatly increase our holdings related to Theatre and have the benefit of being available at any time, from any location. Titles are included in the UFV Library catalogue, and may be searched specifically by using the E-Resources Search option.

c. Number of Items by LC Call Number Range – Selected Areas

The table below includes items catalogued with LC call numbers and includes most formats, such as books, reference books, videos, DVD's, cd's, Heritage collection books, and Curriculum collection books. *This number count does not include electronic books, streaming videos, or journals.*

The Library of Congress classification system divides literature based on nationality, as well as by genre, by era, and by individual author. Therefore it is difficult to capture all the plays held by the library, as

works by individual authors are classified with the novels, poetry or other works by that author. The play numbers provided in the table below are for the general collections and anthologies for major regions.

Call Number Range	Subject	Count
GT 500 - GT 2370	Fashion History, Costumes	309
PN 2000 - PN 3307	Dramatic Representation. The Theatre	1268
PN 6110.5 - PN 6120	Plays for theatre (General collections)	92
PR 2750 - PR 3112	William Shakespeare	1318
PR 621 - PR 744	English Drama by period	138
PR 1241 - PR 1273	English Plays (Collections)	47
PS 330 - PS 353	American Drama by period	31
PS 623 - PS 635	American Plays (Collections)	75
PS 8305 - PS 8307	Canadian Plays (Collections)	42
More Specifics		
PN 2061 - PN 2071	Art of Acting	241
PN 2085 - PN 2091	The Stage and accessories	119
PN 2131 - PN 2193	By Period	36
PN 2301 - PN 2308	Canadian Theatre (general)	78

d. Number of Titles by Subject Heading

The table below presents a small selection of LC Subject Headings pertaining to the Theater program. These titles include monographs, reference books, DVD's, and e-books.

Subject Headings	Count
Acting	455
American Drama	296
Canadian Drama	176
English Drama	879
Feminist Theater	35
Greek Drama	235
Monologues	58
Musicals	127
Playwriting	71
Shakespeare	1321
Stage Lighting	43
Theater and Society	159
Theater History	1022
Theater Philosophy	51
Theater Production and Direction	226
Theater Psychological Aspects	29

Theater Semiotics	14
Theaters Stage-setting and scenery	142
Voice Culture	40

e. Use of Collection

The following table presents the number of check-outs from April 2008 to March 2013, for items in PN 1560 – 1590 (The Performing Arts, Show Business) and PN 2000 – PN 3307 (Dramatic Representation. The Theatre) call number ranges.

Checkouts April 2008 - March 2013	Item Library	Total Circulation
Total (PN 1560 – 1590, PN 2000 -3307)		12949
	ABBOTSFORD	10383
	CHILLIWACK	2565
	MISSION	1

High Use Items by Total Checkout. PN 2000 – PN 3307

Title	Pub Year	C/O	Type
The Stanislavski method: the professional training of an actor / Sonia Moore	1960	100	Book
Acting power : an introduction to acting / Robert Cohen (2 copies)	1978	62	Book
Games for actors and non-actors / Augusto Boal	1992	57	Book
Behind the scenes with Julie Taymor [videorecording]	1992	52	Video
The Perfect piece : monologues from Canadian plays.	1990	50	Book
Improvisation for the theater : a handbook of teaching and directing Techniques / V. Spolin (2 copies)	1999	49	Book
Year of the king : an actor's diary and sketchbook / Anthony Sher	1987	48	Book
The rainbow of desire : the Boal method of theatre and therapy / Augusto Boal	1995	46	Book
The ultimate audition book : 222 monologues, 2 minutes and under / ed. By J. Beard	1997	43	Book
Dialects for the stage [sound recording] : a manual and 2 cassette tapes	1975	43	Book/Tape
Monologues for women by women / edited by Tori Haring-Smith	1994	42	Book
The Actor's book of contemporary stage monologues / ed. by Nina Shengold	1987	42	Book
Theater of the oppressed / Augusto Boal	1985	41	Book
A sense of direction : some observations on the art of directing / William Ball	1984	37	Book
Robert Lepage : connecting flights / [interviews with] Remy Charest	1998	36	Book
The theatre and its double : essays / Antonin Artaud	1970	36	Book
The Renaissance stage [videorecording] : the idea and image of antiquity / Richard Beacham	1990	35	Video
Directors on directing ; a source book of the modern theater / ed. by Toby Cole	1976	35	Book

f. Theatre Department Orders

The Theater Department is allocated funds every year for the purchase of books and videos.

2006/07	2007/08	2008/09	2009/10	2009/102	2011/12	2012/13	2013/14	Total
\$3,920.28	\$3,197.98	\$4,517.83	\$3,824.35	\$3,919.28	\$5,134.70	\$5,725.39	\$6,212.31	\$24,514.42

The following is a report of the items ordered by the Theatre funds in 2013/14.

12THE

The Cambridge introduction to theatre directing / Christopher Innes, Maria She
 Innes, Christopher, 1941-
 XX(473833.1) pub year:2013

copies:1 cost:\$ 32.34 average:\$ 32.34

The casting handbook : for film and theatre makers / Suzy Catliff, Jennifer Gr
 Catliff, Suzy
 XX(474553.1) pub year:2013

copies:1 cost:\$ 48.41 average:\$ 48.41

The costumer's notebook : a comprehensive handbook for the costumer in stage a
 Stephens, Rae, 1953-
 XX(474550.1) pub year:2012

copies:1 cost:\$ 72.64 average:\$ 72.64

Embodied acting : what neuroscience tells us about performance / by Rick Kemp
 Kemp, Rick, 1958-
 XX(474555.1) pub year:2012

copies:1 cost:\$ 35.03 average:\$ 35.03

The great American book musical : a manifesto, a monograph, a manual / Denny M
 Flinn, Denny Martin
 XX(472973.1) pub year:2008

copies:1 cost:\$ 45.07 average:\$ 45.07

Mark Ravenhill / by John F. Deeney
 Deeney, John F
 XX(442776.1) pub year:2010

copies:0 cost:\$ 0.00 average: none

Naturalism in theatre: its development and legacy
 Pickering, Kenneth
 XX(473838.1) pub year:0

copies:1 cost:\$ 35.48 average:\$ 35.48

Performing medieval narrative / edited by Evelyn Birge Vitz, Nancy Freeman Reg
 Vitz, Evelyn Birge
 XX(473799.1) pub year:2005

copies:1 cost:\$ 113.03 average:\$ 113.03

Producing theatre : a comprehensive legal and business guide / by Donald C. Fa
 Farber, Donald C
 XX(474551.1) pub year:2006

copies:1 cost:\$ 32.83 average:\$ 32.83

Script analysis for actors, directors, and designers / James Thomas
 Thomas, James Michael
 XX(472953.1) pub year:2005

copies:1 cost:\$ 72.77 average:\$ 72.77

Selected poems / Guillaume Apollinaire ; translated by Oliver Bernard
 Apollinaire, Guillaume, 1880-1918
 XX(473825.1) pub year:2003

copies:1 cost:\$ 29.89 average:\$ 29.89

The stage manager's toolkit : templates and communication techniques to guide
 Kinckman, Laurie
 XX(473834.1) pub year:2013

copies:1 cost:\$ 31.55 average:\$ 31.55

Theater of the avant-garde, 1890-1950 : a critical anthology / edited by Bert
 Cardullo, Bert
 XX(473829.1) pub year:2001

copies:1 cost:\$ 61.01 average:\$ 61.01
 Theatre and religion : Lancastrian Shakespeare / edited by Richard Dutton, Ali
 Dutton, Richard, 1948-
 XX(474109.1) pub year:2003

copies:1 cost:\$ 69.48 average:\$ 69.48
 Theatre/ecology/cognition : theorizing performer-object interaction in Grotows
 Paavolainen, Teemu
 XX(473800.1) pub year:2011

copies:1 cost:\$ 109.65 average:\$ 109.65
 The theatre of the Bauhaus : the modern and postmodern stage of Oskar Schlemme
 Trimmingham, Melissa
 XX(474556.1) pub year:2011

copies:1 cost:\$ 50.50 average:\$ 50.50
 Voice for performance / Linda Gates
 Gates, Linda
 XX(474552.1) pub year:2011

copies:1 cost:\$ 27.60 average:\$ 27.60
 Working together in theatre : collaboration and leadership / Robert Cohen
 Cohen, Robert, 1938-
 XX(473797.1) pub year:2011

copies:1 cost:\$ 35.59 average:\$ 35.59
 13THE
 Acting without agony : an alternative to the Method / Don Richardson ; with a
 Richardson, Don, 1918-1996
 XX(506656.1) pub year:1993

copies:1 cost:\$ 102.77 average:\$ 102.77
 Actors on guard : a practical guide for the use of the rapier and dagger for s
 Girard, Dale Anthony, 1964-
 XX(506148.1) pub year:1997

copies:1 cost:\$ 75.29 average:\$ 75.29
 The actor's workbook : how to become a working actor / Valorie Hubbard, Lea To
 Hubbard, Valorie
 XX(506658.1) pub year:2009

copies:1 cost:\$ 44.28 average:\$ 44.28
 The adaptation industry : the cultural economy of contemporary literary adapta
 Murray, Simone
 PN 171 A33 M87 2013 pub year:2013

copies:1 cost:\$ 54.47 average:\$ 54.47
 Affective performance and cognitive science : body, brain and being / edited b
 Shaughnessy, Nicola
 XX(506144.1) pub year:2013

copies:1 cost:\$ 51.87 average:\$ 51.87
 Ali & Ali : the deportation hearings / Camyar Chai, Guillermo Verdecchia, Marc
 Chai, Camyar
 XX(500081.1) pub year:2013

copies:1 cost:\$ 18.98 average:\$ 18.98
 Anna Halprin / Libby Worth and Helen Poynor
 Worth, Libby, 1955-
 XX(506202.1) pub year:2004

copies:1 cost:\$ 41.67 average:\$ 41.67
 Baggy pants comedy : burlesque and the oral tradition / Andrew Davis
 Davis, Andrew, 1952-
 XX(474827.1) pub year:2011

copies:1 cost:\$ 97.23 average:\$ 97.23
 Bertolt Brecht / Meg Mumford
 Mumford, Meg
 XX(506201.1) pub year:2009

copies:1 cost:\$ 41.69 average:\$ 41.69

Bill Brandt : shadow & light / Sarah Hermanson Meister
 Meister, Sarah Hermanson
 XX(488483.1) pub year:2013
 copies:1 cost:\$ 58.50 average:\$ 58.50

Billy Bishop goes to war [videorecording] / Soulpepper Theatre Company present
 Cunningham, Sandra
 XX(504281.1) pub year:2010
 copies:1 cost:\$ 135.80 average:\$ 135.80

The book of Mormon : [the complete book and lyrics of the Broadway musical] /
 Parker, Trey, 1969-
 XX(472967.1) pub year:2011
 copies:1 cost:\$ 27.01 average:\$ 27.01

Broadway musicals / Ben Brantley
 Brantley, Ben
 XX(500071.1) pub year:2012
 copies:1 cost:\$ 53.42 average:\$ 53.42

Building the successful theater company / by Lisa Mulcahy
 Mulcahy, Lisa
 XX(489172.1) pub year:2011
 copies:1 cost:\$ 30.91 average:\$ 30.91

Commedia plays : scenarios, scripts, lazzi / Barry Grantham
 Grantham, Barry
 XX(506213.1) pub year:2006
 copies:0 cost:\$ 0.00 average: none

Contemporary street arts in Europe : aesthetics and politics / Susan C. Haedic
 Haedicke, Susan C
 PN 3220 H34 2013 pub year:2013
 copies:1 cost:\$ 82.49 average:\$ 82.49

Costume and design for devised and physical theatre / Tina Bic*at
 Bic*at, Tina
 XX(474549.1) pub year:2012
 copies:1 cost:\$ 35.83 average:\$ 35.83

Costuming for theatre [videorecording]
 XX(487623.1) pub year:0
 copies:1 cost:\$ 291.95 average:\$ 291.95

The craft of comedy : the 21st century edition / Athene Seyler with Stephen Ha
 Seyler, Athene
 XX(505687.1) pub year:2013
 copies:1 cost:\$ 38.52 average:\$ 38.52

Creative screenwriting : understanding emotional structure / Christina Kallas
 Kallas, Christina
 XX(489166.1) pub year:2010
 copies:1 cost:\$ 33.98 average:\$ 33.98

Destination culture : tourism, museums, and heritage / Barbara Kirshenblatt-Gi
 Kirshenblatt-Gimblett, Barbara
 XX(506661.1) pub year:1998
 copies:1 cost:\$ 49.76 average:\$ 49.76

Digital practices : aesthetic and neuroesthetic approaches to performance and
 Broadhurst, Susan
 XX(489169.1) pub year:2011
 copies:1 cost:\$ 37.20 average:\$ 37.20

Directing in musical theatre : an essential guide / Joe Deer
 Deer, Joe
 XX(505691.1) pub year:2013
 copies:0 cost:\$ 0.00 average: none

Down from heaven / by Colleen Wagner
 Wagner, Colleen, 1949-
 XX(506194.1) pub year:2011

Histories and practices of live art / edited by Deirdre Heddon and Jennie Klei
Heddon, Deirdre, 1969-
XX(489167.1) pub year:2012
copies:1 cost:\$ 35.76 average:\$ 35.76

How musicals work : and how to write your own / Julian Woolford
Woolford, Julian
XX(500070.1) pub year:2012
copies:1 cost:\$ 33.51 average:\$ 33.51

If we were birds / Erin Shields
Shields, Erin
XX(506195.1) pub year:2011
copies:1 cost:\$ 22.05 average:\$ 22.05

Immersive theatres : intimacy and immediacy in contemporary performance / Jose Machon, Josephine, 1979-
XX(489170.1) pub year:2013
copies:1 cost:\$ 35.03 average:\$ 35.03

In rehearsal : in the world, in the room and on your own / by Gary Sloan
Sloan, Gary, 1952-
XX(506205.1) pub year:2012
copies:1 cost:\$ 39.62 average:\$ 39.62

Indigenous North American drama : a multivocal history / edited by Birgit D*aw
D*awes, Birgit
PS 153 I52 I56 2013 pub year:2013
copies:1 cost:\$ 71.73 average:\$ 71.73

The integrated voice : a complete voice course for actors / Sarah Case
Case, Sarah
XX(506145.1) pub year:2013
copies:1 cost:\$ 42.17 average:\$ 42.17

An introduction to lighting techniques [videorecording]. Part 1, Concept, equi
Walne, Graham
XX(499946.1) pub year:2002
copies:1 cost:\$ 10.34 average:\$ 10.34

Inventing the truth : devising and directing for the theatre / Mike Bradwell
Bradwell, Mike
XX(505694.1) pub year:2012
copies:1 cost:\$ 29.56 average:\$ 29.56

Jacques Copeau / Mark Evans
Evans, Mark, 1957-
XX(506197.1) pub year:2006
copies:1 cost:\$ 39.61 average:\$ 39.61

The Journals of Knud Rasmussen : a sense of memory and high-definition Inuit s
Robinson, Gillian, 1958-
XX(504286.1) pub year:2008
copies:1 cost:\$ 55.00 average:\$ 55.00

Laban for actors [videorecording] : the 8 effort actions / written & directed
Taylor, Blake
XX(499944.1) pub year:1997
copies:1 cost:\$ 222.04 average:\$ 222.04

Le nozze di Figaro [videorecording] / Mozart
Mozart, Wolfgang Amadeus, 1756-1791
XX(527538.1) pub year:2006
copies:0 cost:\$ 0.00 average: none

Making contemporary theatre : international rehearsal processes / edited by Je
Harvie, Jen
XX(506203.1) pub year:2010
copies:0 cost:\$ 0.00 average: none

Management and the arts / William J. Byrnes ; foreword by Dan J. Martin
Byrnes, William J
XX(489174.1) pub year:2009
copies:1 cost:\$ 55.75 average:\$ 55.75

Marina Abramovi*c / Mary Richards

Richards, Mary (Mary Elizabeth), 1966-
 XX(506199.1) pub year:2010
 copies:1 cost:\$ 41.56 average:\$ 41.56
 Meisner in practice : a guide for actors, directors and teachers / Nick Moseley
 Moseley, Nick, 1962-
 XX(506212.1) pub year:2012
 copies:1 cost:\$ 35.33 average:\$ 35.33
 Meredith Monk [videorecording] / produced by NRK T.V. International ; directed
 Mundal, Sidsel
 XX(499943.1) pub year:1996
 copies:1 cost:\$ 199.73 average:\$ 199.73
 A million miles from Broadway : musical theatre beyond New York and London / [
 Atkey, Mel, 1958-
 XX(500074.1) pub year:2012
 copies:1 cost:\$ 35.08 average:\$ 35.08
 Music theory for musical theatre / John Bell and Steven R. Chicurel
 Bell, John, 1964-
 XX(500078.1) pub year:2008
 copies:1 cost:\$ 47.55 average:\$ 47.55
 My twp plays : a collection from a unique canadian theatre
 Winter, Jack
 XX(487545.1) pub year:2013
 copies:0 cost:\$ 0.00 average: none
 Our musicals, ourselves : a social history of the American musical theater / J
 Jones, John Bush
 XX(500073.1) pub year:2003
 copies:1 cost:\$ 36.65 average:\$ 36.65
 Performing arts management : a handbook of professional practices / Tobie S. S
 Stein, Tobie S
 XX(489175.1) pub year:2008
 copies:1 cost:\$ 55.85 average:\$ 55.85
 Performing site-specific theatre : politics, place, practice / edited by Anna
 Birch, Anna
 XX(506206.1) pub year:2012
 copies:1 cost:\$ 35.54 average:\$ 35.54
 Performing worlds into being : Native American women's theater / edited by Ann
 Armstrong, Ann Elizabeth
 PS 628 I53 P47 2009
 XX(506200.1) pub year:2009
 copies:1 cost:\$ 43.56 average:\$ 43.56
 Pina Bausch / Royd Climenhaga
 Climenhaga, Royd, 1963-
 XX(506200.1) pub year:2009
 copies:1 cost:\$ 47.08 average:\$ 47.08
 Play directing : analysis, communication, and style / Francis Hodge, Michael M
 Hodge, Francis
 XX(506660.1) pub year:2010
 copies:1 cost:\$ 147.27 average:\$ 147.27
 The (Post) Mistress
 XX(487546.1) pub year:2013
 copies:1 cost:\$ 18.17 average:\$ 18.17
 A practical guide to stage lighting / Steven Louis Shelley
 Shelley, Steven
 XX(505688.1) pub year:2013
 copies:1 cost:\$ 61.79 average:\$ 61.79
 Programme Notes: Case Studies for Locating Experimental Theatre / edited by Ke
 Keidan, Lois
 XX(506209.1) pub year:2013
 copies:1 cost:\$ 24.88 average:\$ 24.88
 The properties director's handbook : managing a prop shop for theatre / Sandra
 Strawn, Sandra J
 XX(489224.1) pub year:2013
 copies:1 cost:\$ 26.74 average:\$ 26.74

Rabbit hole / David Lindsay-Abaire
 Lindsay-Abaire, David
 XX(505692.1) pub year:2006
 copies:1 cost:\$ 21.54 average:\$ 21.54

Reading modern drama / edited by Alan Ackerman
 Ackerman, Alan L. (Alan Louis)
 XX(489161.1) pub year:2012
 copies:1 cost:\$ 27.32 average:\$ 27.32

Representing the past : essays in performance historiography / edited by Charl
 Canning, Charlotte, 1964-
 XX(498265.1) pub year:2010
 copies:1 cost:\$ 36.39 average:\$ 36.39

Ruined : [a play] / Lynn Nottage
 Nottage, Lynn
 XX(505693.1) pub year:2009
 copies:1 cost:\$ 21.02 average:\$ 21.02

Scenes and monologues from the Steinberg/atca new play award
 XX(488480.1) pub year:2013
 copies:1 cost:\$ 28.09 average:\$ 28.09

Score [Dvd]
 Collier, Kim
 XX(506634.1) pub year:0
 copies:1 cost:\$ 44.80 average:\$ 44.80

The screenplay business : managing creativity and script development in the fi
 Bloore, Peter
 XX(488430.1) pub year:2013
 copies:1 cost:\$ 50.81 average:\$ 50.81

Sculpting space in the theater : conversations with the top set, light and cos
 Ebrahimian, Babak A
 XX(474548.1) pub year:2006
 copies:1 cost:\$ 192.48 average:\$ 192.48

Seeing things : from Shakespeare to Pixar / Alan Ackerman
 Ackerman, Alan L. (Alan Louis)
 XX(489163.1) pub year:2011
 copies:1 cost:\$ 20.93 average:\$ 20.93

Show case : developing, maintaining, and presenting a design-tech portfolio fo
 Jaen, Rafael
 XX(489173.1) pub year:2012
 copies:1 cost:\$ 46.48 average:\$ 46.48

Sizwe Bansi is dead [videorecording] / Miami-Dade Community College ; BBC/Brit
 Martin, Andrew
 XX(527583.1) pub year:1992
 copies:0 cost:\$ 0.00 average: none

Stage combat : fisticuffs, stunts, and swordplay for theater and film / Jenn Z
 Boughn, Jenn Zuko
 XX(506142.1) pub year:2006
 copies:0 cost:\$ 0.00 average: none

Stage fighting : a practical guide / Jonathan Howell
 Howell, Jonathan
 XX(506147.1) pub year:2008
 copies:1 cost:\$ 44.75 average:\$ 44.75

Stage lighting : fundamentals and applications / Richard Dunham
 Dunham, Richard
 XX(506657.1) pub year:2011
 copies:1 cost:\$ 108.95 average:\$ 108.95

Stage management [videorecording]
 Interactive Educational Video
 XX(487621.1) pub year:2004
 copies:1 cost:\$ 0.00 average:\$ 0.00

Stage management / Lawrence Stern, Alice R. O'Grady
 Stern, Lawrence, 1935-

XX(506659.1) pub year:2013
 copies:1 cost:\$ 94.05 average:\$ 94.05
 Stage management : the essential handbook / Gail Pallin
 Pallin, Gail
 XX(506655.1) pub year:2010
 copies:0 cost:\$ 0.00 average: none
 Stages of reality : theatricality in cinema / edited by Andr*e Loiselles and Je
 Loiselles, Andr*e
 XX(489162.1) pub year:2012
 copies:1 cost:\$ 23.33 average:\$ 23.33
 Stephen Sondheim's Company with the New York Philharmonic [videorecording] / m
 Sondheim, Stephen
 XX(500083.1) pub year:2012
 copies:1 cost:\$ 27.61 average:\$ 27.61
 Storyboarding essentials : how to translate your story to the screen for film,
 Rousseau, David H. (David Harland)
 PN 1995.9 P7 R655 2013 pub year:2013
 copies:1 cost:\$ 31.81 average:\$ 31.81
 Tadeusz Kantor / Noel Witts
 Witts, Noel, 1937-
 XX(506198.1) pub year:2010
 copies:1 cost:\$ 41.91 average:\$ 41.91
 Tales of the lost formicans : and other plays / Constance Congdon ; [introduc
 Congdon, Constance
 XX(504285.1) pub year:1994
 copies:1 cost:\$ 24.82 average:\$ 24.82
 Theater games for rehearsal : a director's handbook / Viola Spolin ; foreword
 Spolin, Viola
 XX(506204.1) pub year:2010
 copies:1 cost:\$ 30.07 average:\$ 30.07
 A theatre project : an autobiographical story / by Richard Pilbrow, with David
 Pilbrow, Richard
 XX(505838.1) pub year:2011
 copies:1 cost:\$ 70.66 average:\$ 70.66
 Then what happens? : storytelling and adapting for the theatre / Mike Alfreds
 Alfreds, Mike
 XX(506211.1) pub year:2013
 copies:0 cost:\$ 0.00 average: none
 Tomson Highway [videorecording] : native voice / Canadian Broadcasting Corp
 Sherrin, Robert G. (Robert George), 1951-
 XX(504280.1) pub year:2001
 copies:1 cost:\$ 135.80 average:\$ 135.80
 Translation and adaptation in theatre and film / edited by Katja Krebs
 Krebs, Katja
 PN 241 T72 2014 pub year:2014
 copies:1 cost:\$ 135.79 average:\$ 135.79
 Ubu Roi [Dvd]
 XX(527584.1) pub year:0
 copies:0 cost:\$ 0.00 average: none
 Visual laboratory of robert lepage
 Fouquet, Ludovic
 XX(487544.1) pub year:2013
 copies:0 cost:\$ 0.00 average: none
 Voice into acting : integrating voice and the Stanislavski approach / Christin
 Gutekunst, Christina
 XX(506143.1) pub year:2013
 copies:0 cost:\$ 0.00 average: none
 ML 410 S42 C68 2005 pub year:2005
 Wicked : the Grimmerie / text & interviews by David Cote ; principal photogr
 Cot*e, David
 copies:1 cost:\$ 35.97 average:\$ 35.97

g. Reference Collection

The library's reference collection offers a number of resources to support courses in this program. A brief selection is listed below:

Blumenfeld's dictionary of musical theater : opera, operetta, musical comedy

Call Number: ML 102 M875 B58 2010

The Cambridge history of British theatre

Call Number: PN 2581 C36 2004 (3 vol.)

The Columbia encyclopedia of modern drama

Call Number: PN 1861 C66 2007 (2 vols)

The complete costume history : from ancient times to the 19th century - Racinet, A. (Auguste)

Call Number: GT 510 R32 2003

Encyclopedia of stage lighting - Briggs, Jody

Call Number: PN 2091 E4 B66 2003

The Oxford encyclopedia of theatre & performance - Kennedy, Dennis

Call Number: PN 2035 O95 2003 (2 vol.)

The Oxford guide to plays - Patterson, Michael.

Call Number: PN 1625 P38 2007

The World encyclopedia of contemporary theatre - Rubin, Don

Call Number: PN 1861 W67 1994 (6 vol.)

This collection is complemented by our subscriptions to quality electronic reference sources such as *Oxford Reference Online Premium*, *Sage Reference Online*, and *Gale Virtual Reference Library*, which provide online access to a growing collection of several hundred electronic subject-specialized encyclopedias from prestigious academic publishers.

Oxford Reference Online Premium titles include:

[Performing Arts](#)

[The Oxford Companion to the American Musical](#)

[The Oxford Companion to American Theatre](#)

[The Oxford Dictionary of Dance](#)

[The Concise Oxford Dictionary of Music](#)

[The Oxford Companion to Music](#)

[A Dictionary of Opera Characters](#)

[The Grove Book of Opera Singers](#)

[The Grove Book of Operas](#)

[The Concise Oxford Dictionary of Opera](#)

[The Oxford Companion to Shakespeare](#)

[The Oxford Companion to Theatre and Performance](#)

[The Concise Oxford Companion to the Theatre](#)

Sage Reference Online contains high quality handbooks and encyclopedias in the social sciences. It provides extensive, scholarly treatment of terms related to theories of theatre, such as “surrealism”, theory”, “semiotics” and “phenomenology.”

h. Journals

The UFV Library has approximately 59,000 journals in our print and online collection, of which the vast majority are available online from any location via our ezproxy server. Print and online journals are listed in our online UFV Journals List (<http://cufts2.lib.sfu.ca/CJDB/BCLF/browse>).

The following is a listing of relevant Theatre journals:

Alt.theatre 1481-0506

[UFV Print Journal Holdings](#): in print PERIODICAL Abbotsford print June 2012-

American theatre 0275-5971,8750-3255

[Academic Search Premier - EBSCO](#): fulltext 1995-01-01 to current

[Humanities Source - EBSCO](#): fulltext 1994-01-01 to current

[Literature Resource Center - Gale IV](#): fulltext 1992-01-01 to current

[CPI.Q - Gale IV](#): fulltext 1992-01-01 to current

[MAS Ultra: School Edition - EBSCO](#): fulltext 1995-01-01 to current

[Open Access Magazines - Simon Fraser University](#): fulltext 2000-01-01 (v.17, i.1) to current

[UFV Print Journal Holdings](#): in print PERIODICAL Chilliwack print Sept. 1992-

Asian Theatre Journal 1527-2109,0742-5457

[JSTOR - Arts & Sciences III Collection - JSTOR](#): fulltext 1984-04-01 (v.1, i.1) to 2010-10-01 (v.27, i.2)

[Academic Search Premier - EBSCO](#): fulltext 2001-03-01 to current (12 months embargo)

[Literature Resource Center - Gale IV](#): fulltext 2000-03-01 to current (365 days embargo)

[Project Muse Premium - Project Muse](#): fulltext 1999-06-01 (v.16, i.2) to current

Billboard 0006-2510

[Academic Search Premier - EBSCO](#): fulltext 1994-01-08 to current

[Business Source Complete - EBSCO](#): fulltext 1994-01-08 to current

[CPI.Q - Gale IV](#): fulltext 1991-01-01 to 2006-06-30

[MAS Ultra: School Edition - EBSCO](#): fulltext 1994-01-08 to current

Canadian theatre review 1920-941X,0315-0836

[Project Muse Premium - Project Muse](#): fulltext 2010-01-01 (i.141) to current

[CBCA Complete - New ProQuest](#): fulltext 1993-01-01 to 1996-10-01

[UFV Print Journal Holdings](#): in print PERIODICAL Chilliwack print Spring,Summer,Winter 1975, Summer,Winter 1976,1979-

Cinema Canada 0009-7071

[UFV Print Journal Holdings](#): in print PERIODICAL Abbotsford print 1984-1989

Comparative drama 1936-1637,0010-4078]

[Periodicals Archive Online. Collection 5 - New ProQuest](#): fulltext 1967-04-01 to 1995-12-01

[Academic Search Premier - EBSCO](#): fulltext 2007-03-01 to current

[Humanities Source - EBSCO](#): fulltext 2001-06-01 to current

[Literature Resource Center - Gale IV](#): fulltext 2000-03-01 to current

[Project Muse Premium - Project Muse](#): fulltext 2000-09-01 (v.34, i.1) to current

[UFV Print Journal Holdings](#): in print PERIODICAL Abbotsford print 1969-1981, 1983-; PERIODICAL Abbotsford micro 1988-Winter 1992/93

Contemporary Theatre Review 1026-7166,1477-2264,1048-6801

[Taylor and Francis Library CRKN \(SSH\) - CRKN Taylor and Francis](#): fulltext 1997-08-01 (v.6, i.1) to current

[Humanities Source - EBSCO](#): fulltext 1992-01-01 to current (18 months embargo)

Drama Review 0012-5962

[JSTOR - Arts & Sciences III Collection - JSTOR](#): fulltext 1968-04-01 (v.12, i.3) to 1987-12-01 (v.31, i.4)

Educational Theatre Journal 0013-1989

[JSTOR - Arts & Sciences III Collection - JSTOR](#): fulltext 1949-10-01 (v.1, i.1) to 1978-12-01 (v.30, i.4)

Entertainment Design 1520-5150

[Academic Search Premier - EBSCO](#): fulltext 1999-01-01 to 2005-11-01

[Art Full Text \(H.W. Wilson\) - EBSCO](#): fulltext 1999-01-01 to 2005-11-01

[MAS Ultra: School Edition - EBSCO](#): fulltext 1999-01-01 to 2005-11-01

Essays in theatre 0821-4425

[UFV Print Journal Holdings](#): in print PERIODICAL Abbotsford print May 1992-2003

Fuse magazine 0226-8086,0838-603X]

[CBCA Complete - New ProQuest](#): fulltext 2008-04-01 to current

[UFV Print Journal Holdings](#): in print PERIODICAL Abbotsford print Winter 1993/94-

Georgia straight 0709-8995]

[Open Access Magazines - Simon Fraser University](#): fulltext 2004-01-22 (i.1883) to current

[UFV Print Journal Holdings](#): in print PERIODICAL Abbotsford print 2 years back issues; PERIODICAL Chilliwack print 2 years back issues

Jeu 0382-0335,1923-2578

[Erudit Free Backfiles and Open Access - Erudit](#): fulltext 1976-01-01 (v.1) to current (24 months embargo)

Journal of Arts Management & Law 0031-5249,0733-5113

[Periodicals Archive Online. Collection 2 \(2008\) - New ProQuest](#): fulltext 1969-01-01 to 1991-12-01

[Academic Search Premier - EBSCO](#): fulltext 1990-01-01 to 1992-01-01

[Humanities Source - EBSCO](#): fulltext 1990-01-01 to 1992-01-01

Journal of Arts Management, Law & Society 1930-7799,1063-2921

[Taylor and Francis Library CRKN \(SSH\) - CRKN Taylor and Francis](#): fulltext 1997-01-01 (v.26, i.4) to current

[Academic Search Premier - EBSCO](#): fulltext 1992-03-01 to current (18 months embargo)

[Humanities Source - EBSCO](#): fulltext 1992-03-01 to 2009-07-01 (18 months embargo)

Journal of Dramatic Theory & Criticism 2165-2686,0888-3203

[Project Muse Premium - Project Muse](#): fulltext 2011-06-01 (v.26, i.1) to current

[Open Access Journals - Simon Fraser University](#): fulltext 1986-09-01 (v.1, i.1) to current (36 months embargo)

Latin American theatre review 2161-0576,0023-8813

[Project Muse Premium - Project Muse](#): fulltext 2005-06-01 (i.1) to current

[Open Access Journals - Simon Fraser University](#): fulltext 1996-09-01 (v.30, i.1) to current (60 months embargo)

Lighting Dimensions 0191-541X

[Business Source Complete - EBSCO](#): fulltext 2002-09-01 to 2005-11-01

Modern drama 1712-5286,0026-7694

[Literature Resource Center - Gale IV](#): fulltext 1997-03-01 to 2002-06-30

[Project Muse Premium - Project Muse](#): fulltext 1958-05-01 (v.1, i.1) to current

[CBCA Complete - New ProQuest](#): fulltext 1994-04-01 to 1999-07-01

[UFV Print Journal Holdings](#): in print PERIODICAL Abbotsford print 1990-

Modern international drama 0026-7856

[UFV Print Journal Holdings](#): in print PERIODICAL Abbotsford micro 1988-Spring 1993; PERIODICAL Abbotsford print Fall 1993-1996

New Theatre Quarterly 1474-0613,0266-464X

[CRKN Cambridge Journals Online - Cambridge University Press](#): fulltext 2002-02-01 (v.18, i.1) to current

Performing arts & entertainment in Canada 0031-5230,1185-3433

[Academic Search Premier - EBSCO](#): fulltext 1991-01-01 to 2002-09-01

[CBCA Complete - New ProQuest](#): fulltext 1992-04-01 to 2002-10-01

[CPI.Q - Gale IV](#): fulltext 1992-09-01 to 2002-09-30

[MAS Ultra: School Edition - EBSCO](#): fulltext 1991-01-01 to 2002-09-01

[UFV Print Journal Holdings](#): in print PERIODICAL Chilliwack print 1991-2002

Performing arts in Canada 0031-5230

[CPI.Q - Gale IV](#): fulltext 1994-09-01 to 1997-12-31

[UFV Print Journal Holdings](#): in print PERIODICAL Chilliwack print 1980-1990

Plays and players 0032-616X,0006-744X,0032-1559

[UFV Print Journal Holdings](#): in print PERIODICAL Chilliwack print 1985-September 1997

Plays and players applause 1364-7636

[UFV Print Journal Holdings](#): in print PERIODICAL Chilliwack print Oct.1997-2000

Plays international 0268-2028

[UFV Print Journal Holdings](#): in print PERIODICAL Abbotsford print Dec. 1989-Jan. 2003

Renaissance drama : New series

[UFV Print Journal Holdings](#): in print PERIODICAL Abbotsford print v.21(1990)-2002

Stage Directions 1539-7998,1047-1901

[MAS Ultra: School Edition - EBSCO](#): fulltext 2001-08-01 to current

TCI : the business of entertainment technology & design 1063-9497

[Academic Search Premier - EBSCO](#): fulltext 1997-08-01 to 1998-11-01

[Art Full Text \(H.W. Wilson\) - EBSCO](#): fulltext 1997-01-01 to 1998-11-01

[MAS Ultra: School Edition - EBSCO](#): fulltext 1997-08-01 to 1998-11-01

[UFV Print Journal Holdings](#): in print PERIODICAL Chilliwack print Aug./Sept. 1993-Nov. 1998; PERIODICAL Chilliwack micro 1992-1994

TDR 1531-4715,0012-5962,1054-2043

[JSTOR - Arts & Sciences III Collection - JSTOR](#): fulltext 1988-04-01 (v.32, i.1) to 2008-12-01 (v.52, i.4)

[Humanities Source - EBSCO](#): fulltext 1988-03-01 to 2011-12-01 (12 months embargo)

[Literature Resource Center - Gale IV](#): fulltext 1994-03-01 to 2001-03-31

[Project Muse Premium - Project Muse](#): fulltext 1999-06-01 (v.43, i.3) to current

[UFV Print Journal Holdings](#): in print PERIODICAL Abbotsford print Summer 1992-2000; PERIODICAL Abbotsford micro 1987-1991

Theater 1527-196X,0161-0775

[Project Muse Premium - Project Muse](#): fulltext 2000-09-01 (v.30, i.1) to 2004-06-30 (v.34, i.3)

Theatre crafts 0040-5469

[UFV Print Journal Holdings](#): in print PERIODICAL Chilliwack micro 1988-June/July 1992

Theatre history in Canada = Histoire du théâtre au Canada 0226-5761

[CRKN Erudit Scholarly Journals - Erudit](#): fulltext 1980-01-01 (v.1, i.1) to 1991-12-31 (v.12, i.2)

[Erudit Free Backfiles and Open Access - Erudit](#): fulltext 1980-01-01 (v.1, i.1) to 1991-12-31 (v.12, i.2)

[UFV Print Journal Holdings](#): in print PERIODICAL Chilliwack print April 1980-1991

[UFV Print Journal Holdings](#): in print PERIODICAL Chilliwack print 1992-

Theatre history studies 2166-9953,0733-2033

[Academic Search Premier - EBSCO](#): fulltext 2003-07-01 to current

[Humanities Source - EBSCO](#): fulltext 1998-06-01 to current

[Literature Resource Center - Gale IV](#): fulltext 2001-06-01 to current

[Historical Abstracts with Full Text - EBSCO](#): fulltext 2003-07-01 to current

[Project Muse Premium - Project Muse](#): fulltext 2007-01-01 (v.27) to current

[UFV Print Journal Holdings](#): in print PERIODICAL Abbotsford print 1992-

Theatre journal 1086-332X,0192-2882

[Periodicals Archive Online. Collection 3.3 \(2008\) - New ProQuest](#): fulltext 1949-10-01 to 1995-12-01

[JSTOR - Arts & Sciences III Collection - JSTOR](#): fulltext 1979-03-01 (v.31, i.1) to 2008-12-01 (v.60, i.4)

[Literature Resource Center - Gale IV](#): fulltext 1993-03-01 to 1995-05-31

[Project Muse Premium - Project Muse](#): fulltext 1996-03-01 (v.48, i.1) to current

[UFV Print Journal Holdings](#): in print PERIODICAL Chilliwack print 1992-; PERIODICAL Chilliwack micro 1987-1991

Theatre Notebook 0040-5523,2051-8358

[Academic Search Premier - EBSCO](#): fulltext 2006-02-01 to current (12 months embargo)

[Humanities Source - EBSCO](#): fulltext 2007-01-04 to current (12 months embargo)

[Literature Resource Center - Gale IV](#): fulltext 2006-02-01 to current (365 days embargo)

Theatre Research International 1474-0672,0307-8833

[CRKN Cambridge Journals Online - Cambridge University Press](#): fulltext 2001-03-01 (v.26, i.1) to current

TheatreForum 1060-5320

[Academic Search Premier - EBSCO](#): fulltext 2004-01-01 to current

Theatrum : a theatre journal 0838-5696

[UFV Print Journal Holdings](#): in print PERIODICAL Chilliwack print Winter 1993/94-Feb./March 1995

[UFV Print Journal Holdings](#): in print PERIODICAL Chilliwack print Apr./May 1995-

Tulane Drama Review 0886-800X

[JSTOR - Arts & Sciences III Collection - JSTOR](#): fulltext 1957-06-01 (v.1, i.3) to 1967-07-01 (v.11, i.4)

Youth Theatre Journal 1948-4798,0892-9092

[Taylor and Francis Library CRKN \(SSH\) - CRKN Taylor and Francis](#): fulltext 1997-05-01 (v.11, i.1) to current

2. Research Databases

The UFV Library provides access to more than 116 research databases and 51 open access databases, which provide indexing for journals, books and book chapters, streaming video, primary sources, and more. Many of these databases provide full text for journal articles. In addition, the “Where Can I Get This” feature links citations to full text content in all other UFV research databases, the print collection and other library collections.

Best Bets

[Theatre in Video](#) (Alexander Street Press)

Theatre in Video includes more than 250 plays and video documentaries online in over 500 hours of streaming video. Includes interviews with directors, designers, writers and actors. Can be searched or browsed by genre, artist, time period, place and more. Focus on the twentieth century.

[Humanities Abstracts](#)

This database provides abstracts and bibliographic indexing of scholarly sources in the Humanities, including history, philosophy, literature and religion.

[MLA International Bibliography](#) (EBSCOhost)

Indexes scholarly journals and books related to literature, drama and the dramatic arts. Indexes TDR (The Drama Review), Essays in Theatre (Cdn.) and more.

[Literature Resource Center](#) (Gale Cengage Learning)

Includes Drama Criticism, Drama for Students, Contemporary Dramatists, Shakespeare Criticism, Dictionary of Literary Biography and more. Plot summaries, overviews, criticism, biographies, etc.

[Project Muse](#) (Johns Hopkins University)

Full text journals, with many titles related to Film, Theatre and Performing Arts. Journal coverage includes Comparative Drama, Modern Drama, PAJ: a journal of Performance and Art, Shakespeare Quarterly, TDR, Theater, Theatre Journal.

[Films on Demand: Master Academic Collection](#)

This multi-disciplinary collection of academic videos online includes almost 300 Drama and Theatre related titles.

Also Try...

[Academic Search Premier](#) (EBSCOhost)

This multi-disciplinary database provides full text for a multitude of journals, including many which are peer-reviewed.

[America: History & Life with Full Text](#) (EBSCOhost)

This database covers literature spanning the history and culture of the United States and Canada, from prehistory to the present. Useful for Theatre history.

[ARTstor](#) (Andrew W. Mellon Foundation)

This database contains over 1,000,000 downloadable art images, including the following subject areas: fashion, photography, decorative arts, design. The focus is international.

[Canadian Business & Current Affairs \(CBCA\)](#) (ProQuest)

Canadian Business & Current Affairs (CBCA) covers current events, business, science, the arts, education, and social sciences as produced in Canada.

[Canadian Newsstand: Major Dailies](#) (ProQuest)

Canadian Newsstand provides access to full text of over 21 Canadian newspapers, including the Vancouver Sun and Globe & Mail. This is a good resource for newspaper reviews of Canadian theatre performances.

[Historical Abstracts with Full Text](#) (EBSCOhost)

This database covers the history of the world (excluding the United States and Canada) from 1450 forward, including world history, military history, women's history, history of education, and much more. Useful for Theater history.

[JSTOR](#) (JSTOR)

This database provides an archive of full text scholarly journals across the humanities, social sciences and sciences, with coverage beginning from the first issue of each title.

[Periodicals Archive Online](#) (ProQuest)

This database provides digitized, full-image articles from international, scholarly literature covering the humanities and social science disciplines. It includes deep backruns of relevant journals, such as Theatre Journal.

[Readers' Guide Abstracts](#) (EBSCOhost)

This database provides concise abstracts to articles from many popular magazines in a huge variety of subjects, with a U.S. focus. It indexes reviews in periodicals such as Time, Newsweek, New Yorker, Nation, New Republic. Many of these publications are available in print or microfiche in the UFV Library.

Theatre Program Review

Library Facilities and Services

February 2014



A. Library Facilities

The UFV Theatre program primarily resides on the Chilliwack campus of the University of the Fraser Valley.

The UFV Chilliwack library moved to the scenic Canada Education Park campus in June 2012, and is now 1044 square meters, with 143 individual and group study seats. It offers reference and circulating collections, audio-visual viewing stations, wireless computer access, photocopying and scanning equipment, computer workstations for student research, an electronic classroom, and reference, circulation, and instructional services.

1. Library Hours

The Abbotsford and Chilliwack campus libraries are open year-round. These campus libraries have reduced evening and weekend hours May through August.

Abbotsford campus library (September to April):

Monday - Thursday..... 8 am - 10 pm
Friday8 am - 6 pm
Saturday.....10 am - 6 pm
Sunday 12 pm - 6 pm

Chilliwack campus library (September to April):

Monday - Thursday..... 8 am – 8:30 pm
Friday8 am – 4:30 pm
Saturday.....10 am - 4 pm
Sunday Closed

B. Reference Services

The UFV Library provides excellent reference services to students, faculty and staff at UFV. We pride ourselves in our service levels, providing students with a high level of individual attention.

Reference librarians are available to answer in-person questions during almost all of our opening hours. In addition, we offer reference service by telephone, fax, and email. We also offer 30-minute appointments with our reference librarians on request. To view our online request forms, see:

Email: <http://www.ufv.ca/library/contactus/reference-request-form/>

Reference appointment: <http://journals.ufv.ca/library/extendedref/>

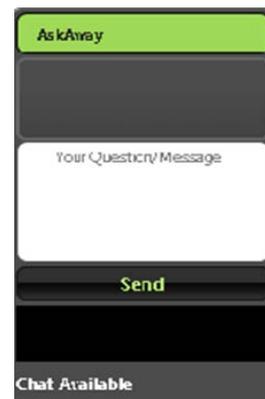
During the 2012/13 academic year, the UFV Library answered 26,470 reference questions.

Since September 2006, our reference services and hours have been greatly enhanced by our participation in a Collaborative Virtual Reference service called Askaway, which provides online reference service using web-based software. The current hours for this service are:

Sunday - Thursday10 am - 9 pm
Friday - Saturday.....11 am - 5 pm

Students and faculty are able to chat with a librarian both on and off campus and receive synchronous assistance with their library and research needs.

Many students use the AskAway Qwidget (see image at right). Qwidgets are mini-chat boxes that participating libraries can place anywhere on their web site, putting AskAway right where patrons need it.



C. Internet Services

1. Library Web Site

<http://www.ufv.ca/library>

The UFV library has an extensive web site which provides a gateway to our library collections and services. Our online catalogue (SIRSI) is available on the internet with such enhanced features as book jacket photos, tables of contents, bestseller lists, brief synopses and much more.

Students may view their own library accounts to review checkouts and fines, renew materials they have checked out, and place their own online holds and campus-to-campus transfer requests. The web site also provides access to our online journals and databases, research guides, helpful tutorials, and information on our services and policies.

2. LibGuides

<http://libguides.ufv.ca/>

UFV Library has recently added the LibGuides application to our list of resources. LibGuides enables us to create attractive, multimedia subject guides, share knowledge and information, and promote library resources to the UFV community. Librarians have created LibGuides for Theatre and Musical Theatre, with additional Course Help guides for Theatre 101, 201/202 and 401.

***Theatre** Tags: [canadian_theatre](#)

This guide is a starting point for research at the UFV library. If at any time you need more assistance, please contact us.

Last Updated: Feb 2, 2014 | URL: <http://libguides.ufv.ca/Theatre> | [Print Guide](#) | [RSS Updates](#) | [SHARE](#) [f](#) [t](#) [e](#)

- [Introduction](#)
- [Background](#)
- [Books](#)
- [Videos](#)
- [Journals](#)
- [Links](#)
- [Plays Online](#)
- [Data/Statistics](#)
- [Podcasts](#)
- [Sound Recordings](#)
- [Primary Sources](#)
- [Refining a Topic](#)
- [Course Help](#)

D. Library Instruction

The library has a strong program of providing introductory and research skills classes for students. In the 2012/13 academic year we conducted close to 300 library instruction sessions. These classes introduce students to the library's collection and resources, as well as teaching them information seeking skills necessary to find and evaluate information in their discipline. The Abbotsford and Chilliwack Libraries have computer classrooms with individual workstations, providing a hands-on training experience. As well, students can complete our Online Library Assignment (http://temple.ufv.ca/library/first_year/) which automatically emails the student's results to the appropriate instructor.

Research skills classes have been taught for specific Theatre courses. For example, in Winter 2013 and Fall 2013, we taught sessions in THEA 101, THEA 201 and THEA 306.

E. Interlibrary Loans

<http://www.ufv.ca/library/library-services--policies/interlibrary-loans/>

If an item is not available from the UFV Library, students and faculty may request it from another library. For journal articles, the "Where Can I Get This" feature within our research databases offers easy access to our request forms. This system of direct requesting provides a very quick turn-around time for students and faculty (1-3 days for articles, and 1 week for books). We combine this with an online delivery system called Relais, which delivers articles directly to the student or faculty member's desktop.

We offer students and faculty 100 free interlibrary loans per year, but will increase this number as needed. In 2012/13, our interlibrary technicians have received 1581 items from other libraries. Although most requests can be filled from within B.C., they have obtained items from as far away as Japan, Germany, Iceland and Great Britain.

F. Reciprocal Borrowing Agreements

<http://www.ufv.ca/library/library-services--policies/borrowing-materials/>

UFV students and faculty may also take advantage of direct borrowing from libraries. Our reciprocal borrowing agreements offer (limited) borrowing privileges at most postsecondary libraries across B.C. and Canada.

G. Course Reserves

<http://www.ufv.ca/library/faculty-services/course-reserves/>

Course reserves are materials selected by instructors as required or supplementary readings items which instructors would like students to access and share in a timely fashion. They may be from the library collection, or brought in by instructors, and include books, periodical articles, answer keys,

lecture notes, maps, videos and more. The library will also create electronic course reserves for online articles, PDF files of instructor-authored material, or websites. Course reserves are listed in the UFV Library Catalogue by instructor's name, and course number. Physical items are kept in a secure location and have short loan periods and high overdue fines.

H. Mobile Search

A growing number of research databases and other sites are optimized for viewing on your iPhone, iPad, Android phone, or other mobile device.

Many sites now have a mobile friendly version of their interface, and can be accessed using a specific mobile URL. Some sites detect that you are using a mobile device, and automatically provide a mobile version, such as UFV Library's LibGuides. Other databases have developed mobile apps, which can be downloaded from Google Play Store or iTunes App Store.

For more details, see our Mobile Search LibGuide at <http://libguides.ufv.ca/mobile>

I. Other Services

The UFV Library also provides assistance to faculty and students in other areas, including:

Copyright <http://libguides.ufv.ca/copyright>

Plagiarism <http://libguides.ufv.ca/Plagiarism>

Terms of Use for Electronic Resources <http://www.ufv.ca/library/faculty-services/termsfuseforelectronicresources-ufv/>

Integrating Search Box Widgets into Course Web Sites <http://libguides.ufv.ca/SearchBoxWidgets>

APPENDIX 7: Letters of Support



CHILLIWACK SCHOOL OF PERFORMING ARTS

PO Box 252 Chilliwack, BC V2P 6J1

604.792.9469 csopa.office@gmail.com www.csopa.ca

University of the Fraser Valley
33844 King Road
Abbotsford, BC V2S 7M8
Ph: (604) 505-7441

10 April 2014

Re: letter of support for Theatre Major at UFV

Dear Sir or Madame:

I fully support the proposal of a Theatre Major within the Bachelor of Arts Degree at the University of the Fraser Valley. As a theatre professional and community supporter for the arts, there is tremendous value in bringing a Theatre Major to UFV, and could not be more excited to see this proposal come to fruition.

The Theatre Program on the Chilliwack Campus at UFV has been a mainstay in the local arts community for the past 34 years. It has provided the community with an invaluable resource throughout this time – educating young aspiring theatre performers, providing employment opportunities for theatre professionals, and enriching the individual through creativity, collaboration with others, problem-solving and effective communication. Not to mention the resources that available and accessible to other arts groups in the community.

As a former Theatre student at UFV (formerly FVC and UCFV during my time), I can say without a doubt that the education I received while a student inspired me, provided me with a safe and supportive outlet to express my creativity, and most importantly shaped who I am as a professional and educator in the arts. I owe a great deal of who I am today and the success of The Chilliwack School of Performing Arts to the Theatre Program at UFV.

It is without a doubt that I whole-heartedly support the Theatre Major proposal with the Bachelor of Arts Degree at UFV. Please feel free to contact me at any time if you have any questions.

Sincerely,

Andrew Smith, BHK
Artistic Director
Chilliwack School of Performing Arts



presenting **world quality performing arts** including
the internationally acclaimed **Harrison Festival of the Arts**
for more than 35 years

University of the Fraser Valley
33844 King Rd.
Abbotsford BC V2M 7S8

Dear Bruce,

As Executive Director of the Harrison Festival Society, an organization that has been partnering with UFV Theatre since our inception over 30 years ago, I was excited to hear about the new proposed degree program. I believe that UFV Theatre is one of most dynamic and effective cultural and educational organizations in a region in which there is a great need for high quality arts programs. As an educator who has extensive experience in post-secondary institutions, both as a PhD alumnus and former instructor in music at the University of Toronto, I believe that creating a Theatre Major seems like a natural next step in a department that has established enormous credibility in the community.

Expanding the program to a Theatre Major in a Bachelor of Arts Degree would be of benefit to the local area, as it would increase the quality of performing arts here. It would also raise the University's profile regionally and nationally as a serious arts education institution. Speaking a little more selfishly, a Theatre Major would attract highly talented students to the area, from which The Harrison Festival would benefit.

There are few arts or educational groups in the area that are as trusted and respected by us as UFV Theatre. Along with their involvement in our festival, at which we present two one act plays chosen from the annual UFV Director's Festival, the department has also sent us some people who have played an integral role in the growth of the festival. Theatre tech Bryan Cutler has been working for us on a contract basis as Site Coordinator for several years and will continue this summer; student Tim Howe has been our student hire each summer for the past few years; and Mel Dunster, who attended the UFV Theatre program, is our current General Manager. The reason these people have been hired by the Harrison Festival is in large part due to the professionalism and skills they were taught at UFV Theatre.

I sincerely hope that UFV Theatre is granted the go ahead to expand to a Theatre Major program. The University and regional arts community stand to benefit from it.

Best regards,

Andy Hillhouse

Executive Director



March 19, 2014

RE: UNIVERSITY OF THE FRASER VALLEY – THEATRE MAJOR PROPOSAL

To Whom It May Concern:

It is with great pleasure that I am writing today in support of the University of the Fraser Valley's proposal to create a Theatre Major program within its Bachelor of Arts degree.

I studied at UFV (then-called "Fraser Valley College") from 1987 to 1990, and have kept in close contact with its Theatre Department ever since I went on to pursue a career in the performing arts. Since my studies at UFV, I have managed to build a successful career in professional theatre, film and television at a national and international level as a playwright, director, actor and producer. I have also enjoyed returning to UFV from time to time as a guest lecturer. My opinions are therefore informed by a degree of knowledge and experience as both a student and a working theatre professional.

After looking at the proposal, I can honestly say the proposed Theatre Major program is an excellent idea. It is designed with an intelligent balance of the study of theatre at a theoretical level with a logical practical application of theatre practice. It is perfectly situated between the broadly based liberal arts programs and the specialized BFA programs that are currently available at the post-secondary level in British Columbia.

I truly hope that you approve this exceptional program. Please do not hesitate to contact me at the above should you wish to discuss this matter in more detail.

Yours truly,



Andy Thompson
Artistic & Managing Director

Legislative Office:
Room 276 Parliament Buildings
Victoria BC V8V 1X4
Phone: 250-952-7275
Fax: 250-387-9100

Constituency Office:
33553 Marshall Road
Abbotsford BC V2S 1K8
Phone: 604-744-0700
Fax: 604-744-0701



Province of
British Columbia



Darryl Plecas, MLA
Abbotsford South
*Parliamentary Secretary to the
Minister of Justice and Attorney
General for Crime Reduction*

Dr. Bruce Kirkley
Associate Professor and Department Head
Theatre Program
University of the Fraser Valley
338844 King Road
Abbotsford, B.C.
V2S 7M8

Dear Dr. Kirkley:

Re: Proposed Theatre Major

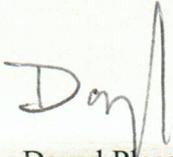
I am very pleased to be writing this letter in support of your proposal to establish a Theatre Major within the Bachelor of Arts degree program at the University of the Fraser Valley (UFV). As someone who recently retired from UFV after 34 years I am very much aware of the significant commitment to excellence that has characterized your department over the years. I am also very much aware of the notably deserved reputation your department has enjoyed over the years for its commitment to students, to the local community, and to your discipline across the country. The work of your department, particularly with its perfect mix of both applied and scholarly focuses, clearly exemplifies what a regional university is all about. It has always been easy for me to see how and why your program has been such a critical part of what makes UFV a genuinely comprehensive university. There is no doubt in my mind that your proposed theatre major will also be characterized by the same level of relevance and high standards we have long come to expect from your current program.

Looking forward, I am especially pleased to see that you are moving to have a theatre major because of what I know is going on for the creative industry in British Columbia and elsewhere in the western world. We have a long way to go before we are anywhere meeting expected demand for workers who have the kind of knowledge and skills your program is designed to provide students. In fact, I don't think it is an understatement to describe the creative arts industry as a major growth area in British Columbia for the foreseeable future. Simply put, we have a great need in this province for the program you are proposing. Accordingly, as someone who is very interested in seeing advanced education do more to be better targeted on job

opportunities we should expect to be open for students in the future, you can count on me to be supportive in any way I can. .

Please do not hesitate to call me if you feel that I might be helpful in any other way. I can be reached best on my cell at 604-217-5611.

Sincerely,

A handwritten signature in dark ink, appearing to read "Darryl". The signature is stylized with a large, looped 'D' and a vertical line for the 'l'.

Darryl Plecas
MLA Abbotsford South
Parliamentary Secretary to the Minister of Justice



Stó:lō Research and Resource Management Centre

April 10, 2014

Dr. Bruce Kirkley
Associate Professor/Dept. Head, UFV Theatre
33844 King Road
Abbotsford, BC V2S 7M8

Re: Letter of Support – *University of the Fraser Valley's Theatre Major within the Bachelor of Arts degree*

Dear Dr. Kirkley,

I am writing as Director of the Stó:lō Research and Resource Management Centre (SRRMC) at Stó:lō Nation to express our strong support for the proposal of a Theatre Major within the Bachelor of Arts Degree at the University of the Fraser Valley (UFV). The SRRMC is an operational wing of the Stó:lō Nation, working broadly with the Stó:lō community. Our operations broad ranging and involve a number of collaborative relationships with UFV. As you are aware, the SRRMC-Stó:lō Nation recently established the foundations of a partnership with the UFV Theatre Department, launching our first collaborative performance in September 2013 at the Stó:lō Resource Centre. This performance materialized as a successful new branch in the efforts of the Stó:lō Nation to engage in and advance educational relations and collaborations, in this case specifically within the performing arts. This effort has become an integral part of engaging the Stó:lō community in recognizing the importance of education, now including the prospect of a local Bachelor of Arts degree program. We witnessing the positive impacts such opportunities have on our Stó:lō community and community at large. UFV has a very strong faculty and foundation to work from in expanding its operations and offering this BA program. The SRRMC is committed to continuing its collaboration with UFV, specifically with the Theatre Department, and is delighted to provide support for this proposed addition to the Bachelor of Arts degree. We also expect that this new program will have many positive impacts on UFV, the Stó:lō and the community of the Central Fraser Valley – as a quality institution and leaders in the performing arts. This initiative will certainly enhance the scope and content of our excellent rapport with UFV. A Theatre Major in UFV's Bachelor of Arts programs is nothing short of a brilliant strategic plan. As the contact for the SRRMC, I can be reached at 604-824-2420 or by email at dave.schaepe@stolonation.bc.ca should you require any additional information or statements of support.

Sincerely,



Dr. David Schaepe
Director/Sr. Archaeologist
SRRMC/Stó:lō Nation

Dr. Bruce Kirkley
Associate Professor/Department Head, Theatre
University of the Fraser Valley

Dear Dr. Kirkley

April 10, 2014

Re: the University of The Fraser Valley Theatre Major Program

This letter will affirm my support for the intention of the University of the Fraser Valley to start offering a Major in Theatre. I was struck by a certain aspect of the proposal, which is that, “the program will prepare students to communicate effectively with diverse audiences, apply research in professional contexts, collaborate effectively as part of a team, manage projects competently, and engage in creative thinking to develop innovative solutions.”

The underlined aspects of the program are things that are sorely needed in the professional theatre, and, to my knowledge, not currently a focus of theatre training. The U of the FV program would therefore, be a welcome addition to the theatre training ecology.

The program will also open up new territory in that it will not be centered in Vancouver and therefore give access to students in the Valley area – a much needed opportunity.

Wishing you all the best in gaining approval for the program.

Sincerely,



David Diamond
Artistic and Managing Director





Thursday, 10 April 2014

DEPARTMENT OF DRAMA

Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-2104
Fax 613 533-6268

To whom it may concern,

I am writing this letter in support of the proposal to create a Theatre Major program at the University of the Fraser Valley.

Having reviewed the program outline, I see strong correlations in approach and structure to our own BAH Theatre program here at Queen's University. From this like-minded perspective I clearly endorse the pedagogical values expressed by this program. Consciously positioning itself between a pure liberal arts program and a BFA, the new UFV program presents an engaging perspective on theatre studies. On the one hand, students gain practical skills, which will form a foundation for potential careers in theatre production and performance. On the other hand, students also achieve increased facility with core transferable learning outcomes in areas such as communication skills, problem solving, critical thinking and teamwork; general skills that prepare them for any humanities-oriented career.

In terms of geography, I see again strong similarities between the proposed program at UFV based in Chilliwack and our program here in Kingston. Our students have benefitted immensely both from our proximity to larger arts centres like Ottawa and Toronto and also from the tightknit community of a smaller city like Kingston. Students are able to produce work that makes a difference in Kingston – the smaller centre makes independent production possible, giving them higher visibility for their work. Likewise the program – students, faculty and staff, is a mainstay of the local arts scene, providing high quality theatre to Kingston audiences and supporting amateur companies. I can clearly imagine from this proposal a parallel situation for the Theatre program at UFV in Chilliwack. It is exciting!

Overall, I think this is a strong proposal, sensibly articulated. I wish this program all the best. (It would be great to find ways for our two like-minded programs to find ways to support and enrich each other.)

Sincerely,

Jenn Stephenson
Associate Professor and Undergrad Chair, Drama
Queen's University
jenn.stephenson@queensu.ca
613-533-6000 x78957



University of Victoria
Department of Theatre
PO Box 1700 STN CSC
Victoria BC V8W 2Y2 Canada
Fax (250) 721-6596
Web www.phoenixtheatres.ca



Dr. Bruce Kirkley
Department Head, Theatre
University of the Fraser Valley
3384 King Road, Abbotsford,
British Columbia, V2S 7M8

March 14, 2014

Dear Bruce;

Thanks for the opportunity to read your wonderful and wholly persuasive proposal for a Theatre Major degree within the Bachelor of Arts program at UFV. I agree that the time has come for your unit to offer this degree, and I wish you every success with it.

As your evidence confirms, student demand for bachelor degrees in theatre is strong, as is demand within the labour market for the unusually well-diversified real-world skills and abilities acquired by theatre majors. Indeed, as the post-graduate success of our own alumni shows, the special features of university degrees in theatre—hands-on experiential learning, a focus on cooperative, creative problem-solving, and the development of strong oral, written, and visual communication skills—have ensured that theatre grads are ever more highly prized as employees, managers, and leaders in a wide range of industries, cultural sectors, professions, and careers. The proposed curriculum for the UFV Major in Theatre strikes exactly the right balance between theory and practice, promising students from the Fraser Valley region a valuable opportunity to major in the subject during their BA without the need to travel or move far from home.

That UFV is ready and able to offer this degree, and should do so at this time, is compellingly demonstrated not only by your own arguments and evidence but also by the 29-page Report of the External Review Committee, which in 2012 evaluated the program from top to bottom and enthusiastically recommended proceeding with the BA Major in Theatre (Appendix 8).

It's my pleasure to add my unqualified support for the proposed program as well. Congratulations on the creation of a very fine document, and good luck with the next stage of the process!

Sincerely yours,

A handwritten signature in blue ink, appearing to read 'J. Wise', followed by a long horizontal line.

Dr. Jennifer Wise
Associate Professor, Theatre History



a place of mind
THE UNIVERSITY OF BRITISH COLUMBIA

The University of British Columbia
Faculty of Arts
Department of English
#397 - 1873 East Mall
Vancouver, BC Canada V6T 1Z1
Phone 604 822 5122
Fax 604 822 6906
www.english.ubc.ca

April 14, 2014

Professor Bruce Kirkley, Head
Department of Theatre
University of the Fraser Valley

Dear Professor Kirkley,

I have heard the news that you are planning to establish a Major in Theatre at UFV, and I am writing to express my enthusiastic support for this proposal. As a long-time faculty member and former Head (2007-12) of the Department of Theatre and Film at UBC, as well as a theatre critic and professional actor myself, I can't help but be excited at the prospect of students in the Fraser Valley having access to the same kinds of training as are available to students at institutions in the Vancouver area.

The past two decades have seen an extraordinary growth in the number and quality of producing theatres in our region, and continued expansion of British Columbia's film industry. It is essential to the economics of these industries as well as the health of Canadian culture generally that a well trained and educated work force be available to fill the necessary roles. With the fastest growing populations in the province, the Fraser Valley should obviously have post-secondary programs easily accessible to the students who wish to pursue careers in these sectors.

As someone who teaches in Theatre Studies, not Production, I am also very aware of the important broad skills a Theatre Major develops while learning the art and crafts of theatre: critical thinking, communication, working efficiently and harmoniously in group situations. Many of our best Theatre majors at UBC have gone on to successful careers in law, business, journalism, and education. Theatre majors learn to perform!

Congratulations on your initiative. If there is anything I can do to help support the establishment of a Theatre Major program at UFV, please let me know.

Sincerely,

A handwritten signature in black ink, appearing to read 'Jerry Wasserman', written over a large, stylized flourish.

Jerry Wasserman
Professor of English and Theatre



April 11, 2014

RE: Theatre Major, University of the Fraser Valley

To whom it may concern;

As a theatre professional working full-time in theatre management and production, and as an alumnus of the UFV Theatre Department (graduate, 1997), I am honoured to write a letter of support for the implementation of a Theatre Major at the University of the Fraser Valley.

The arts play a crucial role in the development of our local, provincial and national cultural fabrics, and contribute positively to the spiritual, intellectual and emotional health of our communities. Training qualified performers, directors, designers and technicians is crucial to the sustainability, growth and development of the arts and culture sector and UFV is ideally situated to play a significant role in that educational development in the Fraser Valley.

Over the years, the UFV Theatre department has done an outstanding job in training young people to be positive contributors to the arts and culture sector, whether it be as practitioners, educators or as patrons. The success of Gallery 7 Theatre is to some extent the result of my training at UFV Theatre and our long-standing partnership with UFV through mutually beneficial cross-promotional endeavours. Our theatre has either inspired young people to pursue theatre training at UFV, or we have benefited from the many contributions of both current students and graduates from the program. We are always on the look-out for highly-skilled and trained artists and technicians to work on our productions, either as volunteers or as paid contract artists. UFV Theatre graduates represent an important target group for recruitment because of their training at the university.

Yet, the diploma or degree options currently available to UFV theatre students represent a barrier to a more complete theatre education overall. Graduates with a theatre major will be far better prepared for employment in the arts, entertainment, cultural or other sectors, and/or for post-graduate studies. Personally, I would have greatly appreciated having the option of completing a theatre major during my studies.

Whether a student goes on to pursue a career in theatre or simply continues as a patron and supporter of the arts, a Theatre Major would allow UFV to provide their students with high-quality theatre & performance training and important life-skills development. Collaboration, team-work, problem solving and creative thinking are just some of the many life-skills that graduates will be able to take in to their careers, regardless of their vocation, and to be positive, productive and community-minded citizens.

To conclude, I heartily endorse the implementation of a theatre major at the University of the Fraser Valley. If you have any questions or comments, please do not hesitate to contact me at info@gallery7theatre.com or at 604-504-5940.

Regards,

A handwritten signature in black ink, appearing to read "Ken Hildebrandt". The signature is fluid and cursive, with a prominent initial "K".

Ken Hildebrandt
Executive/Artistic Director

April 21st, 2014

To whom it may concern,

I am writing to you as a former student and graduate of the Theatre Arts Diploma program at UFV, and as a professional actor of ten years, to encourage you to approve the proposal for implementing a Theatre Major within the Bachelor of Arts degree at the university.

Having been informed of the proposal by Dr. Bruce Kirkley, the Theatre Department Head, and read over the details of the program outline, I wish to add my voice to the endorsement of what appears to me to be a promising and important improvement to the BA program and ultimately a benefit to BC's future economy.

With the addition of further theatre studies and creative practices to the BA degree, it is obvious to me that the already strong and attractive program will draw attention from more potential students than it already does from the Fraser Valley and Lower Mainland, and perhaps even draw them in from further afield, as opposed to losing them to universities outside this area and the province itself.

The biggest reason to approve the proposal is the employment of the graduates of this new program within the Lower Mainland and Fraser Valley's arts and culture industry. Speaking as someone who has not lived in the Fraser Valley (where I grew up) nor even BC, since graduating from UFV, and yet has always and still does desire to move back "home", I cannot express loudly enough the necessity such a development adds to the employability of local graduates, who will fill, over the next decade, the tens of thousands of projected new job openings in the province's creative industries. Keeping these students and subsequent graduates local will spin into action the promising cycle of this contribution to social and cultural development of the Fraser Valley in turn giving back to the university by way of attracting prospective students; UFV's Theatre Department will flourish and continue growing, and ultimately still more jobs in the community will be created as a result.

Please approve this Theatre Major proposal, and keep fewer theatre artists like myself from seeking further education and employment outside of the province and community we came from.

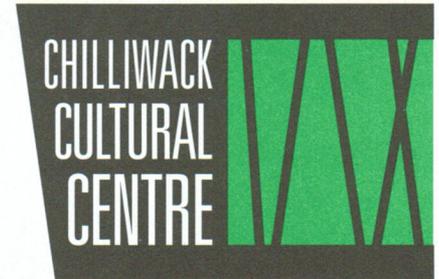
Thank you for your time and consideration.

Yours sincerely,



Martin Happer.

9201 Corbould Street
Chilliwack, British Columbia V2P 4A6
P: 604.392.8000 F: 604.392.8001
E: info@chilliwackculturalcentre.ca
www.chilliwackculturalcentre.ca



Monday May 14th 2014

To Whom It May Concern:

On behalf of the Chilliwack Arts & Cultural Centre Society board of Directors, staff, and volunteers I would like to add our organization's support for the proposed Theatre Major within the Bachelor of Arts program at the University of the Fraser Valley.

The Chilliwack Cultural Centre is benefited in our goal of bringing the arts to Chilliwack by having a local population that is literate in the performing arts. The University of the Fraser Valley's Theatre Department has been a key element in developing our community's current level of performing arts literacy.

The Cultural Centre currently provides employment for 64 people through the Cultural Centre Society and the Chilliwack Academy of Music, and operates with more than 300 volunteers who assist with front of house, theatre set up and strike, providing technical services for shows, assisting with arts and crafts classes, and administrative assistance. Many of the entry level paid staff positions with the Society are filled with current UFV Theatre Department Students and recent graduates of the University's theatre program.

On a personal level, as a graduate of a university theatre arts degree program, I can attest to the value received by graduates of this kind of program. Quite simply, I would not be able to do the job I currently hold if I did not have the strong background that comes from a combination of formal university instruction and hands on practical experience in real world professional arts, a combination that will be available through a degree program in theatre offered through the University of the Fraser Valley and the Chilliwack Cultural Centre.

Having a strong degree based Theatre Program at the University of the Fraser Valley's Chilliwack Campus benefits not only the Chilliwack Cultural Centre, the Chilliwack Arts & Cultural Centre Society, and the local performing arts community, but also the Upper Fraser Valley community as a whole.

Sincerely,

A handwritten signature in black ink, appearing to read "Michael Cade", is written over a horizontal line.

Michael Cade
Artistic and Managing Director
Chilliwack Arts & Cultural Centre Society

March 31, 2014

To Whom It May Concern:

I'm writing this letter in support of UFV's Theatre Department's intention to offer students of the University of the Fraser Valley the opportunity to pursue theatre major in their community.

Having worked in the department for seven years as a sessional instructor (with a couple of full time years filling in for faculty on sabbatical) I know first hand what kind of impact the program has on students and communities of the Fraser Valley. As both an applied art and an area of academic study, Theatre is effective in equipping students with authentic and valuable skills - skills like creative thinking (that can lead to innovation in any sector), project management and general leadership ability. It presents analytical and problem solving opportunities. Theatre builds confidence, hones expressive capacity and increases empathy. Theatre also uses a good deal of technology, cutting edge software and hardware, in making its product.

The Theatre program builds bridges between UFV and the Fraser Valley community in a way that other programs can't. I've seen students blossom though engagement with the academic classes and applied opportunities offered by UFV Theatre. This includes many First-Nations and South Asian students. Many people who train in the Fraser Valley want to stay in the Fraser Valley after they graduate. It's here they want to find work and raise their families. Why should the community be denied the outcomes that an enriched UFV theatre program can offer?

The creative industries are alive and well in Canada. Training at the UFV theatre department can lead to employment in one of Vancouver's many for profit and not-for-profit arts and entertainment companies. Event companies, gaming companies, high-tech lighting and sound suppliers, traditional theatre companies and more, can all use the skills that students develop at UFV Theatre. I've watched many students move from the UFV Theatre Department into the profession.

I believe that without a strong applied arts presence, UFV will be a "lesser than" institution. The study of theatre is expansive, not reductive. A theatre major will provide an even more diversified curriculum and provide for the long-term sustainability of the department and what it delivers to the quality of life in the Fraser Valley. I wholeheartedly support the department's goal of creating a theatre major within the BA program at UFV.

Sincerely yours,



Richard Wolfe
BA, B.Ed., MFA
President – Literary Managers and Dramaturges of the Americas (Canada)
Artistic Director – Pi Theatre



a place of mind
THE UNIVERSITY OF BRITISH COLUMBIA

Department of Theatre and Film
6354 Crescent Road
Vancouver BC V6T 1Z2 Canada

April 15 2014

Dr. Bruce Kirkley
Department Head, UFV Theatre

Dear Dr. Kirkley

I'm delighted to provide a letter of support for the proposed University of the Fraser Valley Bachelor of Arts program in Theatre. I've reviewed the present program proposal, and as you know was in 2012 a member of the Review team that conducted an external Review of the UFV Department of Theatre.

That Review recommended that “...*the Theatre Department develop and establish a Major in Theatre within the B.A. program,*” on the grounds that “*UFV offers students a broad set of experiences which include a range of the sub-disciplines that make up the practice and critical study of the theatre art form. This breadth is commendable, and an effective foundation for a BA Major in Theatre.*” We also noted that “*The Review Committee finds the quality of the classroom and practicum experiences to be strong, particularly the impact of having all or most students gain experiences in multiple areas of theatre study and practice, including taking on crew positions (building and running theatre events), studying and assessing text and performance, performing, directing and designing.*”

The UFV Theatre faculty are completely capable of offering an outstanding BA Major program in Theatre, and the level of facilities and staff support is sufficient to support the course offerings and production requirements. The curriculum proposal I've read is consistent with the recommendations made by the Department Review, and is an exemplary program for Theatre BA degrees in the BC post-secondary system.

I think there's a strong demand for this program, and I hope it will pass rapidly through the various stages of the approval process. Please let me know if you need additional information.

Sincerely,

A handwritten signature in black ink, appearing to read 'Robert Gardiner'.

Professor of Design and Acting Head
Department of Theatre and Film
The University of British Columbia
6354 Crescent Road, Vancouver, British Columbia, Canada V6T 1Z2
telephone: 604.719.2622 email: Robert.Gardiner@ubc.ca

To Whom It May Concern,

I would like to express my support for the proposed Theatre Major at the University of the Fraser Valley. Our theatre program at Thompson Rivers University in Kamloops also offers a BA major in Theatre and the skills offered to students through this kind of program are essential for success in many if not most professional fields. Whether graduates choose to pursue a career in theatre and film or go on to graduate studies or enter another profession entirely, a BA in theatre will help them greatly in achieving these goals.

The theatre program at UFV has been amazingly vibrant for many years. Attending the UFV Provincial Directors Festival has become the highlight of the year for our theatre students from TRU and I was shocked when I discovered that an annual event of this size, requiring this amount of organization and volunteer labour, could be sustained year after year by a program that only offers a minor. The loyalty, dedication and sheer number of their theatre students makes it clear to me that the demand is there and a major in this discipline at UFV is long overdue.

I hope this department's pursuit of this goal is successful, and I look forward to many more years attending their festival with my students.

Robin Nichol
Chair, Visual and Performing Arts Department
Faculty, Theatre Program



CITY OF CHILLIWACK
OFFICE OF THE MAYOR

March 18, 2014

To Whom It May Concern,

RE: Support for Theatre Major within the Bachelor of Arts Program at the University of the Fraser Valley

I am writing in support of the Theatre Major Program within the Bachelor of Arts degree as an addition to the curriculum at the University of the Fraser Valley (UFV). I believe that providing a broad range of vocational studies is important to any university. The world is changing and occupations in creative industries are greatly expanding. Offering this course in our Fraser Valley communities will assist us in our goal to build cultural infrastructure, vibrant communities and new employment possibilities.

It is my understanding that the Theatre Major Program will build on the department's considerable contribution to the social and cultural development of the Fraser Valley. The creative energies of UFV Theatre graduates are evident throughout the region, with former and current students contributing to cultural organizations such as the Harrison Festival of the Arts, Gallery 7 Theatre, Chilliwack School of Performing Arts, Secondary Character, Theatre Junkies Anonymous, creative Outlet, the Chilliwack Music Academy and the Chilliwack Players Guild. The Theatre Major will strengthen relationships with the above, as well as with the Reach Gallery, the Stó:lō Research and Resource Management Centre, the Chilliwack Cultural Centre and the Abbotsford and Chilliwack Arts Councils. These community partnerships provide valuable employment opportunities for students and also contribute to creating the vibrant cultural life essential to retain and attract people from all walks of life to general economic activity throughout the region.

An additional benefit to our communities would be that students would not have to travel to Vancouver for their studies. This would help with transportation and accommodation costs for them and greatly reduce our carbon footprint.

I strongly urge you to please consider allowing the addition of the Theatre Major Program at UFV.

Warm regards,

A handwritten signature in black ink, appearing to read 'S. Gaetz'.

Sharon Gaetz
Mayor

APPENDIX 8: Theatre Department, External Review Committee's Report

UNIVERSITY OF THE FRASER VALLEY REVIEW

OF THE DEPARTMENT OF THEATRE REVIEW

COMMITTEE REPORT

Submitted by:

Professor Robert Gardiner, Department of Theatre and Film, the University of British Columbia
Professor Jan Selman, Department of Drama, the University of Alberta
Dr. Virginia Cooke, Department of English, the University of the Fraser Valley

**University of the Fraser Valley Review
of the Department of Theatre Review
Committee Report**

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INTRODUCTION AND OVERVIEW OF THE THEATRE PROGRAM EXTERNAL REVIEW

The members of the Theatre Department Review Panel (Robert Gardiner, Jan Selman, and Virginia Cooke) visited the Theatre Department at the University of the Fraser Valley in Chilliwack on September 17 and 18, 2012. Before our arrival, we read the Theatre Department Program Review prepared by theatre department faculty; we also examined the materials that accompanied the Report, which included the theatre program and course descriptions, the UFV Strategic Plan, the 2011 Education Plan, survey results, and faculty CVs.

Our site visit enabled us to consult face to face with faculty, staff and students in the department. We were also able to speak with the Dean and Associate Dean of Arts; representatives from the Fraser Valley community, including people professionally involved in the arts within the Valley and the volunteer group from Chilliwack, "Friends of the Theatre;" the Director of Research; a research analyst from Institutional Research; and the Department Head of the program. These discussions enabled us to form a well-rounded picture of the department and its associated administrative personnel and supporting bodies.

We greatly appreciate the well-organized and comprehensive nature of the site visit.

Our overall assessment of the Department is highly positive. Despite the significant pressures currently felt by department—limited resources, an overwhelming workload, uncertainty resulting from the university's decision to change the location of the theatre—the department has maintained a high quality program that serves its students and the community well. The committee was struck by the chorus of high praise from every group we met with, including students, alumni, and community groups, during vibrant, thoughtful and insightful discussions held during the site visit. Even *McLean's Magazine* has cited this department as one of the three noteworthy programs at UFV, and for good reason. Students, alumni, faculty and staff are justly proud of their accomplishments.

Further, despite financial pressures on the university, the current UFV administration have expressed commitment to the future of the Theatre program at UFV, and to linking this program with other departments and programs in the Faculty of Arts. They have placed the construction of a new arts centre that will include a new theatre at the top of their capital list, and have pledged fund-raising for this initiative. This commitment and support are crucial, as the transition to another city and campus in the Valley will be challenging, and the timelines for this transition are unclear.

Considering the department's relatively small size, it offers students an impressive array of courses and practical experiences in theatre. Students who graduate with a diploma or minor in theatre are well prepared to enter into some professional work (as some graduates have) or to further their studies. Graduates have enjoyed strong success in applications to specialized undergraduate and graduate programs. The students and former students we interviewed could not say enough about the quality of the instruction they had received, and about the joy of their well-guided participation in theatrical productions. Both faculty and staff in the department have demonstrated willingness, accessibility, and dedication that extend far beyond the expectations of the job.

The university's Strategic Plan states that "The University of the Fraser Valley will . . . be a leader of social, cultural, economic and environmentally responsible development in the Fraser Valley." The Theatre department, with its many years of outreach into the community, has been the university's most visible face of cultural development, and is solidly placed to continue that important role into the future.

This review comes at a time when the theatre department is poised to make some pivotal decisions about the shape of the program, the advisability of a major in theatre in the B.A. program, the planning for growth, the development of new, sustainable performance space, and the integration with other Arts programs. The External Review Committee offers the following report with the hope that these suggestions may aid the theatre department as they make their way forward into the future.

Some of the recommendations below are quite specific, and others of a more general nature. They are largely organized around our two key recommendations:

- **that the Theatre Department develop and establish a Major in Theatre within the B.A. program**
- **that the theatre at the Yale Road campus be maintained as the primary location of the program while the program is transitioning to an Abbotsford location**

ACADEMIC PROGRAMS AND CURRICULUM

BA Major in Theatre

The Review Committee recommends that UFV establish a BA Major in Theatre.

Rationale

Quality. There is strong evidence that the Theatre Department is ready and of a quality for this step. UFV education in theatre is already well-rounded, and takes a comprehensive approach to theatre education.

Breadth. Rather than a conservatory-style training, which is normally in-depth but narrowly focused and demands many studio hours of skills practice, UFV offers students a broad set of experiences which include a range of the sub-disciplines that make up the practice and critical study of the theatre art form. This breadth is commendable, and an effective foundation for a BA Major in Theatre.

Building on Strengths. The current offerings are strong and much appreciated by students and alumni. While there are other kinds of viable and exciting academic designs for BA Theatre programs, the UFV academic design, with its breadth of ways to study and experience theatre, is commendable. The Review Committee finds the quality of the classroom and practicum experiences to be strong, particularly the impact of having all or most students gain experiences in multiple areas of theatre study and practice, including taking on crew positions (building and running theatre events), studying and assessing text and performance, performing, directing and designing. As the Department develops the major, it should retain the rich combination of various experiential and theoretical perspectives. It should sustain a broad approach to theatre study and practice, even as some of the offerings in sub-disciplines are extended and deepened with the introduction of the major.

Capacity. With some adjustments to the levels of existing courses and sections of courses (see below) and one reconsideration of how a topic (acting) is offered to option students, the department could provide a basic major within existing resources. While additional support will improve and enhance the major and address existing faculty overloads, the major could be launched with the current faculty and infrastructure. Over time and as enrollment grows, so too should the faculty complement and range of offerings to theatre majors students.

Enrollment. The review committee is convinced that a significant part of the desired growth in enrollment in upper level courses will occur with implementation of the major. Its lack is a barrier to existing students. (Many would take more theatre courses and major in theatre if this were an option.) Its lack is also a barrier to potential students (who currently choose other institutions which offer theatre majors) and to recruitment options. See also "Recruitment", below.

Demand. The Review Committee heard consistently from every quarter that the department needs a major within the B.A. program. Not only the faculty and staff, but current students, alumni, community groups, and even the institutional research staff reiterated that a major would draw students and fulfill a need within the university and broader communities. Survey statistics, while limited in number, further supported student demand for this option.

Program and Implementation

We recommend the department implement a BA Major in two stages:

1. Start-up offerings. A foundational core program is achievable within existing resources. Adjustments within existing offerings and some minor shifts in responsibilities of Faculty, Sessional, and Staff Production Mentors could enable the major to begin.
2. Areas which call out for growth, several of which are recommended in the department Self-Assessment Study, should be pursued soon thereafter, and once enrollment warrants.¹

Recruitment. The initiation of the major should be supported with targeted and enhanced publicity and recruitment activity. It will be important to inform Fraser Valley communities, schools, teachers, etc. of this change, as well as regional and national theatre and drama post-secondary programs. The special nature of this program will be attractive to students beyond the immediate region, as well as to the Fraser Valley population. Recognizing the Theatre faculty's current and long standing engagement with western theatre programs, some initiatives could include:

1. Develop letters and other materials, highlighting the new major and its foci/strengths to groups listed above. UVF would need to invest in updating names/addresses for personalized mail out. Follow-up phone calls may be valuable. Blending this with web site updating and development will also be advisable.
2. Engage with other Acting programs (BC and Alberta) to recruit students who are interested in a production-focused BA (programs have varying foci and partners may be willing to recommend the UFV Drama Major to students who are more suited to the UFV approach).
3. Partner with other institutions' graduate theatre programs, so those programs watch for UFV grads. Such partnerships also can lead to other institutions' advisors pointing out UFV program strengths to potential undergrad students.
4. Partner with colleges which offer foundational theatre courses in order to attract those transfer students into the theatre major at UFV.
5. Develop a strategic marketing plan aimed at the "second tier" of very talented students who are not admitted to Studio 58 or to some highly sought after university BFA programs (like those at UBC or the University of Alberta), with the goal that UFV's program would become a viable alternative for these potential students.

UFV's administration should work with the department and provide short term additional support for this recruitment activity.

Program. While the department is best placed to design the start-up major and its offerings, the reviewers make the following suggestions, several of which were proposed or discussed with the department during the site visit:

1. Stretch existing play analysis, theatre history and theory courses (THEA 101, 201, 202, 306, 307, 401) over 4 years, by enhancing their levels as appropriate. Note: the number of such courses available now at UFV is in the range of those required by other Theatre and Drama Majors in Canada. Most larger departments offer more options but require about this number of history/critical courses of its Theatre Majors.

¹ It should be noted that disruption or relocation may take its toll on enrollment and capacity. UFV should take such occurrences into account when measuring and assessing the success rate of this department's recruitment, enrollment and audiences, until geographic moves are accomplished and adjusted to.

2. Continue to make use of, and require appropriate English courses in Drama/Theatre within the major, by considering which courses may be cross listed as Theatre courses and which courses are better seen as “out of discipline”.
3. Create a first year introductory Performance course that can accommodate larger numbers for students who have an interest in theatre but plan to major in other disciplines. Experiential and performance aspects can be included, with appropriate pedagogical design. Reserve Acting courses that require low cap levels for students who will specialize (major, minor, etc.) in theatre. Thus sections of THEA 111 (see p 30 Self-Assessment Study) could be collapsed into larger sections of a related but different course for non-specialists (under a new course number) and fewer sections of the existing low-cap style acting course would be offered. Any resulting saved sections can be reallocated for other needs as the major is created.
4. Stretch existing low-cap acting courses over 4 years, enhancing the levels of expectation of the more senior existing courses. Four levels of Acting, interspersed with practical experiences in the theatre season, is a very effective level of performance education and training for a BA Theatre Major, and UFV is a leading light in this area of study. This change would also meet the students’ expressed call for acting courses at a more advanced level.
5. Continue to examine practicum course organization and credit systems. The recent revision is effective. Consider also:
 - a. Can the positions of specialist staff, who currently supervise and support students informally, be shifted to partial teaching/technical demonstrator positions, as enrollment grows, so students continue to learn by doing and take on more of the set, lights and costume design/creation for productions?²
 - b. Can the very valuable teaching functions of these specialist/mentoring staff be captured in the FTE student count? Alternatively, in the long term and as retirements occur, the department may need to review staffing needs and shift a position from staff to faculty.
 - c. Recognize directing productions separately, as Acting practicum courses, with appropriate course load assignments for instructors.
6. Continue to alternate course offerings, in order to have as rich and varied a Major as feasible, within resources.

Other Theatre Study Options

Along with establishing the BA Theatre Major, the University should simplify and clarify students’ study options within the Theatre program.

Rationale

Overall, the number of pathways to various options within Theatre make students’ choices complex. We agree with following recommendations of the Self Study that:

1. The Associate of Arts Degree be dropped.

² Current production staff levels are not “luxurious,” given the demands of the theatre season, and productions are vital to the quality of student educational experience as well as to the university’s engagement with its communities. However, as enrolment grows and a major comes on line, production staff roles may shift further, increasing the mentorship and guidance/teaching roles, in order to enhance student opportunity and learning within the productions seasons.

2. The department ensure that components of all other options (e.g. diploma, minors) are required by each Theatre pathway, to ensure a sufficient mass of students for consistent course enrollments.
3. The department develop simple, clear statements about each remaining pathway (eg: “The xxx option is designed for students who wish yyy”) and use these in all materials.

Actions

We recommend that decisions and choices regarding the remaining Theatre options do NOT create conditions where additional courses are required over and above those proposed for the new Theatre Major offerings.

Given that time for advising is limited, we recommend that these more clearly articulated program options be supported by transparent written materials that will enable students to easily self-select options and courses.

Include Theatre in Media Arts Program

Theatre should continue to play a significant role in the development of the Media Arts degree program.

Rationale

Several courses can serve both Theatre and Media Arts majors and minors, and options in film/television/digital arts courses may enhance the Theatre Major program in the longer run. Indeed, developing ongoing relationships with converging areas such as digital media and film will serve to enhance and extend students’ understanding of these varying art forms, their similarities and differences, in theory and practice, as well as enhancing alumni employability.

Use Curriculum to Build Enrollment and Increase Retention

Course development and delivery should take enrollment and retention factors into account.

Rationale

In the context of limited resources and the need to work economically, but without jeopardizing the department’s excellent pedagogical practices for theatre education, Theatre should examine ways to develop a few larger enrollment courses, open to a variety of students, and thereby protect and sustain the highly experiential nature of much of its educational practice. See, for example, the note on Acting courses, above. Other examples include that 3rd and 4th year theatre studies courses, required by the major, can admit students with related interests and allow higher enrollments than experiential acting, design and technical production courses. This approach to the major will build enrollment, and make the most of resources.

FACILITIES AND COMMUNITY

Yale Road Theatre Building

The Review Committee recommends that the Department retain and maintain the Yale Road theatre building until after a replacement is built in Abbotsford.

Rationale

Building on Strengths. As stated elsewhere in this report, the Review Committee strongly endorses the establishment of a BA Major Theatre Program at UFV. The Chilliwack Yale Road facility is an outstanding physical environment for offering a Bachelor of Arts program in Theatre and represents a notable achievement by department faculty, the administration of the University of the Fraser Valley, and the regional community. Although some of the equipment is now slightly outdated and there is limited “standard classroom” space, the building remains highly functional and a testament to the clear vision and dedication of those who shepherded it to completion. There is physical room for expansion of enrollment in the mentored production courses, and the shop facilities can serve as learning labs as well as production support infrastructure. The Production Program is a key factor that makes this Theatre Program distinctive and attractive to students, and the Yale Road building is currently the best facility for the production program. The fact that the building sits on an abandoned campus hasn’t affected its high quality, and need not do so during the next few years.

Planned Evolution. The University of the Fraser Valley has adopted a planning direction involving sale of the Yale Road site and developing an alternate location for Theatre and Performing Arts in Abbotsford as part of an Arts, Culture, and Entertainment Technology cluster. This recent plan establishes a clear institution-wide vision responsive to the development pattern of the Highway One corridor and student demand in the university’s western region. The new College of Arts, a very sensible re-organization of Humanities, Social Sciences, and Fine and Performing Arts units into a cohesive whole, also has a clearly articulated vision and a viable plan to achieve its goals. This Committee sees these developments as a positive sign that stable and effective planning for the future of the Theatre unit and its infrastructure is underway. Establishing a BA Theatre Major program is an important evolutionary step toward implementing the goals of the University, the College, and the Department. Infrastructure development challenges should not inhibit this step; the current physical facilities are outstanding, and equally impressive future facilities can eventually be created with coherent long-term planning and stable leadership.

With this in mind, we strongly recommend that the University make every effort to keep the Yale Road building in operation until after an Abbotsford facility is opened, despite the servicing costs. The Committee appreciates that the University needs and intends to sell the entire Yale Road campus, but we are also aware that, in the current economic climate, a more measured approach involving a phased and planned sale of parcels is not only better for the academic unit but also more likely to have the desired results. The Yale Road theatre is a significant academic, community, and cultural asset. The University leadership and College of Arts should develop a phased and achievable plan for the land transactions that will leave the asset intact for a significant period, to allow for a reasonable transition.

A stable and phased approach will also enable an important program within the university to sustain itself and grow during the transition, and to build a presence in Abbotsford prior to the move. The

current positive interface with the Chilliwack community is laudable, and enhances UFV's community engagement. This interface is hard won, and a stable transitional period will enable the department to recover from the shock of uprooting and work towards building equally good relations in both communities.

Focus on physical presence in Abbotsford and at Yale Road

Focus resources on developing a physical location and course offerings in Abbotsford, rather than the Canada Education Park Campus

Rationale

Consistency with Current Institutional Goals: While we were impressed with the new buildings at the Canada Education Park, the studio theatre space is too small for a significant program, and the campus doesn't house any of the Humanities units in the College of Arts. Although we understand that student access to the CEP library and cafeteria is an important factor in locating Department offices and classes there, we also heard from current and former students that commuting is an inescapable fact of UFV student life.

We suggest that the Department and the College of Arts seriously consider moving some classes from the CEP to Abbotsford or Yale Road for the short term. Classes in theatre studies, most of which require only standard classrooms, should be offered on the Abbotsford campus, or even at Yale Road (despite potential short-term scheduling complexities, and despite the fact that students might need to leave the site for food and library or other resources). The Department could also consider exchanging old equipment from Yale Road for new equipment from the CEP studio, especially lighting equipment. The CEP equipment might also simply be relocated to a temporary space in Abbotsford if one can be found for lease.

Given the ultimate goal, to move the department to Abbotsford, planning and workload should involve two rather than three geographic areas as much as possible. This approach will sustain an important element which contributes to the Theatre Department's excellence: its community-building among students. Since few of the courses and activities in theatre can be well housed at the CEP, the CEP facilities should not be a priority for the Department: curriculum delivery in Abbotsford and at Yale Road should be a priority, with overflow courses located at CEP as needed.

Opportunities for Academic and Creative Synergies: The Committee recommends that the University, College of Arts, and the Department look for creative (even if temporary) approaches to developing a classroom / limited performance venue in Abbotsford, to establish an academic and cultural "footprint." Developing a physical presence among potential students in Abbotsford is crucial and takes time. The Department's academic and cultural presence is presently associated with a physical location on Yale Road in Chilliwack. A similar presence physically located in Abbotsford is an important factor in enrollment growth. A start-up space doesn't need to be an actual theatre: a large warehouse or retail space with high ceilings and ample electrical power can be adapted without prohibitive expense. Space of that kind is not uncommon and can be leased rather than purchased. As we learned during the site visit, there are performing arts groups in Abbotsford that might also use such a facility and could become beneficial partners for the Department and University.

Because measures to increase the department's presence in Abbotsford in advance of the permanent re-location will require space (perhaps rented) and will stretch resources, we suggest that the university attempt to direct "soft money" to this urgent need until such time as the program is established and a long-term plan is in place.

Seek opportunities for co-production and joint facilities development in Abbotsford

Whenever possible, continue to develop arrangements with other organizations for joint use and development of facilities and infrastructure in Abbotsford.

Rationale

Collaborations with other producing organizations can augment resources. UFV Theatre has a terrific presenting venue and a substantial personnel resource in students, faculty, and staff. Professional and amateur theatre and music groups often lack facilities and personnel, but have access to some grant funding, specific target audiences, and community influence. Combining resources for specific co-productions, tours, and presentations can leverage the strengths of all partners and build long-term relationships that lead to new infrastructure, and can also be of benefit to students. Small scale collaborations for presentations of music, dance, or storytelling / readings can bring in new audiences and new potential students. The Department has already built a number of such relationships with groups in the community. We recommend that this practice be pursued as vigorously as possible with groups based in Abbotsford, where the Department needs to strengthen its "brand," and where investment in collaborative facilities operation might lead to eventual partnerships for the development of new buildings.

Co-productions can be excellent learning opportunities for students. Co-productions and presentations can also be risky and counter-productive learning environments. In the right environment, students apply knowledge and acquire new skills very rapidly. When a co-producing organization values the teaching aspect of the collaboration and understands that students are, in fact, students – rather than professionals – such formal or informal internship projects can be very successful, and provide additional production experience for students that would otherwise cost the Department significantly more resources.

Additional or re-purposed support and assistance would be needed. The Review Committee recognizes that Department faculty and staff are already working beyond capacity. Merely adding another task to the list would be counterproductive. As with all the recommendations in this report, we understand that the Department will need to prioritize its activities, and perhaps reduce some activities which are no longer as relevant, in order to achieve its primary strategic goals of building a successful BA Major program and retaining the Yale Road facility while transferring its operations to Abbotsford. Again, the University and College of Arts should make every effort to provide additional support where that support will contribute to those goals.

Additional Note: A long-term (10 – 30 year) plan for the Yale Road theatre should be explored with the City of Chilliwack

We recommend that the University and the Department explore all the conceivable options for keeping the Yale Road theatre building permanently open even after the Department moves, including working with the City of Chilliwack and community performing arts groups regarding a purchase or lease by the

city. Notwithstanding that Chilliwack has recently built a larger theatre venue, the Department's present theatre is an essential piece of community infrastructure and a significant cultural asset for the region. The theatre is less than 20 years old, is very well designed and highly serviceable, and should not be abandoned even though the University's priorities have changed.

RESPONSES TO THE DEPARTMENT'S SELF-STUDY RECOMMENDATIONS

The Department provided a large number of quite specific recommendations, and a few generalized ones. In general, the Review Committee supports most of the department's recommendations, with the proviso that some of them are at a level of detail somewhat beyond the scope of this report, and that some of the department's more detailed recommendations might change depending on events.

With these factors in mind, we've grouped the department recommendations into categories: "Curriculum and Programs," "Revisions to Existing Courses," "Possible New Courses," "Facilities and Infrastructure," "Teachers and Support Staff," "Enrolment and Students," "Development, Partnerships, and Community Relations," and "Other."

The Review Committee suggests that the Department should invest some time making a strategic plan to organize and prioritize goals and tasks. Not all of the Department's recommendations could be accomplished at the same time, all of them need to fit within the UFV mission and vision and evolving institutional plan, and in the short term, most of them probably need to be achieved with resources presently in place.

Self Study Report Recommendations re: General Curriculum and Programs:

"9. ... Develop a Theatre Major to attract more students to the program and to help increase enrollments in upper-level theatre courses. (Self Study Report page 20)

46. ... The department should proceed to develop the full BA Theatre major proposal for submission to the approval process no later than August 2013. (Self Study Report page 88)"

As discussed at the beginning of this report, the Review committee supports the development and approval of a Theatre BA Major in the immediate future.

"35. ... Review the Associate of Arts – Theatre option to determine whether to discontinue the program or significantly revise it to have more appeal to students interested in the creative and performing arts. (Self Study Report page 81)"

The Review Committee suggests that offering the AA degree is unnecessary. The AA degree isn't in demand and requires a certain amount of administrative attention. Significantly revising it would likely require even more attention and possibly resources.

"11. ... Consider revising the structure of the diploma by grouping courses into categories such as acting, technical theatre and theatre studies. (Self Study Report page 24)

13. ... Investigate grouping lower-level courses into categories such as acting, technical theatre and theatre studies to give students more flexibility while still ensuring breadth. (Self Study Report page 27)"

36. ... Look at grouping courses into categories to provide alternate paths through the programs and give students more flexibility in pursuing their interests in theatre. (Self Study Report page 83)

The Review Committee generally supports these recommendations. Grouping Theatre courses into categories and requiring a minimum of courses from each category is normal practice and pedagogically sound. Broadly speaking, the categories are often "Performing," "Play Creation and Writing," "Production Work," and "History and Theory." Offering a minimum level of exposure to

these areas is entirely appropriate for undergraduate degrees and diplomas in “Theatre.” Students should be introduced in a general way to most aspects of the art form during the first two post-secondary years: its history and theory, performing for an audience, working behind the scenes, and creating scripts and stories. This exposure is necessarily general so that students can also take an adequate number of classes outside the degree concentration during the first two years.

The Committee also recommends that the Theatre Department consider the relationship of the “Diploma” to the new BA Major. The diploma requires that a number of first and second year courses be offered. If the eventual design of the BA Major requires that different courses be offered, given the context of limited resources, then the diploma might need re-thinking to accommodate the BA.

12. ... Consider reducing the number of lower-level credits required for the BA extended minor from 24 to 18 or 21. (Self Study Report page 27)

20. ... Address the imbalance in section allocations created by assigning a large number of sections to the first year acting classes, especially THEA 111. (Self Study Report page 33)

The Review Committee sees these recommendations as linked and related to our recommendations about the design of the BA Major. In general, since a BA Major should offer the majority of the required specialization courses in 3rd and 4th year, and the courses in the major field taken during first and second year should be more introductory, it’s sensible for a Department to concentrate as many resources as possible in the upper years, allowing students to complete general education requirements during first and second year. Reducing lower-level BA minor requirements and assigning fewer resources to first year acting (especially by providing a larger enrollment performance course for non-actors) will help the department move resources into upper level acting and theatre studies courses that serve the major, and should tend to increase upper level and lower level enrollment.

14. ... Remove the option for students to fulfill upper-level minor requirements with courses from English and Visual Arts. (Self Study Report page 27)

The Review Committee suggests that a careful re-evaluation of Theatre’s relationship with English Department courses is an essential part of designing the BA Major in Theatre. Since one of the current Theatre faculty is cross-appointed between Theatre and English, the entire structure of both the minor and a new major in Theatre can be productively reviewed and possibly improved by cross listing Theatre courses with courses in other Departments, requiring more Theatre courses in the Theatre degree programs, and other strategies to build enrollment in Theatre. This re-design of existing programs should be guided by the planning for the BA Theatre Major, so that no additional resources are required to offer the other Theatre streams.

24. ... Continue to monitor the practicum structure to ensure practicums are supporting program learning outcomes. (Self Study Report page 38)

We support this recommendation, suggest that practica credit weights should have a consistent logic, and recommend that it’s generally desirable to offer more practica in the upper years of a major than in the lower years, so that students meet the University breadth requirements early in their academic careers. An alternate model at some institutions has students doing a great deal of production work during the first two years, but this is more suitable for BFA programs where not as much general-

education breadth is expected.

Self Study Report Recommendations re: Revisions to Existing Courses:

19. ... *Review the class hours allocated to upper level studio courses to study the viability of reducing these from 90 to 60 hours. (Self Study Report page 32)*

The Committee recommends that class hours and credits should be consistent across the entire Theatre curriculum as much as possible. Many universities count hours in the following way: 1 lecture hour = 2 studio or lab hours and so 39 lecture hours (3 hrs/week x 13 weeks in a term) = 78 studio hours = 1 course. This formula appears to require extreme contact hours/week for faculty, however the studio/lab courses when set up this way include many hours of student independent experiential learning.

21. ... *Investigate the viability of reinstating the audition requirement for entry into the department's core acting courses. (Self Study Report page 33)*

As discussed earlier in this report, the Committee recommends that a larger-enrollment Acting class be offered in first or second year, open to all students without audition. If this kind of course were offered, controlled-entry Acting classes would be appropriate. Since training-oriented Acting classes require small enrollments and large rooms, they're expensive to teach. Structuring curriculum so that students who may not ever appear in finished productions nevertheless have an opportunity to acquire basic knowledge and skills is an important recruitment tool and can help balance enrollment counts.

40. ... *Review the curriculum and structure of the core lower level acting courses, THEA 111, 112, 211 and 212. (Self Study Report page 84)*

As recommended above, we suggest that part of the design of the BA major should include an open-enrollment lower level acting course with higher enrollment caps, and that other Acting course content be available to Majors and Minors, and spread over the upper years of the program.

17. ... *Review the credit structure, prerequisites and degree requirements for existing and future upper-level theatre studies courses. (Self Study Report page 29)*

This would be an essential part of the design of the BA Major in Theatre.

6. ... *Investigate ways to include more information on professional practice in areas of the curriculum. (Self Study Report page 18)*

The Review Committee didn't investigate how much information on professional practice is presently included, but certainly supports the inclusion of information about contemporary practice in Theatre curriculum when appropriate.

Self Study Report Recommendations re: Possible new courses:

15. ... *Investigate ways to increase upper-level course offerings in Theatre Studies and Design. (Self Study Report page 29)*

The Review Committee supports this recommendation, especially with regard to Theatre Studies

courses. Increasing offerings in Design should be done collaboratively with other units or institutions, since the potential student pool is cross-disciplinary and includes students from other Arts disciplines like visual art or fashion.

18. ... Proceed with plans to develop a 200 level course in theatre production and stage management. (Self Study Report page 32)

37. ... Proceed with plans to develop a 200 level course in Theatre Production and Stage Management. (Self Study Report page 83)

Such courses are usually part of a Major program. The Department might investigate the possibility of re-purposing some staff time to part-time teaching. There is precedent for this at UFV, and it might be a way of adding students without adding too many new dollars in instructional costs that are currently not justified by enrollment levels. Again, new courses should all be conceived within the framework of the BA major, and – because there isn't an excess of available faculty – new courses that require completely new resources should be avoided. Like other course offerings in Theatre, this course may be one to offer in alternating years.

7. ... Work with UFV's Visual Arts and Fashion Design programs to develop more courses in design, with the eventual goal of creating a design concentration within a Theatre Major program, and potentially an interdisciplinary Major in Creative Design within the BFA as well. (Self Study Report page 19)

41. ... Explore ways to work with other departments, especially Visual Arts and Fashion Design, to increase our upper level offerings in Design. (Self Study Report page 84)

8. ... Investigate possibilities for participating in inter-institutional collaborations in Creative Design and Technical Theatre. (Self Study Report page 19)

The Review Committee is generally in favour of building relationships with other units in Abbotsford. Theatre Design and Production degree concentrations and degree programs can be challenging and would certainly require more faculty. As noted above, the Department also might investigate re-purposing some staff time as instructional time, to avoid a need for a large number of new part-time faculty.

Collaborations outside the institution might also be helpful, if more complicated to arrange. Internships or apprenticeships with outside groups (even when arranged for course credit rather than pay) can be excellent training. Collaborations with other schools or organizations in the region for shared storage space, equipment, and even shared teaching, can increase available resources.

16. ... Investigate possibilities for cross-disciplinary partnerships and cross-listing upper-level courses as one strategy for increasing choices in the upper-level course offerings. (Self Study Report page 29)

42. ... Investigate possibilities to work with other departments to cross-list courses that would have mutual appeal to students across disciplines. (Self Study Report page 85)

These options seem well worth investigating, particularly with reference to courses in Theatre Studies developed in collaboration with English, and courses in Design developed in collaboration with Visual Arts areas. As the College of Arts grows, there will be interesting opportunities for cross listed and shared/team taught courses which examine "The Arts" and "Cross and Multi Disciplinary Arts" which bring students from several degree programs together.

43. ... Create upper level shell courses such as "Studies in Theatre History" and "Studies in Performance"

as a way to accommodate more specialized topics in theatre studies and practice. (Self Study Report page 85)

This is sensible practice, although it's probably not necessary to create more than two or three such courses.

38. ... Explore strategies for developing a lower level course in writing for the theatre. (Self Study Report page 83)

The Review committee is a little puzzled by offering a lower-level course in writing for theatre given current resource constraints. Performance creation and introductory playwriting as part of a survey course could be sufficient to start. Certainly playwriting is a very different discipline than novel-writing or short story, and playwrights with BA degrees in Theatre have an invaluable exposure to actual production; it seems more sensible and effective to aim for an eventual upper level course or courses in writing for theatre.

39. ... Explore strategies for developing online versions of THEA 101, 201, and 202. (Self Study Report page 84)

Unless the College and University are able to offer extensive new resources for developing online courses, the Review Committee suggests that the department go slowly with online offerings. Developing online courses and their delivery technologies requires a very large up-front investment of time and expertise. Some Theatre courses can be offered online with beneficial results, but considerable start-up energy and time are required.

44. ... Create an upper-level course in Aboriginal Theatre and Performance. (Self Study Report page 86)

The committee supports this recommendation provided that new resources are available for the purpose. The theme is excellent, in keeping with the University vision, and certainly should be developed, but the department needs to prioritize where immediately available resources and full-time faculty are deployed. Participation of a full-time faculty member from another Department with expertise in Aboriginal Theatre and Performance would be very desirable. An alternative that might develop potential student interest and build demand could be presentation of performance work by aboriginal groups and new work by aboriginal writers in the Theatre venue(s). The department's current season is doing just that, with a production of *Ernestine Shuswap Gets Her Trout*. Indeed, the University can make extensive use of, and highlight theatre performances provided by, the Theatre Department, which address the priority the university has placed on indigenizing the academy.

The Department's commendable efforts to respond to institutional priorities and strategic plans might sometimes be implemented through performance for the public rather than course development, and accomplished effectively in ways that other UFV departments aren't positioned to do. Indigenizing, for example, was reflected in the hosting of Tomson Highway and the staged reading that went along with that visit, and with an earlier visit by Drew Hayden Taylor. The Theatre Department's production of *Ernestine Shuswap Gets Her Trout* will bring an important indigenous voice and story to the university, and this may well encourage native students to enter the program. It will certainly signal publically to the Fraser Valley communities the university's commitment to inclusion and diversity and to engaging with Indigenous communities. Likewise, the goal of internationalization might best be addressed through performance of world theatre, and through

encouraging international students to attend performances.

45. ... Investigate the possibilities for developing more courses or programs of study, especially summer programs, that would appeal to Aboriginal and international students. (Self Study Report page 86)

As discussed above, we support this recommendation in principle, but recognize that the department must prioritize its resource allocations. If there is convincing evidence that summer programming would recoup its cost or that FT faculty should be assigned to summer courses that would serve the new major program better than winter courses, then summer programming could become a priority.

Alternatively, the department might solicit International Education for funds to employ part-time faculty to offer courses to international students. Such courses would offer those students effective ways of interacting (and acting) in English, and of building confidence.

Self Study Report Recommendations re: Facilities and infrastructure

1. ... Develop a coherent plan for updating the department's technology and equipment, and begin the process of replacing outdated systems, especially the box office and ticketing technology. (Self Study Report page 6)

While much the Department's equipment infrastructure isn't up-to-date, it remains functional (with some exceptions). While the Review Committee endorses this recommendation, we also recognize that equipment and infrastructure are expensive and in constant need of renewal. A prioritized renewal plan can help make the ongoing task of maintenance and upgrading more manageable, and pieces of equipment can be moved from one location to another (as discussed earlier regarding equipment at CEP). All of this does require a good deal of administrative time.

Ticketing systems are particularly complex, especially for online purchasing. The Review Committee advises that an internally controlled system is usually most functional, but working with other presenting units in the University can augment resources. Consulting with other institutions can provide some useful suggestions, and collaborating with other similar producing groups on software costs can be explored. Certainly we recommend that the University and the College of Arts devote resources to assisting the Department with implementing a functional ticketing system.

As discussed in the previous section, FACILITIES AND COMMUNITY, the Yale Road facility should be kept vibrant and effectively outfitted until a new facility is ready.

2. ... Work on digitizing the archive and making more of it accessible through the department web page, as well as sharing some of this archive with the UFV Library and Chilliwack Archives. (Self Study Report page 11)

Digitized archives are important institutional records, and should be a priority for the University and the College as well as the Department. The Review committee suggests that Departments such as Visual Arts and Theatre have much in common regarding archival preservation, and much in common with other institutions in the region, so synergies are possible if not necessarily easy to arrange.

27. ... Continue to offer theatre courses on both the Abbotsford and Chilliwack campuses. (Self Study

Report page 60)

As discussed above, the Review Committee recommends that classes be offered in the Yale Road theatre and in Abbotsford as much as possible, despite the operating and (potential) opportunity cost of the Yale Road theatre.

Self Study Report Recommendations re: Teachers and support staff

5. ... Continue to invite professional theatre personnel to visit classes and assist on productions to provide UFV students with current information on professional expectations and practice. (Self Study Report page 18)

The Review Committee supports this recommendation. One possible way of generating partial cost-recovery can be ticketed public talks, or invitations co-ordinated with other units, institutions, and organizations.

23. ... Investigate strategies to ensure an equitable distribution of faculty course assignments across lower and upper level courses. (Self Study Report page 33)

As discussed elsewhere in this report, the Review Committee supports this recommendation with the additional advice that enhanced enrollments and the delivery of the BA major should be crucial factors in the distribution of course loads.

29. ... Provide an additional course release to the department head to deal with the pressing need for better student advising and recruitment. (Self Study Report page 61)

The Review Committee supports this recommendation, particularly given the unusual circumstances of the Department at this time.

A note on student advising: Ideally, standard student advising can be largely facilitated by administrative staff and solid, consistent materials. With the new major coming on, the University will need to invest some time in establishing new and consistent materials for use on line and advising tools. The eventual re-location to the Abbotsford campus will enable easier student access to the Arts Advice Centre, and will allow the department to work more closely with that resource.

32. ... Recognize the extraordinary commitment of time devoted to both teaching and research/creative practice by theatre faculty who direct a theatre production or curate the annual theatre festival (170+ extra hours required over and above instructional hours) by routinely providing a research option or scholarly activity release, in addition to the teaching section already assigned. (Self Study Report page 76)

The Review Committee supports the overall theme of this recommendation, and notes that the assessment of faculty time spent in on-campus scholarly or creative activity is a complex matter. As a general rule, artistic activity such as directing a play with a student cast has elements of both teaching and scholarly activity: the scholarly activity lies in the artistic conception and research for the director's interpretation and presentation of the text, and the teaching lies in instructing the student actors and production personnel in aspects of the skills and crafts needed to implement the finished work in performance. Similar evaluations can be made regarding designing a UFV Theatre

play, or working in any artistic leadership role. Applying the UFV “research option” course release to this scholarly activity might be appropriate in the circumstances.

The teaching aspect of the UFV Theatre productions is very important in a number of ways; practice-based learning is essential to study of the discipline, and the many hours that students spend in rehearsal, production, and performance should be fully captured in calculating student enrollment and faculty teaching time (as suggested in item 5c on page 6 of this Report). Even when small numbers of students are involved in a small production project, the aggregate hours of learning time are considerable, and should be reflected in the credits allocated to the practicum course(s) in which they’re enrolled. It can be difficult to distinguish which part of faculty time should be understood as “scholarly activity,” equivalent to research in other disciplines, and which part should be understood as “teaching.” Common practice at other institutions is generally to provide an adequate amount of course loading credit rather than compensatory course release for on-campus artistic or scholarly activity that also involves substantial teaching. Course release for scholarly activity is generally provided only for periodic study leaves or when the faculty member “buys out” the teaching time using external funding, since scholarly activity is an expected portion of professorial-stream workload.

It’s also generally desirable that a portion of a professorial-stream faculty member’s scholarly / creative activity be spent on work which is clearly distinct from teaching, and which can more easily be assessed by external experts during periodic reviews for tenure and / or promotion. The wider significance and influence of a body of artistic work can be an important factor for external assessors, and presentation or publication of substantive work outside the University environment is a good way of demonstrating wider significance and influence. For example, a co-production with a professional group which involved students working alongside professional actors and which toured regionally or even provincially could demonstrate influential scholarly activity.

The Department faculty and the University need to take all these factors into account while establishing the policies and precedents that will guide future faculty appointments and career advancement in Theatre at UFV. Current Department faculty and University academic administrators should carefully consider not only the present situation, but also the precedents that will be established.

The Committee also notes that un-reported scholarship may take place within the Department. Faculty should be sure to report all their scholarly activity, including both their work on UFV theatre productions and productions and projects elsewhere, and should also report their students’ scholarly activity (such as new creations for the Directors’ Festival).

30. ... Convert the faculty position currently shared with English to a full time Theatre appointment by converting four sections presently taught by sessional faculty. (Self Study Report page 73)

31. ... The University needs to recognize its Collective Agreement obligations in relation to the Theatre Department and study ways to convert theatre sessional sections and find 2.75 additional sections in order to create 1.5 full-time faculty positions. (Self Study Report page 76)

The Review Committee agrees that the Department will eventually need additional full-time faculty positions. However, we understood clearly that current low enrollment, particularly in senior years, is unsustainable. Hiring additional faculty immediately will only make the FTE student to FTE faculty ratio shrink more. With the current part time and full time faculty complement, with additional

course release for the Department Head, and with careful planning of the major so that very few courses not required for the Major/Minor program are offered, the Department should be able to develop and offer a very solid BA program without significant new faculty resources. We believe that once the major is established and a revised curriculum is in place, then enrollment will grow, especially in Abbotsford, at which point (possibly two or three years hence), more faculty will definitely be needed and far easier for the College of Arts to justify and provide.

The Review Committee noted that there is interest in turning the current shared position in Theatre Studies/English into a fully Theatre position. However, a more sensible course could be to leave the situation as it is in the short term while higher-enrollment Theatre Studies courses (some cross-listed) are established. The Review Committee certainly supports the principle that a full-time position in Theatre Studies is both pedagogically very important and structurally essential for continued growth. However, the department also needs teaching capacity in Design and Production, and giving up part-time teaching capacity before coursework and enrollment are more fully developed in those areas may be a mistake. However, deploying faculty according to their wishes and interests usually leads to stronger work and a more positive environment, so these matters will require careful planning and consultation.

The Committee recommends that the Department make every effort to raise enrollment by focusing and prioritizing course offerings toward that goal, and we recommend that the College support those efforts by providing reasonable administrative and faculty support and also by committing to long term faculty growth as enrollments rise.

33. ... Update the Theatre Department Assistant job description to correspond with the duties currently expected of this position institution-wide, and provide an additional 50% staff position to accommodate the increased workload. (Self Study Report page 78)

34. ... Increase the theatre technician position to an eight-month fulltime contract and move to base funding in order to better support student learning, and to free up box office revenue to fund additional work-study positions for students and extend the wardrobe assistant and stage carpenter staff contracts. (Self Study Report page 79)

These recommendations clearly represent the department's needs, and the Review Committee endorses validity of the needs. However, new resources must come from somewhere, and political will to augment funding without improved enrollments seems negligible. We recommend that the department work with the College to set discipline-specific, clear, reasonable, and achievable targets for enrollment growth, and implement a strategy for achieving it. Augmenting both faculty and staff resources is desirable and the University should try to find the means to assist in this way. However, the Department and Faculty of Arts should consider whether it would be a more effective strategy to increase student numbers and engagement by appointing staff as part-time faculty for a certain portion of their workload when possible and appropriate, so that there is a clear pedagogic relationship between students in production courses and staff activities.

Self Study Report Recommendations re: enrollment and students

22. ... Develop the Theatre Major to increase enrollments in upper-level theatre courses. (Self Study Report page 33)

The BA Major should be developed in response to student demand and because the Department has

the capacity to offer an excellent degree program. Increased enrollment should be a consequence, but isn't the principal reason to offer the degree.

10. ... Develop, with institutional support, a more robust recruitment strategy aimed at increasing applications and enrollments. (Self Study Report page 20)

The Review Committee strongly recommends that the College of Arts and the University designate considerable institutional support to these goals. This move will be particularly timely, in light of the anticipated launch of the major and offerings made available within Abbotsford as well as Chilliwack. The Department doesn't have the human resources to mount significant recruitment drives and marketing initiatives, but it does have lists of community supporters, potential feeder schools, and alumni. The University and the College should provide the Department with expert assistance and resources for developing and then implementing a communications strategy aimed at regional and international recruitment.

26. ... Investigate ways to attract more Aboriginal and international students to take theatre courses. (Self Study Report page 60)

25. ... Investigate ways to improve the gender mix when selecting the annual season of theatre. (Self Study Report page 60)

The Review Committee applauds the department's significant achievements regarding increasing diversity in classes and on stage. Productions, presentations, and classroom study of work for a more diverse audience are already included in the department's offerings. Gender and colour - blind casting (leading to productions with a more "innovative" flavour for a conservative audience), and production of contemporary plays with more roles for women and other groups under-represented in classic European theatre would also be beneficial. The department should continue its outstanding progress in this regard, and integrate the existing courses and productions into the design of the BA Major.

Self Study Report Recommendations re: development, partnerships, community relations

"4. ... Devote time and energy, and work with the Development Office on establishing a new group of Production sponsors." (Self Study Report page 16)

As with recruitment, this is an area where active participation and contribution by the University and the College of Arts are essential. Department faculty and staff don't have any surplus time and energy, and are faced with the need to plan and then execute a transition from one city to another while sustaining and growing their current ambitious programs. Community supporters and donors, in Abbotsford especially, will be crucial to the success of this enterprise. The University and College should devote significant resources to assisting the Department build a strong and active group of supporters who will be able to contribute not only to individual productions but also to the development of new facilities in Abbotsford.

"3. ... Create formal memos of understanding with community partners to formalize the long standing relationships." (Self Study Report page 16)

The Review Committee supports this recommendation, and suggests that such arrangements should also be made regarding new relationships in Abbotsford.

General

28. ... The university administration needs to recognize its historical responsibility in generating the uncertainty facing students of the theatre program, and be prepared to make allowances over the next few years as the department struggles to overcome the extraordinary challenges presented by these major shifts in infrastructure and campus planning. These allowances include: recognizing and accommodating the consequences of reduced enrollments and applications to the theatre program, as well as finding ways to accommodate the extra workload required by the department head to deal with issues related to facilities and campus planning (Self Study Report page 61)

The Review Committee recognizes and applauds the outstanding and exemplary efforts of all the faculty, staff, and students, notably the Department Head, in coping creatively and positively with a complex situation. We believe enrollments will expand once a major in theatre is in place and the physical locations of the Department are clarified and simplified as recommended. The University and College of Arts should provide assistance for the Department and Department Head to get past the remaining bumps in the road so that sustainable growth can proceed, and should commit to downstream support as the program expands and makes a successful transition from one city to another.

RESPONSES TO THE UFV EXTERNAL REVIEW WORKBOOK QUESTIONS

In the case of Theatre, a number of circumstances suggested that the Review Team primarily examine matters that fall outside the standard template. These are discussed in the previous sections of this report. Following, find brief responses to UFV's comprehensive set of review questions.

Section A: Program Curriculum, Standards and Delivery

1. Program Objectives, Curriculum and Design

Item 1: Do the curriculum and academic content of the program appropriately reflect what one would normally expect of a University program in this discipline or field of study?

Yes. While various curricular models and foci are possible, this is a solid curriculum for pre-professional and liberal arts theatre education. The Department points out areas of the discipline which need more coverage to be fully comprehensive and allow for some degree of specialization in senior years, however the core is there and well-conceived.

Item 2: Does the program design (i.e. range and sequence of courses) provide a logically organized and coherent program of university-level study in this discipline or field of study?

Yes. Some adjustments will be made as the major is established.

Item 3: Are the learning objectives and learning outcomes reflected in the program appropriate for a university-level program this discipline or field of study?

Yes. Again, when the major is established certain courses will be shifted up in level. They are appropriate for the current programs.

Item 4: Do the pedagogic methodologies and teaching strategies employed in this program reflect best practices in University-level pedagogy?

Yes, they are consistent with strong, fairly small programs.

Item 5: In what ways does the program provide a unique educational experience in this field, particularly in relationship to academic programs offered by other post-secondary institutions in British Columbia?

Stand out features include the in-depth engagement with Canadian drama, with Shakespeare (for students at quite junior levels and which clearly broadens UFV students' theatrical education) and with independently run student-led productions (Directors Festival). The World Theatre course is a recent and important addition, and contributes to widening students' perceptions of performance, and a more inclusive and diverse curriculum. The production program demonstrates depth and provides substantial mentoring/teaching opportunities. While not unique, these qualities are blended well and provide excellent foundations for future development, to the major and eventual (partial) streaming potential. The small-ish scale can be seen as a major advantage, with the huge majority of students receiving hands-on and theoretical

experiences in each core area of theatre creation. This is a very attractive package for most students who will seek a strong BA in Theatre, and should be more widely promoted.

Item 6: Does the program have adequate mechanisms to secure and respond to advice from external academic, industry and community stakeholders?

This appears to be the case, given the nature of this review, the Self Study and the vibrant engagement of communities, including Friends of the Theatre, links with local, regional and provincial theatre and educational bodies, as well as the community-based audiences drawn to theatre events. That said, the department is stretched very thin, and within current resources cannot expand to encompass new things without eliminating others. Over time it will be important to expand the faculty base, in order to enable change and development.

See also the commentary above in the section: ACADEMIC PROGRAMS AND CURRICULUM

2. Program Standards

Item 1: Does the coverage of academic content and the methods of delivery and academic assessment meet or exceed the appropriate standards for university-level programs as defined by the DQAB?

While this review gave more focus to other pressing matters, to the degree we could examine this question, yes.

Item 2: Is the credential offered by the university for completion of this program recognized by relevant academic, educational and/or industry bodies?

Yes. The BA Major, however, is an important addition to the offerings. It will best support students' education and further studies.

3. Teaching Faculty and Resources

Item 1: Does the complement of available program faculty provide sufficient depth and breadth of expertise to effectively deliver the program as currently designed?

Faculty complement is borderline in size. Current faculty are very strong, with varying areas of expertise, so coverage is good, given the scale. Faculty expertise is augmented by expert staff theatre specialists, who serve as mentors for students as they work on projects, and informal demonstrators. Additional coverage is provided by English courses in Drama.

Item 2: Does the research productivity of program faculty reflect an appropriate level of scholarly engagement to support the learning objectives and outcomes of the program?

Faculty members stay engaged with their art form and some related research. That said, the teaching loads, including the extended hours required of practice-based courses, make the suggestion of substantial research expectations unrealistic. In the current circumstances, productions directed, produced and designed as part of the UFV season must be seen as substantial scholarly activity, and given the strong practice base of the Theatre program, UFV

should revise the term “research” to “research and creative activity” to more clearly enfranchise artistic creation as different but equal in value to other kinds of research. A recent hire in theatre and critical studies broadens the faculty complement and breadth of scholarly activity.

After some of the more pressing matters facing this department (establishing the major and dealing with facility related issues), a further consideration of the relationship of teaching via production practica and the creative activity/research involved (beyond the student teaching) in creating theatre productions should be assessed. These reviewers can offer additional thoughts on this based on their universities approaches to these questions, which are often complex within university settings.

Item 3/4: Does the expertise and background of the teaching faculty enable the program to offer an adequate level and quality of research supervision for students (especially at the graduate level)?

Yes, while there is no graduate program at the moment, current faculty are qualified to supervise and guide graduate students who focus on theatrical direction (eg a practice and theory based Master of Fine Arts in Directing) and performance/critical studies (eg and MA in Theatre/Drama).

Item 5: Are the material resources and facilities available to the program adequate to support the program’s key learning objectives and outcomes?

See FACILITIES discussion above.

4. Alignment with University and Faculty Priorities

Item 1: Does the academic focus, curriculum, and delivery of the program reflect a clear alignment with the university’s strategic directions and mission in teaching, learning and research?

Yes. The university’s mission statement expressly refers to UFV as “a leader of social, cultural, economic and environmentally responsible development in the Fraser Valley”. The Theatre Department exemplifies these social and cultural values in its outreach to the community. The department is aware and responsive to priorities such as Community Engagement, Indigenization and Internationalization. Important examples of their engagement with these matters include: Aboriginal guest artists and plays performed for the University and local communities which reflect Aboriginal realities; establishment of a World Theatre course; extensive outreach and partnerships with the community through its season of faculty and student-led productions. The University and Department will be wise to continue to explore how public and community outreach and selection of productions can advance university priorities. The University should be careful to find ways to “measure” these kinds of contributions to these missions, in addition to the more standard counts of numbers of students from various cultures and nations.

Item 2/3: Does the academic focus, curriculum and delivery of the program effectively align with the faculty, school or departmental priorities and goals in relation to teaching, research and community service? Does the academic focus, curriculum and delivery of the program effectively align with the overall academic focus and strategic directions of the University?

See discussion in 4.1, which overlaps with these points.

5. Student Experience

Item 1: Do current criteria for student admission, transfer, and residency support a positive high quality educational experience for students?

Yes. However, the establishment of the BA Theatre Major, and related adjustments (see discussion in the first section, ACADEMIC PROGRAMS AND CURRICULUM), which will allow Majors and Minors to move forward into more rigorous courses with students more uniformly committed to the study and practice of theatre will enhance the top end students' experience.

Item 2: Are adequate facilities and opportunities available to support student learning and research?

See FACILITIES discussion above.

Item 3: Where relevant, are appropriate opportunities available to support international learning for students?

Typically, Theatre programs draw a small number of international students, given the deep connections of this art form to its local communities. As specializations (especially Design) or graduate programs in theatre are developed, this will be more of a factor in UFV Theatre programs. That said, Theatre can play an important role in recognizing and celebrating the diverse cultural nature of Canadian society and the global context, via its courses, the styles of theatre it teaches, and to some degree the plays it produces. Theatre has recently demonstrated its interest and commitment in this area with the introduction of a course in World Theatre. Further, its current major sessional appointment is a specialist in Japanese performance styles, among other things.

NOTE: In a section entitled Student Experience, we wish to point out the high level of satisfaction of current students and some alumni. This is seen in the Self Study, in graduates that the reviewers know in the Canadian Theatre community, and most notably in the vibrant, thoughtful and insightful discussions held during the site visit. They highlight the quality of the experiential learning opportunities the current Theatre Program offers, as do we.

Section B: Program Administration

Item 1: Are the administrative structure and support staff of the program appropriate to the needs of the program at this time?

The Department has an appropriate structure and reasonable number of support staff. Theatre programs generally need a considerable number of support staff, and this Department is well supplied with excellent staff. There are some areas where additional resources would be very helpful, such as student recruitment and advising.

Item 2: Does the program administration have adequate technical support to effectively meet the program's requirements?

The technical support and infrastructure needed for any theatre program are unusually expensive per FTE student (although well worth the cost because of the intangible value-added results in community profile, institutional presence and reputation, and cultural framing). This is normally the case for effective theatre programs within universities. This theatre program has very good resources for one of its size, but is in an unusual and demanding situation for which the resources are perhaps stretched too thin. Once the situation is stabilized, renewal and normal growth should be possible.

Item 4: Are library resources library and related services adequate to support the program's learning objectives and outcome?

Library resources can always bear improvement, but the UFV theatre and performing-arts related collections are a very sound basis for growth. Online course material and online archives are current challenges for every library system, particularly a system with multiple campus locations, but the Committee didn't investigate online learning and library resources at UFV.

Item 5: Are the mechanisms in place for teaching and learning assessment adequate to support continuous improvement within the program?

Teaching and learning assessment methods are sound and capable of returning useful information. The program is doing an excellent job of teaching, and present enrolment challenges have nothing to do with the quality of the education, which is very high.

Item 6: Is the overall utilization of university faculty and departmental resources, particularly human resources, effective and efficient for delivery of programs in the unit?

The unit's present facilities situation is very anomalous. The Yale Road theatre that the Department will ultimately abandon is an outstanding teaching and learning resource. The faculty and staff are working in a difficult and complex situation with aplomb and exemplary diligence. The Department, the College, and the University are adapting to a complicated physical transition requiring a good deal of time and unusual short-term resources. Promising strides have been made. More will follow.

Section C: Alignment with Community and Industry Needs

Item 1: Does evidence suggest that the program is responding adequately to significant academic, community, and/or market demands?

This is a small department that is stretched very far to meet the current demands. They do a great deal with very little, given the nature of the discipline and the major community resource they provide. Faculty and staff are highly aware of current professional standards and trends. They are involved in current UFV initiatives such as the Media Arts program development, shifts to more diverse audiences, etc. The establishment of the BA will address a substantial 'market demand' as will a future, long term plan to move to consolidate the fine arts in one location and with the higher population of students. The department is highly engaged with its communities.

Item 2: Do post-graduation employment experiences of students reflect that the program is effectively responding to significant academic, community, and/or market needs?

As there is no BA Major yet, measurement of current Theatre program's success should be pursued via review of:

- a) grads going on to further training and education;
- b) grads working in various cultural sectors;
- c) grads identifying transferable skills as they discover and develop areas of civic and professional employment.

Section D: Enrolment, Retention and Student Success

Item 1: Do current and past enrollment patterns and project enrollments for the coming 5 years suggest that effective strategies for student recruitment are in place?

See recommendations linked to establishing the BA Major.

Item 2: Do past trends in the pattern of FTE-based and other funding sources suggest that the program will be adequately resourced to meet projected enrollments in the future?

When the BA is established and promoted, and resulting enrollment development can be ascertained, this question should be returned to. If as is expected, there is growth, it will become very timely to expand FTE, to extend the breadth of the programs as well as meet the demands of student numbers.

See also ACADEMIC PROGRAMS AND CURRICULUM.

Item 4: Do current and projected patterns of student demand have implications for ongoing program support and funding?

See ACADEMIC PROGRAMS AND CURRICULUM.

Item 5: Given the nature of the program, competition with programs in other institutions and market demand, what is the potential for the program to attract new students?

See ACADEMIC PROGRAMS AND CURRICULUM.

Item 6: Does the program have adequate strategies for student recruitment and retention, given current and projected rates of student completion?

Additional strategies should be added as the major comes into being. Perceptions and information will need adjustment through vigorous recruitment and information strategies. While there may be some department admin staff time available for this, UFV will need to support the department in this, given their current workload and resources.

SUMMARY

The Review Committee thanks the many participants in this Review process for the enthusiastic and generous contributions of time and energy devoted to providing us with information, opinion, and advice. We received excellent statistics and surveys from the Department of Institutional Research, a thoughtful and comprehensive self-study report from the Department of Theatre, and clear information and instructions from the Dean of the College of Arts. The organizational and administrative preparations for this review were also exemplary, and the reviewers' jobs were enhanced by this first-rate staff support. We were impressed by the passion and commitment of the students, the high level of community interest and engagement, the dedication and excellence of the faculty and staff, and the strong and positive administrative leadership. Support for the program was unanimous and resounding. The curriculum is excellent, the production program is impressive and widely respected, and the physical resources are of very high quality. The sole negative note, that enrollment is less than desirable, is easily explained by the sudden isolation of the department's physical facilities. Enrollment, particularly at senior levels, is also affected by the lack of a major in the discipline.

The Department, College of Arts, and University nevertheless face a serious challenge regarding this unit, despite its excellence and strong reputation. The University needs the Department to physically move from its current outstanding facilities to unknown new facilities in a different city within the next decade. This fact was the principal concern of all the stakeholders and the most important variable for the Review Committee to consider.

Because this Department is a very significant public representative of the University, and because the Department has made such outstanding contributions to the regional community and the University for such a long period, it's imperative that this transition be well-planned, well-supported, and coherent. It's essential that the changes in University planning over the past decade do not result in a weakening of this Department, or result in a perception that the unit itself is weak.

Although the Department has a small number of faculty, it isn't weak: it has the strengths of widespread community engagement, excellent students, supportive alumni, very good facilities, and the talents, dedication, and energy of outstanding faculty and staff. The Review Committee is quite confident that a well-planned transition which re-locates the Department to Abbotsford will be successful. Our first key recommendation, that the Theatre Department develop and establish a BA Major in Theatre, is based on our positive assessment of the Department. Our second, that the Yale Road theatre be maintained while a physical presence and eventual theatre building is developed in Abbotsford, is based on our positive assessment of the University of the Fraser Valley and the College of Arts.

APPENDIX 9: Student Surveys

Summary of Student Surveys

(2012 Theatre Program Review)

Response rates

Overall very good response rates

- For Degree Program students: cohort of 23 with 100% response rate
- For Graduates: cohort of 73 with 19 responding, for a 26% response rate
- For Non-Program students: cohort of 259 with 57 responding, for a 22% response rate

Note that, while the non-program students show the smallest response rate, at 57 responses they nonetheless represent the largest number of responses overall, greater than the program students and graduates combined (42).

Summary of Student Comments

In their comments on the surveys, students expressed strong support for a Theatre Major at UFV. Here is a sample of the many comments received:

- I enrolled in theatre because that is my passion and what I want a degree in. There is no major offered in that area however, so I took the next best option and enrolled in an English Major with a concentration in drama.
- I would have loved to have done a Theatre Major because it's what I want to do in life, but it isn't offered so I am doing two extended minors in English and Theatre.
- Students enrolled in the theatre program at UFV need a Theatre Major. By not having one, the university is forcing students to look elsewhere to complete a Theatre Major.
- Only school within my radius that offers a theatre program, which I am hoping becomes a major!
- I would LOVE to see a Theatre Major being offered at UFV.
- I cannot complete a Theatre Major at UFV. I would definitely stay if I could. I'm not staying because theatre is not a major. I need a major in a performance art. How can I pursue my goals to teach performance arts if I can't get the training I need? I love the program here, the people are fantastic and the environment is amazing, but it needs a Major.
- I love the theatre program. I'm so involved in every play and I take all of my courses strictly within the department. I love it. I live it. I breathe it. It's so personal, and the people here really care about you. It sucks that I'm going to have to leave it to complete a Theatre Major, and go to a school that can give me what I need.
- I would absolutely love to be able to graduate from UFV with a Theatre Major. I believe this would aid me greatly in being able to achieve my dreams of working full time in the theatre industry, and that I would be taken much more seriously if my degree specified theatre as my major.
- I really, really, really, would love to be able to major in theatre.

- Please, please, please, bring in a theatre major! I absolutely do not want to graduate without a full degree in theatre. I feel if I did, I would be entering my desired industry one step behind everyone else who went to a school that did offer the full degree.

Non Program Students

Profile of non-program students:

Most are pursuing a Bachelors degree (72%) (diploma, 21%; other/don't know 7%)

Of these, the single largest group is BA students (22 respondents; 38.6% of the total); the next largest is (confusingly) students identifying as enrolled in the Theatre Diploma (11; 19.3%); the remainder come from AA Theatre (2) – again confusing; Arts Studies (2); BFA (3); BSC (3); Child and Youth Care (1); CRIM degree (2); CRIM Justice (1); Fashion Design (1); General Arts (2); KPE degree (2); KPE studies (1); Teacher Ed (1)

Of the BA and BSC students, most (89%) have not declared a major – not surprising since most of this group will be lower level students taking a first or second year theatre course as an elective. Of the BA students, most plan to major in English (6 out of the ten who indicated a choice of major)

Of the BA and BSC students, 19% of students (11 out of the total 57) plan to do a Theatre minor or extended minor, but have not yet declared. It should be noted that there are exactly 11 students in this group who also identify as Theatre Diploma students. Hence, the survey clearly captures a number of diploma students who are planning to do a minor or extended minor, but have not yet enrolled in a Bachelors degree program.

Where non-program students live: 37 western region (65%); 20 eastern region (35%)

75% are female; 25% are male

86% are under 24 years of age

54% are single/no children; 31.5% are part of a couple/no children

0% are international students; 3.5 % are aboriginal (2)

70% of non-program students are currently employed, with most (53%) work 11-20+ hours per week.

42% indicated that their financial situation affects their choice to take more theatre course, or to enroll in a theatre program

89.5% plan to finish their degrees at UFV

Of the 10.5% who plan to go elsewhere, 5 of these intend to pursue a degree in Theatre or a related field (choices: UBC, CAP, Langara, Douglas, Other)

28% (16) plan to enrol in a theatre program, 42% (24) do not plan to enrol in theatre, and 17.5% (10) are undecided (7 students did not respond)

Satisfaction (percentage who are Satisfied or Very Satisfied compared to Unsatisfied/Very unsatisfied with the following)

- Class size: 93%/3.5%
- Faculty instruction: 84%/5.25%
- Faculty availability: 87%/1.75%
- Faculty approachability: 82%/7%
- Faculty helpfulness outside of class: 82%/7%
- Availability of computer equipment/educational technology: 53%/14%
- Availability of online courses: 26%/23% (47% neutral)
- Intellectual growth: 74%/10.5%
- Availability of performing arts theatre, studio, theatre technology: 77%/12%

Theatre Learning Outcomes:

Non-program students indicated that courses were meeting the specified outcomes in most cases, with 75% to 80% saying the outcomes were being met “very much” or “quite a bit.” There were three outcomes that did not follow this pattern:

- “Investigate research questions by evaluating and interpreting a variety of sources” 60% positive/40% negative
- “Use theatrical performance to facilitate engagement with the wider community both locally and globally” 60% positive/40% negative
- “Develop vocal and physical dexterity in performance by engaging kinesthetic awareness” 68% positive/30% negative

Institution wide outcomes

Non-program students expressed general satisfaction in most cases, but it’s interesting where they expressed dissatisfaction:

- Acquiring job or work-related knowledge and skills: 35% negative (providing only some or none of these)
- Analyzing quantitative problems: 38.5% negative
- Using computing and information technology: 60% negative
- Voting in municipal, provincial or federal elections: 74% negative
- Understanding people of other racial and ethnic backgrounds: 37% negative

Comments:

Seven students indicated they will go elsewhere because they want a Theatre Major

Five students indicated they are taking the English Drama Concentration because it is the closest thing to a Theatre Major; three more indicated they would do a major in theatre, if available; two indicated they will do minors/extended minors in theatre because they can't get a Major

This represents a total of 17 students surveyed in the non-program group who would be interested in enrolling in a Theatre Major, if one were available.

Reasons for not enrolling in a theatre degree:

- Travel to Chilliwack: 4
- Personal interest only: 4
- Lack of job/career prospects: 3
- Main interest is a different degree program: 6

Most comments are very positive: supportive atmosphere, great facility, excellent instruction

Strengths:

- Excellent instructors/instruction: 28
- Good/engaged students: 4
- Helpful/friendly staff: 3
- Supportive learning environment: 14
- Well-rounded program: 7
- Individual attention/small class size: 5
- Personal growth/development: 7
- Theatre season: 2
- Theatre facility: 3

Weaknesses:

- Not enough faculty: 1
- Location in Chilliwack (commuting a problem): 5
- Too focussed on theatre program students: 2
- Lack of credits for practicum courses: 1
- Professional practices (getting work in theatre): 2
- Course offerings (every 2 years): 4
- Too many prerequisites: 1
- Infrequency of classes (only once a week): 1
- Bad experiences with faculty: 2
- Conflicts with part-time work: 1
- Conflicts with other courses: 1
- Weak instruction in specific areas or instances (methods/lack of openness/lack of clarity re assignments, curriculum/lack of feedback/not enough group work/relies too heavily on text and games): 8
- Class size too large: 1

- Material not challenging enough (not university level/repetitive): 2
- Uncertain future re: facilities/theatre: 1
- Facilities need modernizing (box office ticketing outdated/costume database needed): 2
- Lack of upper level acting courses: 3
- Lack of upper level design courses: 2
- Lack of courses in stage management and technical theatre: 1
- Lack of a theatre major: 1
- Theatre season too determined by box office considerations: 1
- Personal (stage fright, not an actor, bored): 3

Final Comments/Suggestions

- More opportunities for non-theatre students: 1
- Theatre Major needed: 2
- Great support for theatre in Chilliwack: 2
- Keep theatre in Chilliwack: 2
- More courses in Abbotsford: 2
- Need to bridge divide between Chilliwack and Abbotsford programs: 1
- Chilliwack location a problem (too expensive to commute): 2
- Limited rehearsal and practice space: 1
- Supportive, positive environment: 2
- Enjoyable, positive experience with class/instruction: 5
- Modernize box office ticketing: 1
- More instructors needed: 1
- Auditions needed to enter program/acting classes: 1
- Provides work related skills: 2
- Time demands prevent greater involvement: 1
- Insufficient funding for department: 2

Program Students

78% of program students are pursuing a Bachelors degree

90% (19) would be interested in a Theatre Major

61% (14) would enroll in the Major, if it were offered; 8.7 % (2) would not; 17% (4) are unsure

35% (8) of this group are enrolled in the diploma; 22% (5) are planning to enroll; 22% (5) do not plan to enroll

8.7% (2) are enrolled in the AA Theatre; 56.5% (13) do not plan to enroll in the AA Theatre

13% (3) are enrolled in the Minor; 56.5% (13) do not plan to enroll in the Minor

52% (12) are enrolled in the Extended Minor; 8.7% (2) plan to enroll; 8.7% do not plan to enroll

65% (15) are BA students; 0% are BFA; BGS (1); AA Theatre (1); Theatre Diploma (1); BSC (1); Fashion Design Diploma (1); 3 did not identify

71% (15) of this group are upper level students; 26% (6) are lower level; 2 did not identify

56.5% (13) live in Chilliwack; 35% (8) live in western region; 2 did not identify

61% are female; 30% are male; 2 did not identify

65% (15) are 24 or under; 22% (5) are 25-39; 1 is over 55

65% (15) are either single or part of a couple with no children; 1 single parent; 3 part of a couple with children

0% are international students

1 is an aboriginal student

70% (16) plan to complete their degree at UFV; 21.7% (5) do not

40% (2) of those not planning to complete at UFV, intend to obtain a degree in theatre elsewhere (SFU); the remainder (3) plan to obtain a degree in a different field

78% are employed, with 39% working 11 to 20+ hours per week; note that "working while studying" is the primary means by which students are paying for their education.

Almost 50% of students indicated that their financial situation has affected their ability to take courses in a timely manner.

Satisfaction:

High satisfaction (very satisfied or satisfied) for class sizes, faculty availability, faculty instruction, student orientation, department administration, practicum courses/season of theatre, faculty approachability, faculty helpfulness, intellectual growth, supportive learning environment

Lower satisfaction with program advising; arts advisory; student services advisory; educational technology/computer equipment; availability and quality of facilities, equipment and technology; frequency of course offerings

Learning Outcomes:

Program students indicated that the programs were meeting the specified outcomes in most cases, with 80 to 95% of respondents saying the outcomes were being delivered “very much” or “quite a bit”; although the responses for the following suggest we could be doing more/better:

- Investigate research questions by evaluating and interpreting a variety of sources

Comments

9 students comment that they are taking an English Drama Concentration, or an extended minor in Theatre, because it's the closest thing to a Theatre Major

Major reasons to stay or not stay:

- Lack of Theatre Major: 4
- Lack of upper level acting classes: 1
- Location (close to home): 10
- Class size: 6
- Instruction: 5
- Supportive: 6
- Affordable: 5

Suggestions for new courses:

- Production management, stage management: 5
- Upper level acting (not playmaking or Shakespeare): 8
- More upper level Shakespeare acting: 4
- More voice, singing: 6
- Movement, stage combat, dance: 6
- Musical theatre: 1
- More practicum courses: 1
- More acting for camera: 2
- Canadian Theatre: 1
- More upper level Design: 7
- Upper level theatre history: 1

- Playwriting: 1

Career Goals:

- Professional theatre/film: 12
- Education: 7
- Librarian: 1

Comments on Satisfaction with theatre program:

- Classes offered more frequently: 2
- Program needs major: 1
- Team-building and community: 1
- Supportive: 1
- Excellence of faculty and staff: 3
- Insufficient resources given to department: 2
- More faculty needed: 1
- Need for better equipment, technology: 2
- Personal growth: 1
- Discriminatory practices of faculty: 1

Strengths of program:

- Excellent instructors/instruction: 16
- Good/engaged students: 6
- Helpful/friendly staff: 7
- Supportive environment: 10
- Well-rounded program: 5
- Individual attention/small class size: 5
- Personal growth/development: 3
- Theatre season: 6
- Opportunities for theatre practice/practicums: 8
- Theatre facility: 3
- Supportive community: 1
- Scholarships: 1

Weaknesses of program:

- More faculty needed: 6
- More staff needed: 2
- Lack of major: 4
- Lack of funding: 6
- Lack of course choices/ more acting courses needed: 3/3
- Lack of movement course: 1
- Infrequency of course offerings: 6

- Lack of design/tech courses: 1
- Unfair casting, more roles for upper level, male dominated casting (i.e. Shakespeare): 3
- Publicity, box office ticketing needs to improve: 4
- Technology needs updating, improvement: 5
- Move threatens community support: 1
- Limited library resources: 1
- Lack of professional practices training, preparation for careers in theatre/film: 1
- Lack of support from other departments, university: 2
- Lack of work study positions: 1
- Conflicts with English drama courses: 1
- Second year acting waitlists (needs to be offered more frequently): 2
- Play selections questionable: 2

Reasons for not applying for a theatre degree program:

- No major: 2
- Lack of courses: 1
- Confusion re AA Theatre, Theatre diploma: 1

Final comments:

- Excellent program, experience: 5
- Needs more funding, resources: 3
- Needs a major: 4
- Needs more courses: 3
- Professional actor training needed: 1
- New ticketing software needed: 1
- Improved technology, equipment: 2
- Practicum registration cooperation from A&R: 1

Graduates

47% (9) BA; 5% (1) BFA; 5% (1) BGS; 42% (8) Theatre Diploma

16% (3) minor; 74% (14) extended minor

Most responses to survey came from students who graduated since 2007 (one from 2005)

89.5% studied full-time

79% very satisfied with degree overall; 21% satisfied (100% satisfaction overall)

90% would recommend theatre program to others (1 not sure, 1 would not)

90% would have enrolled in a Major, if it had been offered; the other 10% were not sure; no one said no

Only one respondent has obtained professional certification (PDP)

58% (11) have taken further post-secondary education: 30% another undergraduate degree; 50% theatre related workshops; 18% teacher education

About 30% (6) completed another degree/program at UFV

42% (8) are currently pursuing further education

89% (16) say program prepared or very well prepared them for further education and training

89.5% (17) say program prepared or very well prepared them for continued creative practice in theatre

Main reasons for continuing education: satisfy job/career requirements; study at a more advanced level; continue creative practice and growth; enhance employment opportunities

79% (15) are currently employed; of these, 67% are full time, 33% are part-time

63% (12) indicate that a degree in theatre was useful when being selected for their main job; 10% (2) said it wasn't

47% (9) say their main job is closely related to the program from which they graduated

42% (8) say it is closely related to the subject area

42% (8) say main job is closely related to program -specific skills of the program

63% (12) say it is closely related to general skills acquired

74% have continued to be engaged in theatre

16% (3) aboriginal ancestry

0% visible minorities

63% female; 37% male

95% 24 or under when entered theatre program

11 from western region; 3 from eastern region; 5 from Vancouver area

Methods of financing education:

- 79% worked part-time during school year
- 68% worked in summer months
- 74% received scholarships
- 42% relied on government loans
- 26% relied on other loans

Reasons for choosing theatre degree program (1st choice/2nd choice):

1. Interest in subject area: 47/16
2. Preparation for a specific job or career: 42/5
3. Personal development/fulfillment: 26/21

Satisfaction:

High satisfaction with: class sizes; faculty availability; faculty instruction; program advising; department administration; faculty approachability; faculty helpfulness; intellectual growth

Somewhat lower satisfaction with: availability and quality of facility, equipment and technology; student orientation; arts advisory; student services advisory; availability of computer equipment/educational technology

89.5% indicated availability of fully equipped performance theatre important in choosing to come to UFV Theatre

Instructors/Quality of Instruction

- Consistently high scores in all categories
- Some indication of moderate need for improvement in: consistent evaluation, feedback on teaching

Classes/Curriculum

- Consistently good scores in most categories
- Particularly high scores in: practicums and theatre season enhancing education; fostering sense of community among students
- Indications of moderate need for improvement in: curriculum up-to-date; student participation in research; adequacy of facilities, equipment and technologies
- Clear demonstration of lack of interest in online courses

Learning Outcomes

Theatre graduates indicated a high level of satisfaction that the learning outcomes had been delivered in most cases, with 84 to 100% of respondents saying the outcomes were being delivered “very much” or “quite a bit”. There was only one outcome for which the responses suggest some improvement may be needed, although the satisfaction was still favourable overall:

- Investigate research questions by evaluating and interpreting a variety of sources

How students learned about the theatre program:

- Attended a UFV production, or visited UFV: 6
- Friends: 7
- Teachers, professors: 5
- Website: 2

Comments:

- Excellence of program: 1
- Excellence of faculty and staff: 1
- Need Theatre Major: 2
- More technical theatre experience: 1
- Improved technology: 3
- Improved box office ticketing: 1
- More space, improved facilities: 1
- More funding: 1
- Valuable practical production experience: 2
- Well rounded program: 2
- Importance of fully equipped theatre: 2

Reasons for recommending (or not):

- Positive, transformative experience: 7
- Strong foundation in theatre/excellence of program/well rounded program: 6
- Excellence of faculty and staff: 1
- Valuable life/work skills: 3
- Class sizes, individual attention: 1
- Supportive: 1
- Community of students: 1
- Department deserves more respect, funding: 1

Strengths of program:

- Excellent faculty (knowledgeable, supportive, encouraging): 7
- Excellent staff: 1
- Quality of facilities: 1
- Professional, challenging: 3
- Provides strong background in performing arts: 3
- Valuable life skills: 1
- Team-building skills: 2
- Community of students, student involvement, friendships: 4
- Supportiveness, equality of treatment, safe environment: 3
- Small class sizes, individual treatment: 1
- Practicums/season of theatre/theatre practice valuable learning experience: 5
- Well-rounded program: 2
- Focus on Shakespeare: 1
- Provides strong understanding of design: 1

Weaknesses of program:

- Insufficient funding for program: 2
- Lack of technical training, tech support: 2
- Lack of advanced courses, more course choices: 4
- Lack of upper level design courses: 1
- Need for more frequent course offering, especially at upper level: 2
- Lack of consistent treatment of students (casting): 2
- Inadequate space, out of date technology: 3
- Lack of a major: 4
- Lack of critique, need for better critique: 2
- Uncertain future: 1
- Lack of professional practice training: 1
- Heavy time demands: 1

Suggestions for improvement:

- Offer a major: 4
- Advanced tech, design classes: 3
- Auditions to enter program: 3
- More course offerings, options: 4
- More frequency of courses: 2
- Movement/music course: 1
- More funding: 1
- Improved equipment, technology: 2
- Professional practices, guest speakers from professional theatre: 2

- More open casting: 1
- Improved critique: 1
- More responsibility for students in productions: 1

Current work:

- Theatre related: 6
- Education related: 5
- Other: 4

APPENDIX 10: Course Outlines for Revised Courses



COURSE IMPLEMENTATION DATE:
COURSE REVISED IMPLEMENTATION DATE: September 2012/2014
COURSE TO BE REVIEWED: February 2018 (month, year)
(six years after UEC approval)

OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
Shaded headings are subject to change at the discretion of the department - see course syllabus available from instructor

Table with 3 columns: COURSE NAME/NUMBER (THEA 199 [C-Z]), FACULTY/DEPARTMENT (THEATRE, Technical Theatre Practicum), and UFV CREDITS (3). Includes COURSE DESCRIPTIVE TITLE.

CALENDAR DESCRIPTION:

This course introduces students to the practice and techniques of technical theatre through backstage participation in a UFV Theatre production.
This course will be offered under different letter designations (e.g. C-Z) representing different productions. Each production represents a unique project in which students will be assigned specific production roles. The course may be repeated for credit provided the letter designation and the production roles differ.

PREREQUISITES: None. Admission only by department permission.
COREQUISITES:
PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

- (a) Replaces:
(b) Cross-listed with:
(c) Cannot take: for further credit.

SERVICE COURSE TO: (department/program)

TOTAL HOURS PER TERM: 60 minimum
STRUCTURE OF HOURS:

Table listing hours for Lectures (5), Seminar (5), Laboratory (10), Field experience, Student directed learning, and Other (specify): Studio (45).

TRAINING DAY-BASED INSTRUCTION:

Length of course:
Hours per day:

OTHER:

Maximum enrolment: 126
Expected frequency of course offerings: fall/winter semesters (every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only) [X] Yes [] No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department) [] Yes [] No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE: [X] Yes [] No

Approval table with columns for Course designer(s), Department Head, Supporting area consultation, Curriculum Committee chair, Dean/Associate VP, Undergraduate Education Committee (UEC) approval, Date approved, and Date of meeting.

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

- describe the roles and responsibilities of the technical crew in a theatre production
- demonstrate competence in executing the tasks for a particular area of technical theatre production (i.e. set, prop or costume construction; stage lighting; sound production; backstage crew; etc)
- work competently as part of a production team
- manage schedules effectively to meet tight production deadlines
- demonstrate the ability to communicate clearly and behave professionally
- employ effective strategies for problem-solving
- employ safe practices in executing the tasks for their particular roles in a theatre production
- follow proper safety and security procedures for live theatre production

METHODS: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Participation in backstage production process. Depending on a student's role in the production, this participation may include: production and design meetings, technical workshops, set and prop construction, costume construction, make-up workshops, stage lighting sessions, sound production sessions, safety workshops, rehearsals, and performances.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

- Examination(s) Portfolio assessment Interview(s)
- Other (specify):

PLAR cannot be awarded for this course for the following reason(s): Since this is a process based practicum course, credit can only be evaluated and awarded based on a student's actual participation in the process.

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Script for the show being produced (varies); Coursepack including backstage job description, production etiquette guidelines, safety and security guidelines, student success guidelines; Coursepack including design concepts and selected readings related to the play in production.

SUPPLIES / MATERIALS:

Varies depending on student's specific role in the production, but could include: "blacks" for backstage running crew, workshop clothing for set or prop construction and painting, sketchbook for construction plans, etc.

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

- 30% Journal
- 20% Production Documents
- 30% Primary Project and Report
- 20% Participation (includes completion of practicum hours; demonstration of teamwork, reliability and professionalism)

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

Depending on a student's role in the production, she or he will contribute a minimum of 60 hours participating in all or part of the following four phases of the production process:

1. Pre-production (3-4 weeks): research, design, production organization, etc.
2. Production Preparation (7-8 weeks): production meetings; rehearsals; set, costume and prop construction; sound and lighting workshops and sessions; make-up workshops; safety and security workshops; etc.
3. Performance Run (2-3 weeks): participation in backstage operations during the performance run.
4. Post-production (1 week): reflection on what was learned; recommendations for future improvement.



COURSE IMPLEMENTATION DATE: September 2012/2014

COURSE REVISED IMPLEMENTATION DATE: _____

COURSE TO BE REVIEWED: February 2018
(six years after UEC approval) (month, year)

OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
 Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

THEA 290 [C-Z] COURSE NAME/NUMBER	THEATRE FACULTY/DEPARTMENT Theatre Practice – Small Ensemble COURSE DESCRIPTIVE TITLE	<u>31</u> UFV CREDITS
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CALENDAR DESCRIPTION:

This practicum allows students to develop further experience in live theatre production through participation in a small to medium ensemble production as part of the UFV Theatre season.

This course will be offered under different letter designations (e.g. C-Z) representing different productions. Each production represents a unique project in which students will be assigned specific production roles. The course may be repeated for credit provided the letter designation and the production roles differ.

PREREQUISITES: None. Admission only by department permission.

COREQUISITES:

PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

- (a) Replaces: _____
- (b) Cross-listed with: _____
- (c) Cannot take: _____ for further credit.

SERVICE COURSE TO: (department/program)

TOTAL HOURS PER TERM: 60-45 minimur

STRUCTURE OF HOURS:

Lectures:	_____	Hrs
Seminar:	<u>5</u>	Hrs
Laboratory:	<u>10</u>	Hrs
Field experience:	_____	Hrs
Student directed learning:	_____	Hrs
Other (specify): Studio	<u>4530+</u>	Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____
 Hours per day: _____

OTHER:

Maximum enrolment: 1224
 Expected frequency of course offerings: fall/winter semesters
 (every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only) Yes No
 WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department) Yes No
 TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE: Yes No

Course designer(s): <u>Bruce Kirkley</u>	Date approved: <u>November 4, 2011</u>
Department Head: <u>Bruce Kirkley</u>	Date of meeting: <u>November 18, 2011</u>
Supporting area consultation (Pre-UEC)	Date approved: <u>December 9, 2011</u>
Curriculum Committee chair: <u>Tetsuomi Anzai Amanda McCorm</u>	Date approved: <u>December 9, 2011</u>
Dean/Associate VP: <u>Jacqueline Nolte</u>	Date of meeting: <u>February 3, 2012</u>
Undergraduate Education Committee (UEC) approval	

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

- demonstrate competence in executing the tasks required for their role in the production
- work competently as part of a small to medium sized ensemble and/or production team
- manage schedules effectively to meet tight production deadlines
- demonstrate the ability to communicate clearly and behave professionally
- employ effective strategies for problem-solving
- use feedback and critique effectively throughout the production process
- follow proper safety and security procedures for live theatre production

METHODS: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Participation in the theatre production process. Depending on a student's role in the production, this participation may include: production and design meetings; technical workshops; set, prop and costume construction; stage lighting sessions; sound production sessions; workshops for voice, dance, singing, fight choreography, etc; costume fittings; costume parades; safety workshops; rehearsals; performances; audience talkback sessions; etc.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Examination(s) Portfolio assessment Interview(s)

Other (specify):

PLAR cannot be awarded for this course for the following reason(s): Since this is a process based practicum course, credit can only be evaluated and awarded based on a student's actual participation in the process.

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Script for the show being produced (varies); Coursepack including job description, production etiquette guidelines, safety and security guidelines, student success guidelines; Coursepack including design concepts and selected readings related to the play in production.

SUPPLIES / MATERIALS:

Varies depending on student's specific role in the production, but could include: "blacks" for backstage running crew, workshop clothing for set or prop construction and painting, sketchbook for construction plans, exercise mats and water bottles for actors, etc.

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

This is a credit/no credit course designed to provide students with opportunities to develop further experience in live theatre production. Evaluation will be based on:

- Primary Project (i.e. acting performance, assistant stage management, technical crew, etc.)
- Completion of practicum hours required (~~60~~45 minimum)
- Attendance at all required meetings, workshops, rehearsals and performances
- Competent execution of all required tasks and responsibilities
- Demonstration of professionalism and good teamwork

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

Depending on a student's role in the production, she or he will contribute a minimum of 60 hours participating in all or part of the following four phases of the production process:

1. Pre-production (3-4 weeks): research, design, production organization, etc.
2. Production Preparation (7-8 weeks): production meetings; rehearsals; set, costume and prop construction; sound and lighting workshops and sessions; make-up workshops; safety and security workshops; etc.
3. Performance Run (2-3 weeks): participation in backstage operations during the performance run.
4. Post-production (1 week): reflection on what was learned; recommendations for future improvement.



COURSE IMPLEMENTATION DATE: September 2012/2014

COURSE REVISED IMPLEMENTATION DATE: _____

COURSE TO BE REVIEWED: February 2018
(six years after UEC approval) (month, year)

OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
 Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

THEA 295 [C-Z] COURSE NAME/NUMBER	THEATRE FACULTY/DEPARTMENT Theatre Practice – Large Ensemble COURSE DESCRIPTIVE TITLE	<u>31</u> UFV CREDITS
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CALENDAR DESCRIPTION:

This practicum allows students to develop further experience in live theatre production through participation in a large ensemble production, such as a Shakespeare play or a musical, as part of the UFV Theatre season.

This course will be offered under different letter designations (e.g. C-Z) representing different productions. Each production represents a unique project in which students will be assigned specific production roles. The course may be repeated for credit provided the letter designation and the production roles differ.

PREREQUISITES: None. Admission only by department permission.

COREQUISITES:

PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

- (a) Replaces: _____
- (b) Cross-listed with: _____
- (c) Cannot take: _____ for further credit.

SERVICE COURSE TO: (department/program)

TOTAL HOURS PER TERM: 60-45 minimur

STRUCTURE OF HOURS:

Lectures:	_____	Hrs
Seminar:	<u>5</u>	Hrs
Laboratory:	<u>10</u>	Hrs
Field experience:	_____	Hrs
Student directed learning:	_____	Hrs
Other (specify): Studio	<u>4530+</u>	Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____
 Hours per day: _____

OTHER:

Maximum enrolment: 1224
 Expected frequency of course offerings: fall/winter semesters
 (every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only) Yes No
 WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department) Yes No
 TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE: Yes No

Course designer(s): <u>Bruce Kirkley</u>	Date approved: <u>November 4, 2011</u>
Department Head: <u>Bruce Kirkley</u>	Date of meeting: <u>November 18, 2011</u>
Supporting area consultation (Pre-UEC)	Date approved: <u>December 9, 2011</u>
Curriculum Committee chair: <u>Tetsuomi Anzai Amanda McCorm</u>	Date approved: <u>December 9, 2011</u>
Dean/Associate VP: <u>Jacqueline Nolte</u>	Date of meeting: <u>February 3, 2012</u>
Undergraduate Education Committee (UEC) approval	

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

- demonstrate competence in executing the tasks required for their role in the production
- work competently as part of a large ensemble and/or production team
- coordinate schedules effectively with a large production team to meet tight production deadlines
- demonstrate the ability to communicate clearly and behave professionally as part of a large ensemble
- employ effective strategies for problem-solving as part of a larger team
- use and give feedback and critique effectively and appropriately throughout the production process
- follow proper safety and security procedures for live theatre production

METHODS: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Participation in the theatre production process. Depending on a student's role in the production, this participation may include: production and design meetings; technical workshops; set, prop and costume construction; stage lighting sessions; sound production sessions; workshops for voice, dance, singing, fight choreography, etc; costume fittings; costume parades; safety workshops; rehearsals; performances; audience talkback sessions; etc.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Examination(s) Portfolio assessment Interview(s)

Other (specify):

PLAR cannot be awarded for this course for the following reason(s): Since this is a process based practicum course, credit can only be evaluated and awarded based on a student's actual participation in the process.

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Script for the show being produced (varies); Coursepack including job description, production etiquette guidelines, safety and security guidelines, student success guidelines; Coursepack including design concepts and selected readings related to the play in production.

SUPPLIES / MATERIALS:

Varies depending on student's specific role in the production, but could include: "blacks" for backstage running crew, workshop clothing for set or prop construction and painting, sketchbook for construction plans, exercise mats and water bottles for actors, etc.

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

This is a credit/no credit practicum designed to provide students with opportunities to develop further experience in live theatre production. Evaluation will be based on:

- Primary Project (i.e. acting performance, assistant stage management, technical crew, etc.)
- Completion of practicum hours required (~~60~~45 minimum)
- Attendance at all required meetings, workshops, rehearsals and performances
- Competent execution of all required tasks and responsibilities
- Demonstration of professionalism and good teamwork

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

Depending on a student's role in the production, she or he will contribute a minimum of 60 hours participating in all or part of the following four phases of the production process:

1. Pre-production (3-4 weeks): research, design, production organization, etc.
2. Production Preparation (7-8 weeks): production meetings; rehearsals; set, costume and prop construction; sound and lighting workshops and sessions; make-up workshops; safety and security workshops; etc.
3. Performance Run (2-3 weeks): participation in backstage operations during the performance run.
4. Post-production (1 week): reflection on what was learned; recommendations for future improvement.



COURSE IMPLEMENTATION DATE: _____
 COURSE REVISED IMPLEMENTATION DATE: September
2012~~2014~~2015
 COURSE TO BE REVIEWED: February 2018
(six years after UEC approval) *(month, year)*

OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
 Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

THEA 299 [C-Z] COURSE NAME/NUMBER	THEATRE FACULTY/DEPARTMENT Theatre Production Practicum	3 UFV CREDITS
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This practicum allows students to develop their skills in the practice and techniques of theatre through participation in a UFV Theatre production.

This course will be offered under different letter designations (e.g. C-Z) representing different productions. Each production represents a unique project in which students will be assigned specific production roles. The course may be repeated for credit provided the letter designation and the production roles differ.

PREREQUISITES: None-THEA 199. Admission only by department permission.
 COREQUISITES:
 PRE or COREQUISITES:

SYNONYMOUS COURSE(S):	SERVICE COURSE TO: <i>(department/program)</i>
(a) Replaces: _____	_____
(b) Cross-listed with: _____	_____
(c) Cannot take: _____ for further credit.	_____

TOTAL HOURS PER TERM: <u>60 minimum</u>	TRAINING DAY-BASED INSTRUCTION:
STRUCTURE OF HOURS:	Length of course: _____
Lectures: _____ Hrs	Hours per day: _____
Seminar: <u>5</u> Hrs	
Laboratory: <u>10</u> Hrs	
Field experience: _____ Hrs	
Student directed learning: _____ Hrs	
Other (specify): Studio <u>45</u> Hrs	
	OTHER:
	Maximum enrolment: 126
	Expected frequency of course offerings: <u>fall/winter semesters</u> <i>(every semester, annually, every other year, etc.)</i>

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	<input checked="" type="checkbox"/> Yes	<input type="checkbox"/> No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	<input type="checkbox"/> Yes	<input type="checkbox"/> No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	<input checked="" type="checkbox"/> Yes	<input type="checkbox"/> No

Course designer(s): <u>Ian Fenwick (Revised Bruce Kirkley)</u>	
Department Head: <u>Bruce Kirkley</u>	Date approved: <u>November 4, 2011</u>
Supporting area consultation (Pre-UEC)	Date of meeting: <u>November 18, 2011</u>
Curriculum Committee chair: Tetsuomi Anzai <u>Amanda McCorm</u>	Date approved: <u>December 9, 2011</u>
Dean/Associate VP: <u>Jacqueline Nolte</u>	Date approved: <u>December 9, 2011</u>
Undergraduate Education Committee (UEC) approval	Date of meeting: <u>February 3, 2012</u>

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

- describe the process for creating and running a theatre production, from first auditions and production meetings through to the final set strike
- demonstrate competence in executing the tasks required for their particular roles in a production
- work effectively as part of an ensemble and/or production team
- communicate clearly and behave professionally in rehearsal and performance settings
- employ effective strategies for problem-solving in the development and performance of a theatre production
- identify and investigate appropriate research resources for their roles in the production (i.e. electronic and print sources, interviews, visual and film materials)
- document research findings in written work (i.e. project reports, journals, post-production documents)
- synthesize and incorporate critique effectively throughout the rehearsal and performance process
- follow proper safety and security procedures for live theatre production

METHODS: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Participation in the theatre performance process. Depending on a student's role in the production, this participation may include: rehearsals; production meetings; workshops for voice, dance, singing, fight choreography, make-up, etc; costume fittings; costume parades; safety and security workshops; performances; audience talkback sessions; etc.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Examination(s) Portfolio assessment Interview(s)

Other (specify):

PLAR cannot be awarded for this course for the following reason(s): Since this is a process based practicum course, credit can only be evaluated and awarded based on a student's actual participation in the process.

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Script for the show being produced (varies); Coursepack including job description, production etiquette guidelines, safety and security guidelines, student success guidelines; Coursepack including design concepts and selected readings related to the play in production.

SUPPLIES / MATERIALS:

Varies depending on a student's specific role in the production and the unique requirements of specific plays, but could include: exercise mats and water bottles for actors; "blacks" for stage management crew.

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

- 20% Journal
- 20% GOTE Sheet and Script Analysis (actors); Production Documents (production crew)
- 30% Primary Project and Report
- 10% Reflection or Self-Critique
- 20% Participation (includes completion of practicum hours; demonstration of teamwork, reliability and professionalism)

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

Depending on a student's role in the production, she or he will contribute a minimum of 60 hours participating in all or part of the following four phases of the production process:

1. Pre-production (3-4 weeks): research, production organization, auditions, etc.
2. Production Preparation (7-8 weeks): rehearsals; production meetings; workshops for voice, dance, singing, fight choreography, make-up, etc; costume parades; safety and security workshops; etc.
3. Performance Run (2-3 weeks): participation in the run of the performance, including audience talkback sessions.
4. Post-production (1 week): reflection on what was learned; recommendations for future improvement.