

University of Regina

THEATRE DEPARTMENT

ACADEMIC UNIT REVIEW SELF STUDY REPORT

2017–2018

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Background

The University of Regina Theatre Department began as the University of Saskatchewan Regina Campus Drama Department in 1967 under the leadership of Eric Salmon. The department first produced plays in Darke Hall on the Regina Avenue campus. In 1969 the department moved into the Normal School building on the Regina Avenue Campus and renovated the building to include a 212- seat end stage, an 88 seat black box/theatre in the round, scenery and costume shops and rehearsal/acting studios.

The department offered a three-year Bachelor of Arts and a four-year Bachelor of Fine Arts in Drama and produced on average two plays a semester with students and faculty performing roles. The program was centred around the productions with the technical classes working directly on the productions. The department offered a successful playwrighting competition.

In 1995 the degree programs were changed as the University of Regina changed from a four class/four-hour class contact to a five class/three-hour class contact system. The Theatre Department remodelled their program, going from a general Bachelor of Fine Arts degree to a Bachelor of Fine Arts degree that offered specializations in either Acting, Design or Stage Management.

During the 1997-98 academic year the Theatre Department moved from its College Avenue campus to the new Dr. William Riddell Centre on the main University of Regina Campus.

The faculty moving to the new space were Dr. Gerald Lenton-Young, Jake Roberts, Kelly Handerek, Dr. Mary Blackstone, Dr. Penny Farfan, Gabriel Prendergast, Kathleen Irwin along with Rick Deis, technical director and Jo Dibb, wardrobe technician. Wes Pearce joined the faculty with the move to the new facility.

In 1999 Jake Roberts and Gabriel Prendergast retired and were replaced by Kathryn Bracht and William Hales. Mr. Hales was hired in the new University of Regina faculty classification as an Instructor II. The role of the Instructor II was to teach an increased class load and serve as Technical Director and not have a research or committee requirement. Dr. Penny Farfan moved to the University of Calgary and was replaced by Dr. Andrew Houston, who in turn was replaced by Dr. Leanne Groeneveld. Dr. Groeneveld was hired by Campion College and she teaches studies courses for the Theatre Department under the auspice of Campion College.

The department offered a very structured Bachelor of Fine Arts and produced one major and one smaller production a semester. The program moved from productions with open auditions to productions dedicated and cast from each level of acting class. This required the adding of a faculty position hired for the fall and winter semester to teach acting and direct a production. This position was filled by Fran Gebhard followed by Janet Amos and finally Margo Regan.

Budget cuts in 2012 forced the ending of this position and at the same time the Theatre Department decided to discontinue the Bachelor of Fine Arts degree and offer a less structured Bachelor of Arts degree. The BFA was terminated on January 1, 2013. Students enrolled in the BFA were allowed to finish their program but all new students were enrolled in the new BA. The new program allowed more flexibility of choices for the student, but ended the organized structure and continuity of classes. The productions returned to an open audition process and were reduced to one production per semester. This is presently how the department operates.

Dr. Mary Blackstone and Dr. Gerald Lenton-Young retired and their full time tenured faculty positions were not replaced. Classes in their areas have been taught by sessional instructors or discontinued. The decrease in productions has also opened up access to the theatre spaces, especially to the University Theatre and has led to an increased number of community productions and university functions limiting the department's access to the theatres as teaching spaces.

Faculty and Staff

Name	Position and Rank	Notes
Kelly Handerek	Professor	Academic CV #1
Dr. Kathleen Irwin	Associate Dean / Professor	Academic CV #2
Wes D. Pearce	Associate Dean / Professor	Academic CV #3
Dr. Leanne Groeneveld	Associate Professor / Campion College	Academic CV #4
Kathryn Bracht	Associate Professor	Academic CV #5
William Hales	Instructor III / Department Head	Academic CV #6
Cathy Mearns	Wardrobe Technician / Sessional	
Mason Roth	Scene Shop Technician / Sessional	
Rita Racette	Administrative Assistant	

Resources

Teaching Space

Room	Capacity	Function
University Theatre	420	Performance Space
Shumiatcher Open Stage	200	Performance Space
RC 176 – Acting Studio	60	Acting/Dance Studio Rehearsal Space
RC 179 – Design Studio	12	Design studio/ Classroom
RC 183 – Scene Study Room	12	Scene Study
RC 268 – Wardrobe Shop	16	Costume Construction
RC 065 – Scene Shop	20	Set Construction and Painting
RC 077 – CAD Lab	8 seat CAD / 20 seat classroom	CAD lab and classroom
RC 068 – Scene Study	16	Classroom

Research Space

Room	Function
University Theatre	Performance Space A proscenium arch theatre with a fly gallery, trap room, orchestra pit and front of house catwalks Main floor seating and balcony seating. Appendix #1 - Technical Specifications
Shumiatcher Open Stage	Performance Space Official nickname – Shu-Box Theatre A ‘black box’ theatre with moveable seating risers. Appendix #2 – Technical Specifications
RC 176 – Acting Studio	Primary acting/dance classroom and rehearsal space ‘Fringe’ style performance space Appendix #3 – Technical Specifications
RC 179 – Design Studio	Design studio/ Classroom Studio with eight work stations for paper drafting and model building
RC 183 – Scene Study Room	Scene Study Small room with piano for scene and vocal work
RC 068 – Scene Study Room	Scene Study Large room for scene work
RC 077 – CAD Lab	CAD lab and classroom Smart classroom with five CAD stations Appendix #3 – Technical Specifications
RC 065 – Scene Shop	Scene Shop Scenery construction area Appendix #4 – Technical Specifications
RC 268 – Wardrobe Shop	Wardrobe construction area Appendix #4 – Technical Specifications

Scholarly Output

Professor Kelly Handerek

Highlights: Research

1. The International tour of his play **Small Boy Dreams** - roles (Playwright, Director, Designer, and Producer) Except published in *Outspoken*, Sask Arts Board Grant Produced in the UK, Bruford College, The Grand Theatre London, Ontario. and *Curtain Razors*, Regina, Saskatchewan.
2. International conferences (INVITED). Prague, Czech Republic "The Many Rhythms of Engagement" 2017, Merging Methodologies Conference. Sidcup, Kent. UK "The Work of Uta Hagen" The Future of Acting Conference.
3. Opera Nuova, Edmonton. Directed two productions of **Albert Herring** 2012. Directed NextFEST, Wrote and Narrated **Eugene Onegin**. 2017
And both time taught the senior Master Classes of Acting for three weeks. (2018 Director of Terrance McNally's Master Class.
4. UR International first Teaching exchange in the Faculty Rose Bruford College, UK. Directed **Jocasta** by Liz Lockheed.

Dr. Kathleen Irwin

Highlights Research

1. Irwin, K. "Art or Activism: The Dilemma of Performing Ponteix." *Whose Culture is it Anyway? Community Engagement in Small Cities* (Eds. W.F. Garrett-Petts, J. Hoffman, G. Ratsoy), New Star Books (2014).
2. Irwin, K. "Toiling, Tolling and Telling: Performing Dissensus." *Performing Site-specific Theatre: Politics, Place, Practice*. Eds. Birch, A. and J. Tompkins. Houndmills, Basingstoke, Hampshire: Palgrave MacMillan, 2012. 84-99.
3. Irwin, K. "The Ambit of Performativity: How Site Makes Meaning in Site-specific Performance." *Performance Design*. Eds. Hannah, D. and O. Harslav. Copenhagen: Museum Tusulanum Press, 2008. 39-61.

Professor Wes D. Pearce

Highlights: Research

1. *Outspoken: Perspectives on Queer Identities* co-edited with Jean Hillabold , 2013 University of Regina Press. The co-editors were approached by University of Regina Press to curate an anthology from work that had been presented as part of the Inside/Out Speaker's Series which was an initiative of the University of Regina Queer Initiative. The collection contains the author's essay "'I Won't Discuss Who I'm Dating': Same-Sex Celebrity Gossip as Social Control", pp. 57-72.
2. "'The art a seein' the multiple realities": Fragmented Scenography in Sharon Pollock's Plays," *Sharon Pollock: First Woman of Canadian Theatre*, edited by Donna Coates, (University of Calgary Press) 2015, pp. 83-105

3. "Rewriting Self and Memory in *The Soldier Dreams*," *New Essays on Canadian Theatre: Daniel MacIvor*, edited by Richie Wicox, (Playwrights Canada Press) 2015, pp. 68-88.

Professor Kathryn Bracht

Highlights: Research

1. Nominated for the YMCA's WOMAN OF DISTINCTION award in Theatre, 2001.
2. 2007/08 (March) Wrote the short play *jenna-in-situ* which was produced by Sarasvati Productions in Winnipeg, Manitoba as part of their International Women's Week Cabaret of Monologues, which was remounted and published in 2008 in a "best of" series for the company.
3. Created, produced and wrote the first draft of a play for an international arts symposium held at The University of Regina on January 22 and 23, 2016, titled *International and Transcultural Adoption: Navigating Home to Homeland, an Interdisciplinary, Creation-based Symposium*. This creative symposium focussed on examining the international and transcultural adoptee experience through arts-based exploration and research, an approach that was utilized to encourage multiple perspectives on the subject, as seen through the lenses of different artistic practice and scholarship.

Dr. Leanne Groeneveld

Highlights: Research

1. "“lyke unto a lyvelye thyng”": the Boxley Rood of Grace and Medieval Performance," *Medieval Theatre Performance: Actors, Dancers, Automata, and Their Audiences*, edited by Phillip Butterworth and Kate Normington, Boydell and Brewer, 2017, pp. 197-214. The author was invited to participate in this collection, edited by and contributed to by respected authorities in the field, on the basis of her earlier article "A Theatrical Miracle: The Boxley Rood of Grace as Puppet," *Early Theatre*, 10.2, December 2007, pp. 11-50.
2. "“I felt as never before, under any sermon that I ever heard preached’: Word, Image, and the Oberammergau Passion Play, 1840-1900." *Nineteenth Century Theatre and Film*, 43.2, 2016, pp. 131-59. An earlier version of this paper was presented at "Shared Visions: Art, Theatre and Visual Culture in the Nineteenth Century," a conference held at the School of Theatre Performance and Cultural Policy Studies, University of Warwick, Coventry, UK, on 11 February 2012.
3. "Christ's Burial and Christ's Resurrection: Provenance and Performance." *Research Opportunities in Medieval and Renaissance Drama*, 48, 2009, pp. 1-25.

Professor William Hales

Highlights: Research

1. Won a Jessie Richardson Award for Significant Artistic Achievement in the 2013/2014 Vancouver theatre season as part of the design team for **Nothing But Sky** produced by The Only Animal. Lighting and Set Design.
2. Won the Betty Mitchell for Lighting Design in 2008/2009 theatre season for **NiX** produced by The Only Animal/Alberta Theatre Projects
3. Lighting design for the remount of **NiX** for the 2010 Cultural Olympic Festival in Whistler.

Community Service Initiatives

Professor Kelly Handerek

Highlights: Community Service

1. ACTRA National Councillor Saskatchewan, 2017 - 2019. President ACTRA Saskatchewan 2016 - 2017. EQUITY National Councillor 2009 - 2012. Serving as co- Chair of the National Directors committee and on the CPAG and Honours committee.
2. Performing Arts Lodges of Canada. National Executive 2011 - 2013.
3. International Editorial Board for: The S- Journal. Subject as response to Stanislavski. Published in Russia and the UK by Taylor Francis.

Dr. Kathleen Irwin

Highlights Community Service

1. Performing Turtle Island: National Gathering of Indigenous Performing Artists and Scholars (funded by SSHRC Development Grant 2016) - a highly successful conference that linked with a parallel International Conference organized by Performance Studies International. An anthology of writing is currently in the line-up for publishing through University of Regina Press (2018).
2. SSHRC Partnership Development Grant (2013) – P. I. Mary Blackstone; Partners: University of Regina (Theatre / K. Irwin); Saskatchewan Arts Alliance; City of Regina; Saskatchewan Culture, Saskatchewan Arts Board. This funding supports a grass-roots study of the Arts Ecology of Saskatchewan. It has supported attendance at conference (2014) (\$200,000).
3. Knowhere Productions Inc. a Site-specific Community Oriented Research Company 2002 – 2016. This non-profit collaboration produces my creative research that has driven much of my scholarly output. Two significant productions include: Crossfiring / Mama Wetotan (2005)- Produced at the Claybank Brick Plant National Historical Site, this was a multi-faceted performative response to a unique landscape and historical circumstances. A significant “site and sound” installation exhibit (over 20 artists) and a large-scale, site-specific performance event (30 more artists), it focused on how aboriginal and non-aboriginal communities have aligned with this contested site; The Weyburn Project: The Archaeology of Silence and the Discourse of Madness (2002). A site-specific performance produced in a mental asylum, followed by papers delivered in Oxford, Prague, Helsinki and St. Petersburg and the production of a feature documentary (by Third Eye Media, 2003). It is considered a defining example of community-based arts research. The event, critically framed in *The Ambit of Performativity* (Irwin. University of Helsinki Press, 2007). provides a method and vocabulary for assessing new genre public art.

Professor Wes D. Pearce

Highlights: Community Service

1. Executive [Prairie Rep (2009 – 2013) and Vice President (2013 – 2017)] Canadian Association of Theatre Research. During this time also served as elections officer from (2010 – 2015).
2. Board of Directors Associated Designers of Canada (2010 – 2014)
3. Board of Directors Aids Programs of South Saskatchewan (2009 – 2013/Board Chair 2010 – 2013)

Professor Kathryn Bracht

Highlights: Community Service

1. Volunteer radio co-host for CJTR community radio station, 2002. Taped for weekly broadcast, and hailed by the General Manager as one of the best shows in community radio programming, this show highlighted local musicians, artists and theatre practitioners and scholars in a one-hour talk-format titled “*Culturejam*”.
2. Regular adjudicator and workshop leader for Theatre Saskatchewan, the provincial community theatre organization. (i.e. Adjudicated large festivals in Meadow Lake, 2002, Regina, 2011, Strasbourg, 2014.)
3. For the Saskatchewan Playwright’s Centre; member of the dramaturgical committee, 2001-2005. Board member and co-chair of the SPC fundraising committee, 2013/14.

Dr. Leanne Groeneveld

Highlights: Community Service

1. Member (2013-15) and Chair (2015-16) of the Council Committee on Academic Mission, an elected committee of the University Council. CCAM “shall recommend reports to Council on matters relating to the academic structure of the University (i.e. Faculties, Academic Units, affiliations or federations) and advise the President on matters that relate to academic planning, programs, academic unit reviews, and university strategic planning” (<https://www.uregina.ca/president/governance/council/CCAM.html>).
2. Co-director with Professor Samira McCarthy, Campion College Musica Sacra concert series (two concerts each academic year from 2009-16).
3. Elected faculty representative, search committee for the Dean of Campion College (2014).

Professor William Hales

Highlights: Community Service

1. Volunteer Technical Director for Souris Valley Theatre in Estevan. The theatre sustained major damage to the facility during the 2011 flood. In 2013 the board of directors decided to reopen the theatre. I joined the company as technical director and the theatre was renovated and restored and a season was mounted.
2. Provincial Festival Backstage Adjudicator for the Saskatchewan Drama Association from 2003 –2018.
3. Board Member – Regina Fringe Festival

Programs

The Department of Theatre offers programs that blend practical training with the study of theatre history and theory designed to suit a variety of interests and career paths. Students enjoy small classes, high student-teacher contact time, and hands-on training in some of the most modern theatre facilities in Canada.

Each year we present two productions to provide students with plenty of opportunities for professional training. As students collaborate in the creation of theatre events, they put course work into practice, develop their individual skills, and learn to solve problems. In addition, students are supervised in professional field experience through the Department's outreach and enrichment projects.

We are committed to training artists and scholars: creative individuals who are well versed in the interpretative and critical aspects of theatre arts. Students in all programs take courses in the other fine arts, the humanities and the sciences to supplement a series of courses in dramaturgy, theatre history and literature. This combination of practical work and interpretative study provides students with a rich and well-balanced learning experience.

Our students experience practical training in acting or theatre design/stage management, delivered in modern facilities with small student/professor ratios. Our faculty and staff are professionals in their respective fields, dedicated to the success of our Theatre students. The Theatre department is well established with a proven reputation. We have been graduating students since 1972.

We offer a wide range of courses at every level in Acting, Design, Script Writing and Analysis, and Directing. Many courses are open to students without prior Theatre experience.

The University Theatre is a modern proscenium theatre with seating for up to 439. Its features include a fly tower, trap room and orchestra pit.

Shumiatcher Open Stage (the Shu-Box) is a smaller venue with seating for up to 162, depending on the performance configuration. It features flexible stage and seating layouts

Bachelor of Arts - General Studio

This program is designed for students who want the flexibility to explore all areas of theatre. Students take a selection of studio courses, creating a well-rounded program of experience on both sides of the curtain in studio courses and productions. They also gain a solid grounding in theatre studies, courses outside of their majors and liberal arts courses. The program has room for students to explore majors and minors in other areas that complement their interests such as Arts Administration, and is good preparation for graduate or professional programs.

Bachelor of Arts – Acting Concentration

Students pursuing a career as a professional actor focus on the core acting classes for their major. Students will learn the specialized and creative skills of text interpretation and performance. Class sizes are limited to guarantee close supervision and coaching. Students study acting in all its forms: performance, improvisation, movement, and voice. Students have the opportunity to audition and put their training to work in productions each semester. Unique courses like Acting for Film or the Business of Acting, are also offered each semester.

Bachelor of Arts - Design/Stage Management

Students who choose this concentration will focus on the complex and comprehensive skills of preparing, mounting and running a production. Students secure a solid grounding on which to build a professional career by applying their course studies and gaining practical experience.

This degree provides the option to specialize in one area, while providing a foundation of both the design and technical aspects of theatre production. Students can focus on areas such as costume, set and lighting design, or production management. Design students learn the aesthetics and practical principles of theatre design. Students also have the

opportunity to be involved in a production each semester, which provides practical experience and helps build their skills.

Bachelor of Arts - Arts Education

This special three-year BA degree is open to students who wish to complete a combined Bachelor of Education/Bachelor of Arts Theatre degree. The degree is taken concurrently with, or after, the BEd in Arts Education. It is designed especially for Arts Education generalists and theatre educators.

Professional Placement Option for Senior Students

The Faculty of Media, Art, and Performance Professional Placement option is an experiential learning course, similar to an internship. It gives students the opportunity to further their knowledge and skill set within an institution related to their major, and at the same time, earn credit towards their degree.

Typically, the placement is off campus. The project or terms of the placement will be developed through consultation between the home department, the student and the institution. Supervision is jointly undertaken by the host institution and a faculty member from the student's own department.

Students must have completed 60 credit hours and have permission of their Department Head to take part in the program.

Service teaching in support of other programs

The majority of the University of Regina's degree programs required at least one MAP faculty three credit course to earn the degree. All of the Theatre Department's introductory courses are open to all undergraduates and upper level classes are only restricted by the pre-requisites of the introductory courses.

All students enrolled in MAP programs are required to take at least three classes outside of their discipline but within the faculty of MAP. Technical theatre courses are especially popular with students from Visual Arts and Media (Film and Video production).

The department productions are open to all university students who wish to audition and recent productions have included a large number of students from other faculties and disciplines.

The Theatre Department has a close working relationship with the Arts Education program. One theatre class is dedicated solely to solving the technical challenges facing high school and elementary teachers who are required to produce plays and musicals in less than ideal situations.

Enrollment trends

Enrollments in the Theatre Department were quite strong from 2007-08 until 2010-11, which saw a marked decrease in students enrolled. This coincided with a decrease in undergraduate enrollment across all of the University of Regina in 2010-11. This decrease along with the decision to end the Bachelor of Fine Arts degree at the end of 2012 and focus solely on the Bachelor of Arts program caused the numbers to continue downward until 2013-14, when the trend reversed and there have been gains in all areas. The data from 2007-08 through 2016-17 is included in Appendix 5.

The Theatre Department's Graduate students are all individual special case programs or are part of an interdisciplinary studies model in which a program of study in Theatre can combine with other disciplines and faculties in the University. Enrollment dipped in 2010-11 and has remained fairly constant.

While enrollments decreased across the University in this time period for many reasons, the decrease in Theatre Department enrollment can be attributed to several industry related factors. The film and television industry saw the elimination of tax credits which resulted in producers going to other provinces. A number of local private schools have aggressively increased their enrollments; as their mandates focus on musical theatre training, they encourage their students to seek out other university programs across the country to continue their training. The theatre department does not focus on this training and has lost students who have transferred to other programs because of this situation.

Undergraduate enrollment in the Performance program has grown in numbers with high enrollments in our new introductory courses and in specialized courses which include improvisation and stand-up comedy. The department's productions are credit courses and several productions in the last few years have been of the large cast variety as the number of students that want to perform has increased.

The present semester has seen an increased number of students enrolling in classes, with several of the classes reaching full enrollment very quickly. The three Introductory Acting courses (over two semesters) reached full enrollment, while the Improv class and the Stand-Up Comedy classes saw such high demand that the enrollment limits were increased. An additional new course in Improv dedicated to young indigenous students was added; it exceeded the expected enrollment and the class size was increased to accommodate demand. Further, we have run a movement class called "Pow wow to Proscenium" that attracted interest and attention. Enrollments in the three introductory technical theatre courses in lighting/audio, scenic carpentry and costume construction were excellent. Again, the lighting/audio course class size was increased to satisfy the demand. The costume construction course was at its maximum and could not be increased to ensure student access to sewing machines. The scenic carpentry class reached its maximum safe enrollment for the first time in many offerings. Classes that focus on disability performance have also been scheduled, and while enrollments are limited due to the needs of each student, the courses have culminated in successful outcomes including devised public performances and a public forum on inclusivity and accessibility in the arts that attracted partnerships with arts groups across the city and a high number of attendees.

The Design/Stage Management program majors have decreased in numbers since the Bachelor of Fine Arts was discontinued. Enrollment in the 'crafts' courses of set construction, costume construction and introductory lighting and audio remain high as the courses are very popular with the students enrolled in media, visual arts and arts education. The number of students taking upper level courses has decreased especially in the stage management area.

Special interest classes have been added to our offerings in this area that reflect growing trends to move performance out of conventional stages. For example, Dance in the City has been scheduled several times. A new course that explores the intersection of food and performance focuses on interdisciplinary approaches.

In recent years there has been an increase in students from the Arts Education program becoming involved in the Theatre Department. The Theatre Department and Faculty of Education had a strong working relationship in the past but this took a downward turn with the retirement of two key members of the Education faculty. Their replacements were not as interested in the Theatre Department program and how it could aid their students. Those individuals have moved on and the new faculty members are very interested in having their students become more involved in the

Theatre Department. We created a new course that focusses on the technical theatre challenges faced by Arts Educators when they become teachers in the Education system. The course covers working in high school gyms with limited lighting and audio equipment, how to design shows with limited budgets and human resources, and how to train high school students to become stage managers working under a professional model.

The Theatre Department has been developing online courses. We are currently offering a Theatre History class that is a core course for all theatre majors but is also popular as the MAP elective required in all Arts degrees offered at the University of Regina. The course has proved very popular with majors as it has a flexible class schedule with weekly tasks and assignments that can be completed at any time during the week. The department also offers a play writing course that has been extremely popular with both theatre students and community members. The Theatre Department continues to explore opportunities for online courses including the Introduction to Design course required by all Theatre majors and blended courses in Directing and the Technical Theatre course for Arts Educators. Blended courses would offer the majority of the content online but the students would attend weekend 'hands on' classes to work with other students in scene work or to obtain practical experience in the theatre spaces. There has been great interest in both of these courses, especially from mature students who are currently working in the educational system.

The program is very popular with International Exchange Students. In the early 2000s the department had a very active exchange program with several British universities; students from the University of Regina program would study in England and British students would come to Canada. In recent years we have seen a decrease in our students going away to study but an increase in students coming to study at the University of Regina. The Theatre Department has theatre students from Mexico, Japan, the United States, Norway, Pakistan, Nigeria and Belgium currently enrolled in the 2018 winter semester.

In 2014 an independent study by the Saskatchewan Arts Alliance created the report 'Fine Arts Resources at Saskatchewan Universities - An Analysis of Trends 1995-2013' written by Paul Gingrich.

http://www.artsalliance.sk.ca/rsu_docs/fine-arts-resources-1995-2013.pdf

Successes

Joey Tremblay	Artistic Director – Curtain Razors - Regina
Valerie Creighton	President and CEO – Canada Media Fund - Toronto
Dianne Goodman	Producer – Alberta Theatre Projects - Calgary
Katie Bowes	Actor/Head Judge – Canadian Improv Games - Toronto
Andrea Runge	Actor/Instructor - Toronto
Kenn McLeod	Actor/Director - Regina
Shelene Yung	Stunt Person/Actor - Vancouver
Jonelle Gunderson	Actor – Stratford Festival - Toronto
Brenda Bazinet	Actor/Director/Instructor - Toronto
Maki Yi	Playwright/ Actor - Vancouver
Alden Adair	Actor - Toronto
Munish Sharma	Actor/Playwright - Vancouver
Cheryl Hoover	Production Manager – Citadel Theatre - Edmonton
Dr. Monica Prendergast	University of Victoria - Victoria
Alyssa McLellan	Co -owner – ChristieLites Regina
Trenna Keating	Actor/Playwright/Director - Toronto
David Leyshon	Actor/Director – Shaw Festival, Stratford Festival - Toronto
Will Brooks	Artistic Director – Shakespeare on the Saskatchewan - Saskatoon
Blayne George	Programme Director – Masterclass – Theatre Royal Haymarket - London
Tim Hofner	Actor – Berlin, Germany
Wes D. Pearce	Assistant Dean – University of Regina Faculty of Media, Art and Performance
William Hales	Instructor/Department Head – University of Regina Theatre Department
Kenilee Kehler	Stage Manager – Globe Theatre - Regina
Melanie Rogowski	Production Stage Manager - Saskatoon
Ksenia Thurgood	Actor/Instructor – National Theatre School - Montreal
Kate Herriot	Actor - Saskatoon
Kaitlyn Semple	Actor/Choreographer - Regina
Greg Ochitwa	Director/Actor/Playwright - Regina
Laura Abramsen	Actor - Toronto
Nicole Olszewski	Development Manager – Pacific Opera - Victoria
Eric Powell	Composer/ Musician/PhD candidate – Concordia University - Montreal
David McBride	Technician – Lancaster University, Lancaster, United Kingdom
Lee Hanson	Actor/Director – Actor’s Gang – Los Angeles
Kelly Jo Burke	Playwright - Regina
Stephen Wade	Professor (retired) – University of Saskatchewan Drama Department
Rebecca Donison	Set and Costume Designer - Regina
Jayden Pfeifer	Actor/ Improviser/ Instructor - Regina
Colleen Grady	Costume Shop Manager/ Designer – Theatre Under the Stars – Houston TX
Amy Matysio	Actor/Improviser - Toronto
Carla Ritchie	Production Manager – Tarragon Theatre - Toronto
Alan Bratt	Actor/ President ACTRA Saskatchewan – Regina
Jodi Sadowsky	Actor/Past President ACTRA Saskatchewan – Toronto
Ben Redant	Actor/Musical Director – Regina
Nikki Elek	Actor/Assistant Director Film – Vancouver
Vern Slipetz	Educator – Edmonton
Cathy McComb	Instructor - University of Regina Theatre Department/ Costume Designer – Regina
Juliana Barclay	Actor/Comedian/Instructor – University of Regina
Tiffany Antoniuk	Stage Combat Instructor/Choreographer – Vancouver
Marissa McHugh	Owner/Instructor – Percolator Theatre School - Ottawa
Judy Wensel	Actor/Director – National Theatre School student – Ottawa
Daniel MacDonald	Playwright/Instructor – University of Regina Theatre Department - Saskatoon

Salaries and Wages 2017 – 2018

Academic (2)	\$284,745.00
Instructor (1)	\$102,421.00
Sessional Instructors (7)	\$55,178.79
Full Time Union	\$107,964.00
Student Assistant wages	\$6,068.00
Project Staff (Stage Manager)	\$7,002.00
Administrative Stipend	\$4,150.00

Note: Two Faculty members are Associate Deans and are budgeted through the Dean’s Office
 One Faculty member is affiliated with another college – Champion.
 Two Sessional Instructors per semester are contracted through Centre for Continuing Education.

General Operating Budget \$39,994.00

Note: This includes Production Budgets for two productions
 Productions are budgeted from \$8000.00 to \$8500.00 per production.
 Production budgets have not increased in the last ten years and therefore have in principle decreased as the cost of materials (lumber, steel, paint, cloth and hardware etc.) has increased

Example	Antigone - November 1 - 4, 2017	
	Costumes	\$3,000.00
	Sets	\$2,000.00
	Props	\$1,200.00
	Lighting/Audio	\$ 700.00
	Choreography/Music	\$ 500.00
	Producing Costs	\$ 400.00
	Performance Rights	\$ 400.00
	Miscellaneous	\$ 200.00
	Total Show Budget #1	\$8400.00
	Bone Cage - March 21 - 24, 2018	
	Sets	\$3000.00
	Costumes	\$2000.00
	Props	\$1000.00
	Lighting/Audio	\$ 625.00
	Music/Choreography	\$ 500.00
	Producing Costs	\$ 400.00
	Performance Rights	\$ 515.00
	Miscellaneous	\$ 200.00
	Total Show Budget #2	\$8,240.00
	Total Production Budget	\$16,640.00

The department also receives on average \$6000.00 per year from Student Fees. The amount is based on \$.25 fee charged each full-time student enrolled per semester. This total allows the Theatre Department to provide free admission to the department productions to any registered University of Regina student. The Theatre Department is required to return \$6000.00 from box office revenue to the MAP Faculty each year for continued maintenance and capital upgrades for the theatre spaces.

SWOT Analysis (strengths, weaknesses, opportunities, threats)

Strengths

The University of Regina Theatre Department facility with its two very well-equipped theatre spaces and support and shop spaces rivals that of a major regional Canadian theatre. This is one of our department's greatest strengths as it presents the opportunity to work in both the intimate flexible space in its various configurations and the traditional proscenium arch theatre with its fly system, trap room and orchestra pit. The scene and costume shop allow students the opportunity to work on the productions as well as on their own personal costume, props, and painting projects in a well-equipped and safe environment.

The Theatre Department has shown great flexibility in adapting and creating new courses that attract students to the program. In recent years the department has created new classes in Improv and Stand-up Comedy for performers that wish to stretch their skills in other areas of performance. We have created courses that deal with Theatre for Young Audiences and Theatre for Performers that deal with physical and mental challenges. These courses are developed and taught by both faculty members and professionals from the community hired as sessional instructors -- individuals that bring new and exciting ideas to the department.

The department has also brought in professional directors to work with and direct students in productions. This gives the students the opportunity to work with a variety of directing styles but also has allowed them to create connections that will advance their careers after they graduate. In the winter semester of 2017 the department presented the co-production of a new work *Bad Blood* with Curtain Razers, a professional theatre company in Regina. The show was written and directed by Joey Tremblay and designed by Roger Schultz and featured five professional CAEA actors, four young professionals that had recently graduated from our program, six student actors, and five student technicians. The production was very successful, gathering national attention with an article and a review in the *Globe and Mail*. Sold-out houses by the end of the run generated excellent revenue for the Theatre Department.

Relations and opportunities to work with the First Nations University of Canada, located on the University of Regina campus, have improved and increased primarily through the efforts of Dr. Jesse Archibald-Barber. In the summer of 2017, Dr. Archibald-Barber working with the Theatre Department brought a new production, *The Making of Treaty 4*, to the University Theatre and performed to an invited audience that filled the theatre. First Nations University of Canada had traditionally performed their theatre productions in the lobby of their building on campus, but it was acoustically unsuited for performance. The production was performed in the University Theatre and the quality of the technical production influenced several of their students to enrol in theatre department courses. *The Making of Treaty 4* has also been picked up by the Globe Theatre in Regina and will continue to be developed and be part of a future Globe Theatre season.

The smaller numbers of theatre department students can be seen as a strength for the students as this allows for more contact with faculty and staff. There is greater access to roles as the department selects the plays that will be produced based on the current student enrollment and their level of skills. Technical students have more opportunity to work in the shops and theatre spaces with greater time spent working with equipment than would be found in a bigger department.

In a community the size of Regina, there are many opportunities to partner with other organizations to co-produce work or to invite local actors to work on our productions. This results in unique productions that exemplify community interaction and provide excellent mentoring opportunities for our students. Of course, student placements in local organizations provide excellent learning alternatives. Historically, the theatre community in Saskatchewan is a vibrant and active one. Our playwrights are plentiful, prolific and nationally and internationally recognized. We take advantage of this by inviting them into our department, and many have written new work for our students. We also encourage students to attend the Playwrights Reading Series, now in its twenty-fifth year, which brings in playwrights from all over Canada, with up to six presentations each academic year. It is currently jointly sponsored by the Theatre and English departments.

Weakness

The biggest threat to the department is the non-replacement of retiring tenured faculty members. As the university's budgets become tighter, the easiest way to handle large cuts is through the savings of retired faculty member's salaries and benefits. The positions of Dr. Mary Blackstone and Dr. Gerald Lenton-Young were not replaced upon their retirements. This resulted in fewer classes being offered to students, which in turn has made it more difficult for our students to graduate on time. They frequently have to wait several semesters for particular classes to be scheduled. Both Dr. Blackstone and Dr. Lenton-Young taught in the studies area along with Dr. Groeneveld and Mr. Pearce, who now must handle the class load in studies.

As mentioned, the loss of film production (the canceling of the Saskatchewan Film Tax Credit) in 2012 was not only a blow to film students and professional film makers. It has decreased employment opportunities for our student actors, designers and technicians, who were able to pick up work or enter the film business after graduation. This has negatively impacted our program – something that we have not been able to turn around.

One of our strengths has also become one of our weaknesses. Creating new and exciting courses to attract students from other departments and faculties has limited the number of core courses that are interlinked and create the solid foundation required to be successful in the discipline, especially as an actor. We can no longer teach the series of voice and movement classes that existed under the Bachelor of Fine Arts degree, which required four classes in each of those two disciplines in the middle of the student's program. The voice classes were taught by Professor Handerek and the movement classes by sessional instructors. At present Professor Handerek cannot teach both the complete voice stream and his other classes as well as direct plays for the department. At present the voice class is only offered as an additional class to support the actors in the productions directed by Professor Handerek. The department's few sessional instructors have in recent years be assigned to new and exciting courses like Improv, Stand-up Comedy and Playwriting. As a result, movement/dance classes have essentially been eliminated from our program.

The Theatre Department recruits most of their students from Regina and southern Saskatchewan and is in direct competition with the University of Saskatchewan in Saskatoon. Saskatoon's theatre community is much more active than Regina's and the interest it generates is reflected in the number of students enrolled in the University of Saskatchewan's program from across the province. Their theatre building is a converted science building and is quite inferior to the University of Regina's facilities. The question if Saskatchewan can maintain two theatre programs has been debated. If the province were better served with one large department, based on facilities, the clear choice of location for that program would be Regina.

Recruiting students from outside of Saskatchewan is difficult as Regina is not viewed as one of Canada's major cultural centres. The absence of a BFA combined with a lack of emphasis on musical theatre has also led Regina students to seek out other programs in Canada and the opportunity to live in larger metropolitan centres.

Opportunities

The opportunity to work closely with the other departments in the Faculty of MAP can lead to new and exciting projects. We have also partnered with faculties outside of MAP including Engineering, Computer Science, Kinesiology and, importantly, First Nations University of Canada. These partnerships have resulted in innovative, cross-cultural productions, shared classes, national conferences and published work.

Relations with the Music Department have never been better and the Theatre Department has begun exploring the possibility of producing musical theatre. This is a very important recruitment item as Regina high schools and community theatre groups have very strong roots in musical theatre and this would allow young Regina artists to stay in Regina to study.

The Faculty of MAP has created the Interdisciplinary Studies program, which has a strong focus: Creative Technologies. This program's mandate and its focus on new technology allow and encourage the Theatre department to look at performance from new and exciting angles.

The relationship between the Arts Education program and the Theatre Department has returned to being a very good relationship after a few years of growing apart in focus. New faculty members in Arts Education have shown a great interest in having their students become more involved in the Theatre Department's classes and productions.

As the demographic changes in Regina and at the University and as we welcome more and more First Nations students into our programs, we have an opportunity to create classes and productions that are not bound to a Eurocentric canon of plays. We are now exploring partnerships with First Nations University that will prove to be increasingly productive. We are also offering opportunities for international students to study Canadian plays as a way to understand and participate in our culture as they learn to present themselves on our stages.

Threats

The threat of smaller, tighter budgets is always a concern as the Theatre Department is expected to produce plays with less physical and human resources. Production budgets have remained virtually the same for the last ten years while the costs of materials have increased. The decreased faculty numbers have put pressure on the remaining faculty to direct and design productions while trying to maintain a teaching schedule that will allow our students to complete their programs in a timely fashion. We are facing the imminent loss of a faculty member to retirement in the next year. This will be a huge threat to our sustainability.

Another threat faced by the Theatre Department is limited access to our major performance spaces. When the Theatre and Music Departments moved from the College Avenue campus to the new Dr. William Riddell Centre, access to the two performance spaces was limited to faculty use; one rarely saw outside groups use the theatre spaces during the fall and winter semesters. Rentals to outside community and professional companies were common in the summer months but during the semester quite often the theatres were used solely as teaching spaces. As our spaces grew more popular and due to the absence of other quality, well-equipped performance venues in the city, requests to use our spaces increased. With smaller budgets, the need to rent spaces to community and professional groups has become unavoidable and access to the theatre spaces by the Theatre and Music Department has become increasingly limited. Since the theatres must remain in a 'turnkey' setting the majority of the semesters, technical students are no longer able to have time to practice their craft and develop their skills.

Historically, there was an overall understanding that the training of actors, designers and technicians was an important way that the Faculty of Fine Arts (as it was then called) could contribute to a healthy arts ecology in the city and region. Student numbers were realistic and healthy – there was a sense that, because we wanted to train students towards the profession, only the best made it to graduation. In response to a growing trend over the past 20 years (across the country) that counted numbers and measured success by student credit hours, we have come to be regarded as a liability rather than a necessity within the University economy. The overall quality of our students has diminished along with student numbers, as professional opportunities were reduced by the Tax credit fiasco. Turning around both declines has been and continues to be our challenge.

Academic CVs

Professor Kelly Handerek

Professor, Theatre Department, Faculty of MAP
Kelly.handerek@uregina.ca, (306) 585-5565

Education and Professional Development

MFA, Directing, University of Alberta
B. Ed., Drama, University of Alberta
BFA, Acting, University of Alberta

Employment History

Professor, Department of Theatre, University of Regina
(Professional Acting/Directing and Creative Work listed under Scholarly Research)

Teaching History

201710 THEA 370AB Voice for the Stage
THAC 360AB Uta Hagen-Acting
THAC 902 Grad Reading Course – Ken Wilson
201730 THAC 365AT Antigone – Production
THAC 370AD Chorus Class - Antigone
201610 THAC 820AG Ken Wilson
THEA 365AC Attempts on Her Life – Production
THEA 465AB Attempts on Her Life – Production
201630 THEA 260 Intro to Acting
THEA 415AA Directing
201530 THAC 260 Intro to Acting
THAC 360 Senior Acting
THAC 370 Voice for the Stage
201410 THEA 360AH Devised Work Into Production
THEA 410 Directing
201430 UR INTERNATIONAL ACTING EXCHANGE at Rose Bruford College, Sidcup, Kent, United Kingdom – September-December. Directed Jokasta by Liz Lohead and offered two Uta Hagen Master Classes
201310 THEA 370AA Voice for the Stage
THEA 460AA Senior Acting – Comedy
201330 THEA 381AB Let’s Go to the Theatre
THEA 370AB Voice Alive
201210 THEA 273 Voice for the Stage
THEA 365 Much Ado About Nothing – Production
THEA 465 Much Ado About Nothing – Production
201230 THEA 360 Voice for the Stage
THEA 365 Fear and Misery
THEA 465 Fear and Misery
201110 THEA 271 Voice I
THEA 271 Voice I
201010 THEA 273 Voice II
THEA 364 Acting – Uta Hagen
THEA 365 Medea – Production
THEA 464/8 Medea – Production
THEA 820AK Theatre Aesthetics/Grad

	THEA 890AC	Directing/Grad
200910	THEA 262	Acting
	THEA 365	<u>Jimmy Dean</u> – Production
	THEA 377	<u>Jimmy Dean</u> – Production
200930	THEA 160	Intro – Acting
	THEA 271	Intro – Voice
	THEA 820	Grad – Language
200810	THEA 273	Voice III
	THEA 160	Intro – Acting
200830	THEA 375	Senior – Acting
	THEA 261	Acting

University Service

Executive of Council – 2007-9, 2013-15, 2017-2019/ URFA; Tribunal Appeal 2016 (Grievance 2008-10); Full Professors’ University Promotion (2007-2009)

Faculty (MAP):

Peer Review – 2012-2014/2015-2017; Scholarship – 2009-2013, 2015-2017; Pedagogy and Curriculum, 2011-2013, 2016-2017; Nominating – 2010-2013; Riddell Scholarship – 2013; Admissions and Studies – 2011; Faculty Rep for Education – 2009-2012, 2015-2018; Champion College – 2013-14; External on Education Dance Search – 2013-2014; Chaired Two Grad Defense; External Reviewed to Six Full Professor Cases Nationally; Various Department Committees; (Acting) Head of Theatre Various Times

External National Service:

Editorial Board – Stanislavski, E-Journal (Moscow/UK), 2013-2020; National Councillor ACTRA Saskatchewan – 2017-2019; President ACTRA Saskatchewan – 2016-2017; National Equity Councillor Saskatchewan – 2009-2012; Co-Chair, National Directors’ Committee; National Board, Performing Arts Lodges of Canada (PAL) – 2009-2013.

Scholarly Research

2017 (2018) Director of Master Class by Terrance McNally, Opera Nuova (Edmonton)
(Selected)

Voice Over “Cultural Trailways” (5-Year Contract); Master Class Acting;
Narrator – Eugene Onegin, Director, Nextfest – Opera Nuovo (Edmonton);
Adjudicator x 3: Edmonton (Musical Theatre), Saskatchewan Drama Association (High School),
Medicine Hat (Adult Theatre); The S-Word – Prague (invited): The Many Rhythms of
Engagement; Regina Symphony Orchestra – Candide, Narrator (Concert); Jury Member –
Creative Saskatchewan (x 2)

Handel Sing-along Messiah (Concert); Narrator, Cantata (Concert); Actor – Hugh Guthrie, Agnes
the First (New Play); Future of Theatre – Canadian Federation of University Women (Key Note); The Flute
– Director/Dramaturge, Provincial Tour – 30 performances; Jury Member – Creative
Saskatchewan; Actor – Saskatchewan Playwrights Centre, Spring Festival; Actor – New Play Workshop
(Gordon Portman); Adjudicator – Grande Prairie (Musical Theatre); England – Future of Acting (Invited),
Rose Bruford College

Small Boy Dreams (International tour) – Playwright, Director, Designer and Producer – Grand Theatre
(London, Ontario), Rose Bruford (UK), Curtain Razors (Regina)
HR Consultant – Ministry of Justice; Actor – Monday Night (Lead), Saskatchewan Playwrights Centre,
Spring Festival; Adjudicator – Senior Musical Theatre (Edmonton); Adjudicator – Speech Arts (Medicine
Hat)

Director – Edna Jacques Live, by Ken Mitchell; Actor – Slippers for Kiev, by Byrna Barclay; Published Small Boy Dreams (Excerpt); Independent Artist Award – Saskatchewan Arts Board; CBC National – “Liam the Leprechaun”; CBC National “Charlie-D” Series – Gail Bowen

Director – 2 Casts, Albert Herring, Opera Nuova (Edmonton); taught Master Class in Acting (one month), Opera Nuova (Edmonton); Actor – 4 New Works for Saskatchewan Playwrights Centre; Workshop – University of Saskatchewan Law School; Awakening the Experience of Communication; Four Provincial Commercials – Twisted Pear; Regina Musical Club – Actor Singer; Sorrows of Mary (Singer), First Presbyterian Church; New York City (Acting Coach – Judith Hawking)

National Senior Adjudicator Musical Theatre; Five Provincial Commercials (TV/Radio) - Java Post; Canadian Association of Provincial Court Judges’ National Conference (Keynote); Regina Philharmonic Chorus (Narrator); Brother Heinrich’s Christmas (Narrator) – St. Paul’s Cathedral; Playwrights Reading Series (Yvette Nolan); CBC National Series Ideas – Pastures Unsung (Trevor Herriot)

Confessions From the Prairies -CBC National Live Concert (Lorna Crozier); Actor – Gaudeamus (Margo Regan); Regina Symphony Orchestra – Peter and the Wolf plus Babar the Elephant;

2007 Played in the Acting Ensemble of A Christmas Carol, over 50 performances, Grand Theatre, London, Ontario – Susan Ferley, Director and Artistic Director; Johnny Zed (Actor), Saskatchewan Playwrights Festival; Project Grants Juror (Saskatchewan Arts Board)

Played opposite Tom Cavanaugh Movie – Something More; Angus in The Drawer Boy, Station Arts Centre, Rosthern (Lead), Stephen Heatley, Director; Director – Chaps, Souris Valley Theatre, Estevan; Director, Persephone Theatre, Saskatoon – World Premiere, Saving Lonesome George (Gail Bowen)

Dr. Kathleen Irwin

Professor, Associate Dean Graduate Studies and Research, MAP Faculty
Kathleen.Irwin@uregina.ca, (306) 585- 5519

Education and Professional Development

DOCTOR OF ARTS

Design for Film Theater and Television (awarded Magna cum Laude, 2007)

Aalto University Art, Design and Architecture, Helsinki

MASTER OF ARTS / EUROPEAN SCENOGRAPHY (1995)

Central Saint Martins College of Art and Design

London, England

DAMU Design Institute (1995)

Prague, Czech Republic

DESIGN DIPLOMA (1978)

National Theatre School, Montreal

BACHELOR OF ARTS IN FILM & DRAMA (1972)

Queen's University, Kingston

Employment History

1995 – 2003	Assistant Professor Theatre Department University of Regina
1999	Tenure granted
2003 - 2009	Associate Professor, Theatre Dept.
2009 – 2015	Professor, Head of Theatre Department
2015 – Present	Associate Dean Graduate Studies and Research Faculty of Media, Art, and Performance

Teaching History

(excluding FA 901 and 902 Thesis and graduating project supervision)

Winter 2017

THEA 315 Devising Inclusive Theatre;

THEA 315AF: Performing Trauma

THEA 415 AB Directing Inclusive Theatre

Dramaturging and Devising Inclusive Theatre – ENG 812DA

Fall 2016

THDS 303 Designing Spectacle

Spring / Summer 2016

FA 870 AA – Site-Specificity: Mobility and Stasis

Winter 2016:

THDS 121 – Introductory Theatre Design

THEA 315 AE – Voice Work for Disabled Bodies

THEA 890 AK - Site – Specificity / ambulatory / locational performance

Fall 2015

FA 300AM – Food and Performance

Fall 2014

THAC 365 AM – Theatre Production / Philistines

THAC 365 AO – Assistant Directing / Philistines

THAC 465 AI – Theatre Production

Spring 2014

FA 890 BE - Performance and Prosthetics

THEA 890AK 001 – Movement Research
Winter 2013
 FA 300 AM – Food Politics and Performance
 THDS 221 – Scenic Design and Model Making
 THDS 465 AJ – Winter Production (Design)
 THEA 890 A1 – The Politics and Performance of Food

This is an example of my teaching history.

Student Supervision

I have used my own chart below.

Name and Program	Role	Year completed
Ken Wilson MFA Theatre University of Regina	Supervisor	2017
Jorge Sandoval Doctoral Candidate at Aalto University School of Arts, Design and Architecture	Co-Supervisor	In progress
Cathy McComb Interdisciplinary MA Media, Art, and Performance, University of Regina	Supervisor	2016
Kris Dueck -MA Arts Education University of Regina	On committee	2013
Phil Ollenberg - Interdisciplinary MA / University of Regina	Co-Supervisor	2013
Carolina Santos University of Vienna Institute for Theatre, Film and Media Studies	External reader	In progress
Jamie Cooper - Interdisciplinary MFA / University of Regina	Co-supervisor	2012
Jorge Sandoval - Interdisciplinary MFA / University of Regina	Co-supervisor	2012
Katrina Tashlikowich - Interdisciplinary MFA / University of Regina	Co-supervisor	2012
Marni Badham – PhD Centre for Cultural Partnerships, Victoria College of the Arts, University of Melbourne	External Reader	2011
Regena Marler -Interdisciplinary MA / University of Regina	Co-supervisor	2010
Daniel Macdonald – MFA Theatre	On Committee	2009
Jennifer delos Reyes MFA Visual Arts University of Regina	On Committee	2007

University Service

I keep up this level of activity

University Service 2017

CCR –Council Committee on Research

Academic Advisory Committee Committee on Copyright

MAP ASP – Academic Scholarship Committee

CCUAS – Council Committee on Undergraduate Academic Scholarship

Associate Dean’s Committee

Chair – MAP Graduate Program Committee

Chair – MAP Graduate Research Committee

Research Office Evaluation Committee

Partner on SSHRC Partnership Application (PPAR)

Lead on the Emergent Research Cluster – Identity | Living Heritage | Communities; initiated and lead application process; convened two cluster meetings and co-organized a main cluster event “Interspecies Conversations”

Identity | Living Heritage | Communities Research Cluster - lead

Community Service:

Participated in national SSHRC Doctoral Scholarship Committee

Participated in External Review of the Faculty of Fine Arts Grad Programs at the University of Lethbridge

Invited to be External Reviewer on Doctoral Thesis, Department of Theatre and Film. UBC

Reviewed Applications for Scenography Working Group, International Organization of Theatre Technicians,

Architects and Scenographers (OISTAT)

Michele Sereda Artist in Residence Program – strong community outreach

Accessibility and Inclusivity in the Arts Mini Symposium

Confederation Rejuvenation Project

SPAR - Saskatchewan Partnership for Arts Research SSHRC Project / Partner

Memberships and affiliations in Professional organizations include:

Canadian Association for Theatre Research

Theatre Research in Canada (board member for years

Associated Designers of Canada (have served on board)

Performance Studies international

International Federation for Theatre Research

Scholarly Research

Publishing, Catalogues, Citations, Reviews (since 2007)

Irwin, K. “Scenographic Agency: a showing-doing and a responsibility for showing-doing.” *Scenography Expanded*, Volume 1, Contemporary Perspectives in Performance Design (Bloomsbury Press, 2017).

Archibald Barber, J. and Irwin, K. Co-editing *Performing Turtle Island*, University of Regina Press, Spring / Summer 2018 (in review).

Citation: Aronson, A. *The History and Theory of Environmental Theatre*. (New Edition, Bloomsbury Press 2018) (UMI Research Press, 1981).

Irwin, K. “Performing Turtle Island: Fluid Identities and Community Continuities.” *Global Performance Studies (GPS)*, Issue 1.1 (gps.psi-web.org/issue-1-1/fluid-futures/).

Irwin, K. “Mapping Culture: Communities, Sites and Stories.” *The Art of Cultural Mapping*. London & New York: Routledge, (projected date, 2018).

Irwin, K. External Reviewer for Rouse, R. *Technology on Stage: “Design and Analysis of Digital Technology in Theatre.”* MIT Press.

Irwin, K. Peer Reviewer for “The Expansion of Theatrical Space and the Role of the Audience.” *Journal of Nordic Theatre Studies*.

Irwin, K. Review for *The European Legacy*, Mary Elizabeth Anderson. “Meeting Places: Locating Desert Consciousness in Performance.” Vol. 20. No. 2, Amsterdam: Rodopi Press, 2015), 152 pp.

Irwin, K., Peer Reviewer for submissions to IFTR (International Federation for Theatre Research) Scenographic Working Group.

Irwin, K., Peer Reviewer for submissions to Critical Costume Conference 2015, Helsinki.

Irwin, Kathleen. "Art or Activism: The Dilemma of Performing Ponteix." (Garrett-Petts, W. F.; J. Hoffman; G. Ratsoy, eds) *Whose Culture is It, Anyway? Community Engagement in Small Cities*. Vancouver: New Star Books, 2014.

Citation: Owen, D. "A Photographic Journey through Digital Technology in Canadian Performances." CTR (Online Feature), *Digital Performance* (Eds. Kuling P. & L. Levin) Volume 159, Summer 2014.

Reviewer for: MC (Media and Culture) Journal, "Taste in the Anthropocene: The Emergence of Thing Power in Food."

Reviewer for: *International Journal of Urban and Regional Research IJURR*: <http://www.ijurr.org>, "Drama as a Means of Agonistic Planning Process."

Reviewer for *Scene Journal: Special Issue On Critical Costume* (ed. R. Hann). Scene 2.1-2: 3-8.

Irwin, K. "On Watching and Being Watched: Performing [in] Another's Place." *Overlooking Saskatchewan* (Eds. Ramsay, C. and R. Rogers). Regina: University of Regina Press, 2014.

Irwin, K., "Flat Bread Identity: Food Performance," #3CL: Three City Link: Regina-Coventry-Gyumri, Nov. 3, 2014.

Irwin, K. & D. Varagic, "Words... Words... Words: The Novel, the Play, the Production." *Theatre Research in Canada*, Vol. 35 No 3.

Irwin, K. (principal); Badham, M; Van Fossen, R. "Linking Who We Are and Where We Are: Saskatchewan's Legacy of Community and Site-oriented Performance." *Canadian Theatre Review*, Volume 154, Spring 2013, pp. 18-25.

Irwin, K. "Crossing Over: Theatre Beyond Borders / Telematic Performance." *Theatre Research in Canada*, Vol. 32 - 2011. No. 2, 2013. Pgs. 207 – 222.

Citation: *Common Weal Community Arts Incorporated: Linking Artists and Communiites for Social Change for 20 Years*. (Ed. M. Badham). Pg. 87 – 89. May 2012.

Irwin, K. "Undeleted: Emails from The Weyburn Project." On-line publication for Winchester University Press For The Experiments And Intensities Series, (ed. Y. Bonenfant). May 2012.

Citation: *The MeLa Project: European Museums in an Age of Migration* (Jakob Bak, ed.). Copenhagen Institute of Interaction Design (CIID) and Politecnico di Milano (POLIMI), 2012.

Irwin, K. "Toiling, Tolling and Telling: Performing Dissensus." *Performing Site-specific Theatre: Politics, Place, Practice* (eds. A. Birch and J. Tompkins), Houndmills, Basingstoke, Hampshire: Palgrave MacMillan (2012).

Irwin, K. "Crossing Over: Theatre Beyond Borders/ Telematic Performance." *Theatre Research in Canada* Vol. 32, 2011, No. 2. Pg. 207 – 222. July 2012.

Irwin, K., "Staging the Internet: Representation (Bodies, Memories) and Digital Audiences." *Artists in Communities in Canadian Theatre Review (CTR)*, Volume 148, Fall 2011, pp. 54-60 (ed. J. Stephenson; K. Renders; J. Salverson).

Irwin, K. Reviewer for two papers submitted to "Site-Specificity and Mobility," *Contemporary Theatre Review* (eds. Birch, A. and Tompkins, J.).

Irwin, K. Reviewer for Baugh, C., *Theatre, Performance and Technology*. Palgrave Macmillan Publishers, London

Irwin, K. "Remembering and Un-remembering a Century of Prairie Settlement: Community Triggered Performance." *Local Global Journal* (eds. Dunphy, K.; M. Mulligan), Volume Seven, *Regenerating Community: Arts Community and Governance*; Melbourne, RMIT University Press, 2010.

Irwin, K. "Modes of (re)Presentation on Stage," *ArtsAlive* website, National Arts Centre, Ottawa. <http://artsalive.ca/collections/imaginedspaces/index.php/en/learn-about/modes-of-representation>.

Citation: Pearson, M. *Site-specific Performance*. Houndmills, Basingstoke, Hampshire: Palgrave, Macmillan, 2010, Pg. 197.

Citation: "The Work of Knowhere Productions." *The STEPS Initiative: Sustainable Thinking & Expression on Public Space*, 2010. <http://www.stepsinitiative.com/home>

Citation: D.J. Hopkins, Shelley Orr and Kim Solga, Eds. *Performance and the City*, Palgrave MacMillan, Houndmills, Basingstoke, Hampshire 2009.

Irwin, K. & R. MacDonald (eds.), *Sighting, Citing, Siting*. Regina, Canadian Plains Research Centre (2008).

Citation: *World Stage Design 2009 Catalogue*, Windblown / Rafales

Irwin, K. "Double-crossing/ Vying Representations. *Sighting, Citing, Siting* (Eds. K. Irwin & R. MacDonald) Regina, Canadian Plains Research Centre (2008).

Irwin, K., "The Ambit of Performativity: How Site Makes Meaning in Site-specific Performance." *Performance Design*, (Eds. D. Hannah & O. Harslav). Copenhagen: Museum Tusulanum Press, 2008.

Irwin, K. "Exhibiting Madness in The Weyburn Project: Situating Performance / Installation in an Abandoned Mental Asylum." *Art in Public Places: Critical Perspectives*, (ed. A. Gerin & J. S. MacLean) Toronto: University of Toronto Press, 2008.

Irwin, K. "The Bus Project: Technologies, Spectators and Locational Practices." *TRiC* 29.1 (2008) 93 – 109. Republished in Volume 15 of *Critical Perspectives on Canadian Theatre*, Playwrights Canada Press. (Eds. N. Rewa; Series Editor, R. Knowles (2008).

Irwin, K. *The Ambit of Performativity: How Site Makes Meaning in Site-Specific Performance*. Helsinki: The University of Art and Design Helsinki Press, 2007.

Irwin, K. Review of: Baugh, C. *Theatre, Performance and Technology: The Development of Scenography in the Twentieth Century*(Palgrave) in "Modern Drama", Vol. L, Number 3, Fall 2007. Toronto: University of Toronto Press.

Irwin, K. "Arrivals and Departures: How Technology Redefines Site-Related Performance." *Environmental and Site-Specific Theatre, Perspectives on Canadian Theatre in English*, Volume Eight, 2007 (ed. A. Houston). Toronto: Playwrights Canada Press.

Wes D. Pearce

Professor, Associate Dean Undergraduate, MAP Faculty
wes.pearce@uregina.ca (306) 585-5571

Education and Professional Development

1996 - MFA- Theatre Design (University of Calgary)
Designing *As You Like It* – Conceptualization, Process & Creation

1992 – BFA [Distinction] -Theatre Design (University of Regina)

1988 – BA – English/History (University of Regina)

Employment History

Professor (July 2014 –
University of Regina (Theatre Department)
Associate Dean, Undergraduate (July 2010 –
Faculty of Media, Art, and Performance, University of Regina
Associate Professor (July 2001 – June 2014)
University of Regina (Theatre Department)

Teaching History

THEA 100 (Introduction to Theatre), THDS 121 (Introduction to Theatre Design), THDS 222 (Model Making), THDS 232 (Costumes and Contexts), THDS 332 (Costume Style and Genre), THDS 337 (Designing Commedia dell'arte) THST 365, THDS 425 & THDS 435 (supervision of various practicum projects) THST 380 (Canadian Theatre) THST 425 (Queer Theatre), MAP 203 (Musicals on Stage and Screen), MAP 205 (Hollywood and Fashion)

Student Supervision

Name	Position	Dates of supervision
Johnny Trinh	MFA Co-Supervisor	January 2011 – May 2015
Nicole Poncsak	BFA Practicum Supervisor	April 2014 – March 2015
Taylor Wirll	BFA Practicum Supervisor	April 2012 – March 2013
Jorge Sandoval	MFA Co-Supervisor	September 2009 – March 2012
Kim Yaskowitch	BFA Practicum Supervisor	January 2010 – November 2010
Lisa Long	BFA Practicum Supervisor	January 2008 – November 2008
Karen Ivanochko	BFA Practicum Supervisor	April 2006 – March 2007

*BFA Practicum Supervision also entailed designing the corresponding (costume or set) element for the student's production.

University Service

July 2017 – present **Council Committee on Student Appeals (Chair 2017-2018 academic year)**
July 2014 – present **CCUAS University Regulations Subcommittee**
July 2011 – present **Research Ethics Review Board**
July 2009 – present **Council Committee for Admissions, Studies & Procedures**
July 2009 – present **Council Committee for Undergraduate Awards**
July 2006 – present **University of Regina Executive of Council**
July 2011 – June 2014 **Joint Senate Council Committee on Special Ceremonies**
2007 – 2010 **Planning and Priorities Committee**

PRODUCTIONS DESIGNED FOR THE THEATRE DEPARTMENT

(*Supervising a student who was designing the other (set/costume) element)

2017 – Set & Costume Design – **Antigone** – Kelly Handerek (Director)

2015 – Set & Costume Design – **ReMeasure** – Kathryn Bracht (Adaptor and Director)

Costume Design* – **The Stag King** – Joey Tremblay (Adaptor and Director)

2013 – Set Design* – **The Birds** – Kenn MacLeod (Director)

Set & Costume Design – **Back Story** – Kathryn Bracht (Director)

2012 – Set & Costume Design – **Much Ado About Nothing** – Kelly Handerek (Director)

2010 – Costume Design – **Radiant Boy** (World Premiere) – Kathryn Bracht (Director)

Set Design* – **String of Pearls** – Gerald Lenton-Young (Director)

2008 – Set Design – **Bonjour, là, bonjour** – Gerald Lenton-Young (Director)

2007 – Set Design* **The Importance of Being Earnest** – Kelly Handerek (Director)

Set & Costume Design – **The Merry Wives of Windsor** – Margo Regan (Director)

SELECTED PUBLIC SERVICE

Saskatchewan Association of Theatre Professionals (Executive 2015 – present)

Canadian Association of Theatre Research (Executive (2009 - 2017)

Saskatchewan Drama Association (Board of Directors 2009 - 2017)

Associated Designers of Canada (Board of Directors 2010 - 2014)

South Saskatchewan AIDS Projects (Board of Directors 2009 – 2013/Chair 2010 - 2013)

Scholarly Research

1. SELECTED PEER REVIEWED PUBLICATIONS (2007 - PRESENT)

2.

2015 “‘The art a seein’ the multiple realities’: Fragmented Scenography in Sharon Pollock’s Plays” in Sharon Pollock: First Woman of Canadian Theatre Donna Coates ed. (Calgary: University of Calgary Press)

“‘Rewriting Self and Memory in *The Soldier Dreams*” in Daniel MacIvor: New Essays on Canadian Theatre Richie Wilcox ed. (Toronto: Playwrights Canada Press)

2013 *Out Spoken: Perspectives on Queer Identities* (co-edited with Jean Hillabold) Regina: The University of Regina Press.

2013 “‘Introduction’ and ‘I won’t discuss who I’m dating’: Same-Sex Gossip as Social Control” in *Out Spoken: Perspectives on Queer Identities* Wes D. Pearce and Jean Hillabold Eds. (Regina: The University of Regina Press)

2011 “‘...like magic, which always works best on cold, prairie nights’: Elements of Prairie Gothic in Dan Macdonald’s *MacGregor’s Hard Ice Cream and Gas*” Moira Day ed. (Regina: The Canadian Plains Research Center)

Reviews & Other Publishing

Several book reviews on a wide variety of subjects have appeared in Theatre Research in Canada, Theatre History Studies, Journal of Dramatic Theory and Criticism, Texas Theatre Journal & Canadian Theatre Review

SELECTED PROFESSIONAL DESIGN PROJECTS (2008 – present)

2017 Costume Design – **Bittergirl: The Musical** - Globe Theatre (Regina) – Greg Ochitwa (Director)
Set & Costume Design – **Key Change** – Globe Theatre (Regina) – Stephanie Graham (Director)

2016 Set & Costume Design – **Million Dollar Quartet** – Globe Theatre & provincial tour - Danny Balkwill (director) Set & Costume Design – **The Secret Mask** - Marti Maraden (director)

2015 Set & Costume Design – **Ring of Fire: The Music of Johnny Cash** - Valerie A Pearson (director)
Globe Theatre Productions (Casino Regina, Persephone Theatre, & Provincial Tour)

2014 Costume Design – **It’s A Wonderful Life***- Persephone Theatre (Saskatoon) - Peter Jorgenson (director)

Costume Design – **Leading Ladies*** - Persephone Theatre (Saskatoon) Johnna Wright (director)

2013 Set & Costume Design – **Sexy Laundry** - Persephone Theatre (Saskatoon) Herbie Barnes (director)

- 2012 Costume Design – *The 39 Steps**- Persephone Theatre (Saskatoon) - Robert Metcalfe (director)
2011 Costume Design – *A Christmas Story**Persephone Theatre (Saskatoon) Johnna Wright (director)
2010 Set Design - *The Merry Adventures of Robin Hood* - Persephone Theatre (Saskatoon) - Kevin McKendrick (director)

*Nominated for Saskatoon and Area Theatre Award for Outstanding Costume Design

3. SELECTED CONFERENCE PAPERS (2008 - PRESENT)

- 2017 “Sharon Pollock: Telling the Stories We Didn’t Want to Hear and Showing us the Canada We Didn’t Want to See!” – Association for Canadian Studies in the United States (Las Vegas, NV)
 “Andrew Lloyd Webber And John Napier: Megamusicals With Spectacle Both Seen and Heard” ATHE (Las Vegas, NV)
 “The Rise and Fall of *The Ecstasy of Rita Joe*; the Vexing Problems with Canada’s ‘First’ Play” Mid America Theatre Conference (Houston, TX)
- 2016 “*Cabaret* and the Aesthetics of Revision and Reinvention” ATHE (Chicago, IL)
 “Fierce Drag and Culture Clashes: *Priscilla’s* Troubled Ride on Broadway - Song, Stage and Screen XI (New York City, NY)
 “*Romeo and/et Juliette*: Reflections Upon ‘Canadiana’ Shakespeare, Theatrical Practice and Identity” - Shakespeare + Canada Symposium (Ottawa, ON)
- 2015 “Sharon Pollock at the Stratford: Space as Meaning Maker” - South East Theatre Conference Symposium (Atlanta, GA)
 “Clothing is Always the Way into Character”- Mid America Theatre Conference (Kansas City, MO)
- 2014 “Leave My Body, Embryo of Hope”: Queer(ed) Canadian Gothic in Michel Marc Bouchard’s *The Madonna Painter* ATHE (Phoenix, AZ)
- 2013 “Yvette Nolan’s Re-Visioning of Aristophanes’ *The Birds*: Revision on the Fly” Mid America Theatre Conference (Cleveland, OH)
 “Someone Left the Cake out in the Rain: The Reception of *Priscilla, Queen of the Desert* on Broadway” - Association for Theatre in Higher Education (Orlando, FL)
- 2012 “In the Mind’s Eye: Staging the Radical Scenography of Sharon Pollock” - Sharon Pollock: First Woman of Canadian Theatre Celebration (Calgary, AB)
- 2011 “Out of Sight, Out of Mind: De-queering Broadway for Hollywood”- ATHE (Chicago, IL)
 “Creating Artistic Identity: How the Early Years of the Globe Theatre School Tour Shaped a Province and Changed a Nation” - CATR (University of New Brunswick [Fredericton], NB)
- 2010 “Ed Sullivan and Rosie O’Donnell: Mediated Broadway and the Uneasy Critic” ATHE (Los Angeles, CA)
 “Reading Difference: Same Sex Celebrity Gossip on Stage & Screen” - South East Theatre Conference Symposium (Decatur, GA)
 “The Perils of Performance: Why the Public is Not Always What We Need” Mid America Theatre Conference (Cleveland, Ohio)
- 2009 “Scenography as Nation” - CATR (Carleton University, Ottawa)
 “Exit pursued by a Bear: Animals on the Elizabethan Stage” SETC Symposium (Salem Winston, North Carolina)
- 2008 “Visualizing Ghosts: Prairie Gothic Imagery in Dan Macdonald’s *MacGregor’s Hard Ice Cream and Gas*” - CATR (University of British Columbia, Vancouver)
 “Interrogating Landscape: Re/presenting Place and Performance” Southeast Theatre Conference Symposium (Chapel Hill, North Carolina)

Dr. Leanne Groeneveld

Associate Professor, Theatre Studies, Campion College
Leanne.Groeneveld@uregina.ca (306) 359-1222

Education and Professional Development

1992 - 1997 PhD, English, University of Alberta, Edmonton, Alberta -- Accelerated Degree.

Major Field: Medieval and Early Modern Literature, especially Theatre

Minor Fields: Modern Drama, Literary Theory

Dissertation: "The Medieval Theatre of Cruelty: Antonin Artaud and Corpus Christi Drama." Supervised by Dr. Garrett Epp.

1988 - 1992 BA, Honours English, University of Alberta, Edmonton, Alberta.

Employment History

1 July 2015 Promotion to the rank of Associate Professor at Campion College

Teaching History

THEA 454 (now THST 462) / ENGL 377, Staging the Passion

THEA 454 / ENGL 377, Theatre of Cruelty

THEA 450, Aesthetics of the Puppet

THST 382/ENGL 304AP, Comedies of Menace: The Plays of Harold Pinter

THST 358, THST 454 Studies in Expressionism and Epic Theatre

THST 302AA, Melodrama to Modernism

THST 301 AC, Dramaturging Shakespeare

THEA 353 (now THST 301), Golden Age of Spain and French Neo-classicism

THST 315AA, Sustainability and Mobility: Historical Strategies, Creative Methodologies, and Socially Engaged Practice (with Dr. Kathleen Irwin and Dr. Valerie Triggs)

THST 300 / ENGL 327, Medieval Theatre

THEA 252, Critical Perspectives

THST 200, Theatre History

THEA 150 (now THST 250), Dramaturgy I (Introduction to Script Analysis)

THEA 100, Introduction to Theatre

ENGL 302, Shakespeare: Tragedies and Histories

ENGL 223, Drama

ENGL 100, Introduction to English

Student Supervision

Name	Position	Dates of supervision
John Loeppky	MFA Interdisciplinary student	Fall 2016 (ongoing)
Kirsten Bligh	Honours Theatre Studies undergraduate student	September 2012 to 21 April 2013

University Service

At Campion College at the University of Regina, I have been a member of the following committees:

Search Committee, Campus Minister (Fall 2017); Idle Talk speaker series organizer (ongoing, from 2015);

Scholarship Committee (2012-15, Awards Officer 2014-15 and as sabbatical replacement January to June

2018); Research and Sessional Appointments Committee (2014-17); Search Committee, Dean (2014); Search

Committee, Math and Stats (2010); Committee on Student Retention and Orientation (2009-10); Committee to

Review the Criteria Document (2008-9); Academic Review Committee (2007-8); Nash Lecture Committee

(2007-8). I also acted as co-director of the Campion College Musica Sacra concert series (organizing two concerts each academic year) from 2009 until 2016.

At the University of Regina, I have been a member of the following committees:

Council Committee on Academic Mission (as a member from 2013-2015, as chair of the committee 2015-16);
Conference Steering Committee, Performing Turtle Island: Deconstructing Identities Conference, September 17-19 2015; Executive of Council.

Scholarly Research

Chapters in books:

‘lyke unto a lyvelye thyng’: the Boxley Rood of Grace and Medieval Performance.” *Medieval Theatre Performance: Actors, Dancers, Automata, and Their Audiences*, edited by Phillip Butterworth and Kate Normington, Boydell and Brewer, 2017, pp. 197-214.

“‘He showed Himself in response to your longing’: Women Spectators at the Oberammergau Passion Play.” *Women Rewriting Boundaries: Victorian Women Travelers*, edited by Dr. Precious McKenzie, Cambridge Scholars Publishing, 2016, pp. 133-66.

“‘Pus for thy goode I schedde my bloode’: Violence and Beauty in the Late Medieval English Biblical Cycles.” *Beauty, Violence, Representation*, edited by Lisa Dickson and Maryna Romanets, Routledge, 2014, pp. 29-41.

Articles in Refereed Journals:

“‘I felt as never before, under any sermon that I ever heard preached’: Word, Image, and the Oberammergau Passion Play, 1840-1900.” *Nineteenth Century Theatre and Film*, 43.2, 2016, pp. 131-59.

“The Play of the Sacrament as Fifteenth-century Masochistic Christian Fantasy.” *Autopsia*, 1.1 (*Vox Redux*), 2010, pp. 112-42.

“Christ’s Burial and Christ’s Resurrection: Provenance and Performance. *Research Opportunities in Medieval and Renaissance Drama*, 48, 2009, pp. 1-25.

“Remembering and Revenging the Death of Christ: Adrienne Kennedy’s Motherhood 2000 and the York Crucifixion.” *The Journal of American Drama and Theatre*, 21.1, 2009, pp. 65-85.

Book reviews in scholarly journals:

Review of Marla Carlson’s *Performing Bodies in Pain: Medieval and Post-modern Martyrs, Mystics, and Artists*. *Speculum*, 87.1, 2012, pp. 191-3.

Papers Presented At Scholarly Conferences and to Professional Societies:

“‘Consider a door’: Henri Lefebvre and the Door as End, Door as Herald on the Stage.” The Door: Site, Object and Threshold in Performance. Conference supported by the British Academy, Leverhulme Trust, the Delfina Foundation, and the University of Surrey. Delfina Foundation, London, UK. 8 July 2014.

“‘He showed Himself in response to your longing’: Women Spectators at the Oberammergau Passion Play, 1853-1905.” Moving Dangerously: Women and Travel, 1850-1950. School of English Literature, Language, and Linguistics, Newcastle University, Newcastle, UK, 14 April 2012.

“‘I felt as never before, under any sermon that I ever heard preached’: English and American Responses to and Representations of the Oberammergau Passion Play, 1840-1900.” Shared Visions: Art, Theatre and Visual Culture in the Nineteenth Century, School of Theatre, Performance and Cultural Policy Studies, University of Warwick, Coventry, UK, 11 February 2012.

“The Wounded Corpus Christi as Communal Body: The Passion Play and Social Trauma.” Culture Conference, Humanities Institute, University of Regina. Regina, SK, 18 March 2012.

“Subjectivity, the *Ars Moriendi*, and the Place of Death.” Early Modern Dramatic and Literary Spaces Conference, California State University, Long Beach, California, 7 November 2009.

Paper Presented To Other Academic Bodies

“Early Twentieth-century Expressionist Theatre as Morality Play.” *The Caligari Project: Festival of German Expressionism*. Lectures, Symphony, Theatre, Dance, Exhibitions, Film, Puppetry. University of Regina, 6 October 2016.

“Oberammergau in England and America, and the American Passion Play.” Idle Talk Series, Campion College, University of Regina, Regina, SK, September 2011.

“Theatre of Blood: Violence and Beauty in the English Cycle Dramas.” Invited Talk. Classical, Medieval, and Renaissance Studies Research Group, St. Thomas More College, University of Saskatchewan, Saskatoon, SK, 22 January 2010.

“A Theatrical Miracle: The Boxley Rood of Grace as Puppet.” Idle Talk Series, Campion College, University of Regina, 25 January 2008.

Kathryn Bracht

Associate Professor, Theatre Department, Faculty of MAP
kathryn.bracht@uregina.ca, (306) 585 -5590

Education and Professional Development

Bachelor of Fine Arts, The University of British Columbia, ACTING / THEATRE
Master of Fine Arts, The University of Alberta, DIRECTING / DRAMA

Employment History

ACADEMIC EMPLOYMENT: 2007: Associate Professor, Theatre, The University of Regina
July 2008: Promotion to Associate Professor
July 31, 2013-Dec. 31, 2013 Acting Head of Theatre
July 31, 2015 – June 30, 2017, Department Head of Theatre
July 2017: Merit Granted (Teaching)

OTHER EMPLOYMENT/PROFESSIONAL CREATIVE WORK:

SELECTED ACTING CREDITS: FILM 2007-17

2016	Stakelander 2	Principal	Glass Eye Pix, Dan Berk, Robert Olsen
2010	Insecurities “Randy”	Principal	Verite Productions/Rob DeLint
2009	Resurrection	Principal	Lhasa Productions/Larry Bauman
2008	Corner Gas “Top Gum:	Actor	Verite/Prairie Pants, Rob DeLint
2008	Corner Gas “Classical Gas”	Actor	Verite/Prairie Pants, Rob DeLint
2007	Little Mosque On The Prairie “Rival Imram”	Principal	CBC, Paul Fox
2007	How I Married My High School Crush	Principal	Be Careful What You Wish For Productions, David Winkler.
2007	Corner Gas “Kids Play”	Principal	Verite/Prairie Pants, Jeff Beasley

SELECTED PROFESSIONAL ACTING CREDITS: THEATRE 2007-17

2015	Tasty Bits	Various	Sask Playwrights,	Laurel Green
2013	Someone to Watch...	Marushka	Sask Playwrights	Gordon Portman
2010	Gaudeamus	Eileen	Sask Playwrights	Jim Defelice
2009	Dilligence	Martha	Sask Playwrights	Stephen Heatley
2008	The Offal Truth	Various	Sask Playwrights	Pam Haig-Bartley
2007	Velocity	Laura	Sask Playwrights	Jen Tarver

OTHER: 2012/13: Artistic Associate: Axis Theatre Company, Vancouver, B.C.

2014:	RIP! A Winkle in Time	Assistant Director	Axis Theatre, Vancouver
2012/13	Raven Meets The Monkey King	Assistant Director	Axis Theatre, Vancouver
2012	Don Juan	Assistant Director	Blackbird Theatre, Vancouver
2012	Demolotics	Director	Saskatchewan Playwright’s Centre
2011	Gamma	Director and Producer	hyphen theatre, Regina
2007	jenna-in-situ	Playwright	Sarasvati Productions, Winnipeg

Teaching History

WINTER 2007: THEA 260: Acting Theory and Practice
THEA 464: Professional Development for the Actor
SUMMER 2007: THEA 820AI: Graduate Class, Directed Studies in Acting
THEA 160: Intro to Acting
THEA 261: The Neutral Mask (movement class)
FALL 2007: THEA 820AJ: Graduate Class in Acting

THEA 410: Directing Seminar, Theatre
 THEA 160: Intro to Acting

WINTER 2008: THEA 262: Character Mask (movement class)
 THEA 365AB: Performance in Production – **Zeus and Helen** by John Barton

FALL 2008: THEA 820 AJ: Graduate Studies in Character Creation (Acting)
 THEA 410: Directing Seminar, Theatre
 THEA 160: Intro to Acting

WINTER 2009: THEA 464 and THEA 468: Performance in Production **Radiant Boy** by Daniel Macdonald
 THEA 490 AG: Music Composition for Theatre

SPRING 2009 / FALL 2009 Parental leave

WINTER 2010: THEA 261: Second year Acting
 THEA 262: Performance in Production: **By the Sea, By the Sea, By the Beautiful Sea**
 THEA 820AK: Graduate class, Directed Studies in Dramaturgy
 THEA 902-001: Graduate class, Thesis project

SPRING 2010: THEA 902-002: Graduate class, research/reading course for **Eurydice**
 THEA 810AH: Graduate class, Pre-Production for the Director, **The Unseen**

FALL 2010: THEA 376, Movement for Actors
 THEA 261, Second Year Acting

WINTER 2011: THEA 464: Performance in Production
 THEA 465: Performance in Production, **The Queens**

FALL 2011: THEA 262: Second Year Acting
 THEA 365BS: Performance in Production (supervision) **Eurydice**
 THEA 902: Final Thesis Project (supervision) **Eurydice**
 THEA 356AM: Acting for the Camera
 THEA 261: Second Year Acting
 THEA 363: The Art of the Monologue

WINTER 2012: THAC 465 AD: Performance in Production **Looking Glass**
 THAC 464: Directing Actors **Two Old Women**
 THAC 809AG: Graduate Class, Projects in Dramaturgy

SABBATICAL JULY 1 2012 – JUNE 30 2013

FALL 2013: ACTING DEPARTMENT HEAD, 1 COURSE RELEASE
 THAC 365A: Performance in Production
 THAC 465: Performance in Production **Backstory**
 THAC 365AK: Directed Studies in Directing: The Assistant Director

WINTER 2014: THAC 460AM: Theatre for Young Audiences
 THEA 820 AC: Graduate class, Projects in Dramaturgy

FALL 2014: THAC 260: Acting Theory and Practice
 THAC 361: Acting for the Camera
 THEA 810: Graduate class, Projects in Dramaturgy

WINTER 2015: THAC 260: Acting Theory and Practice
 THAC 360 (Movement and Scene Study)

SPRING 2015: THEA 315: Theatre for Young Audiences in Production: **The New Canadian Kid**

FALL 2015: THAC 365: Performance in Production
 THAC 465: Performance in Production **ReMeasure**

WINTER 2016: DEPARTMENT HEAD
 THAC 360: TYA
 Course release (Department Head)

SPRING 2016: THEA 215: Acting Canada
 THAC 260: Acting Theory and Practice
 THAC 360: Solo Collective: Devising Personal Narrative

WINTER 2017: THAC 260: Acting Theory and Practice
 THEA 315AI Directing (Brad McDougall)
 THAC 360: Slings and Arrows: Decoding Shakespeare (Acting class)

Student Supervision

Name	Position	Dates of supervision
Chrystene Ells	MFA Interdisciplinary Studies, Individual Supervision	2007
Regena Marler	MA Interdisciplinary Studies, Individual Supervision	2008
Daniel MacDonald	MFA Directing, Theatre, Special Case, Thesis Supervisor	2009-2011
Renee Lois Stephano	MA Education, Thesis Defense Chair	2011
Sophia Yannitso	MA Education, External Examiner	2011
Kelley Jo Burke	MFA Playwriting and Dramaturgy, Special Case, Individual Supervision	2010 and 2012
Sabbatical, 2012/13		
Johnny Trihn	MFA Interdisciplinary Studies, Individual Supervision, Committee Member	2013/15
Rania Al Harthi	MFA Interdisciplinary Studies Thesis Co-Supervisor	2015-17
Ken Wilson	MFA Playwriting, Special Case, Individual Supervision	2015-17

University Service

2007 - 2010: Bachelor of Arts Curriculum Review Committee. The Performance Committee, Admissions, Studies, and Procedures Committee, Association for Research on Mothering. Executive of Council (08-10) External, Early Childhood Education Position, Education Department. Scholarship committee. B.F.A. Performance Committee

2011 -13: URFA Grievance Committee (to 2013), URFA Intellectual Property Committee, Scholarship Committee, Faculty Representative for the Centre of Continuing Education, External URFA Observer, search committee: University of Regina Copyright Officer(s), Peer Review Committee, Chair. Nominating Committee for Grievance Committee, Representative to CCE for FA, Academic Leadership Committee, Dean's Search Committee, Fine Arts.

2014 - 17: Faculty of Fine Arts Scholarship Committee, Peer Review Committee, Scholarship Committee, Graduate Committee MAP, Dean's Executive Committee.

In-scope administrative positions

Acting Department Head, Theatre, July 1, 2013 through December 31, 2013

Acting department Head: January 1 – 8, 2015 and June 1 – 26, 2015,

Department Head – July 1, 2015 – June 30, 2017 (Two-year term.)

Other elected university and community service has included consulting (i.e. Blue Room Theatre Co.), peer assessment for the Canada Council (i.e. Globe Theatre) grant assessment for The Saskatchewan Arts Board, at various points a board member, dramaturgical committee member, and fundraising co-chair for the Saskatchewan Playwright's Centre, adjudicating/workshops for the Saskatchewan Drama Association and the Regina Little Theatre, membership in Canadian Actors Equity Association, ACTRA, and the Motherhood Initiative for Research and Community Involvement.

Scholarly Research

Please see Employment History for a summary of selected artistic practice/research.

Some publications have included: *Homeless on the Range* Canadian Theatre Review Number 154 Spring 2013 Review: *Wild Theatre: The History of One Yellow Rabbit* by Martin Morro The Canadian Theatre Review, Number 117, Winter 2004. Article: *First Rehearsals: Conversations with a three-year old*, Families with Children from Asia, Saskatchewan Chapter, Bi-monthly newsletter. Monologue: *jenna-in-situ* published by Sarasvati Productions Chapbook for the 5th annual International Women's Week of Monologues, March 2008

William Hales

Instructor III, Theatre Department, Faculty of MAP
William.hales@uregina.ca (306)585-5568

Education and Professional Development

- 2000 MFA – Theatre Design and Production – University of Calgary
Myths, Dreams and Realities – Technical Direction and Lighting Design
- 1978 BFA – Technical Theatre – University of Regina

Employment History

- Instructor III July 2009 - Present
- Instructor II July 1999 – July 2009

Teaching History

- THEA 120 Introduction to Stagecraft
THEA 140 Introduction to Stage Management
THDS 220 Scenic Construction
THDS 240 Introduction to Technical Theatre
THEA 241 Stage Carpentry
THDS 242 Practical Stage Management
THEA 243 Elementary Lighting
THEA 244 Elementary Sound
THEA 245 Lighting and Audio Production
THEA 344 Intermediate Technical Theatre
THEA 345 Production Management
THDS 346 Intermediate Lighting
THDS 347 Graphics for the Theatre
THDS 365 Theatre Department Productions – Technical
THDS 365 Technical Theatre in a Scholastic Situation
THEA 396 Theatre Study Tour – Las Vegas
THDS 446 Lighting Design
THDS 447 Production Management
FA 300 Theatre Magic – Advancements in Theatre Technology

Student Supervision

Name	Position	Dates of supervision
Kenilee Kehler	BFA Practicum Supervisor	January – March 2009
Ashleigh Browne	BFA Practicum Supervisor	September – November 2009
Ken Young	BFA Practicum Supervisor	January – March 2010
James Rasmussen	BFA Practicum Supervisor	January – March 2010
Melanie Rogowski	BFA Practicum Supervisor	May - 2010
Magthel Odendaal	BFA Practicum Supervisor	January – March 2011
Ben Gilmour	BFA Practicum Supervisor	September – November 2011
Angela van den Heuvel	BFA Practicum Supervisor	January – March 2012
Gillian Barker	BFA Practicum Supervisor	January – March 2012

University Service

Technical Director - Theatre Department - University of Regina

In addition to my teaching duties I perform the duties of Technical Director on all departmental productions and required lighting, audio and rigging support of classes in the theatre spaces.

Department Head - Theatre Department July 1st, 2017 – Present

As per University of Regina/URFA contract – Instructors are not required to perform committee work except representing Instructors on Peer Review, who are reviewed yearly

Lighting Designs for the Theatre Department

The King Stag	Joey Tremblay
Philistines	David Zoob
The Birds	Kenn McLeod
Fear and Loathing of the Third Reich	Kelly Handerek
Looking Glass	Kathryn Bracht
The Unseen	Daniel Macdonald
The Importance of Being Earnest	Kelly Handerek
The Water Children	Margo Reagan

Set Design for the Theatre Department

The Radiant Boy	Kathryn Bracht
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Public Service

Board Member	Regina Fringe Festival	2014 – Present
Board Member	Hectik Theatre	2007 - 2011
Stage Management Advisory Committee	Canadian Actors Equity	2006 – 2010
Provincial Festival Backstage Adjudicator	Saskatchewan Drama Association	2003 – 2010 and 2012- 2018

Scholarly Research

Technical and Stage Management

Technical Director	Souris Valley Theatre	June – August 2017
Technical Director	Souris Valley Theatre	June – August 2016
Stage Manager	Tinkers	July 2015
	The Only Animal Theatre	
Technical Director	Souris Valley Theatre	June – August 2015
Technical Director	Souris Valley Theatre	June – August 2014
Technical Director	RiderGirl Productions	September 2010 – December 2014
Technical Director	Souris Valley Theatre	June – August 2013
Producer	Zastrozzi, The Master of Discipline	May 2008
	Hectik Theatre	
Stage Manager	Mr. Marmalade	March 2007
	Hot House Theatre	
Stage Manager	Marg Szkaluba (Pissy's Wife)	March 2007
	B-Side Productions	

Lighting Design

End of Winter	New Dance Horizons	Robin Poitras
Honey	New Dance Horizons	Robin Poitras
Dresswriter	New Dance Horizons	Robin Poitras
The Nutcracker	Class Act Productions	Monica Ventura
The House of Chow Mein	New Dance Horizons	Edward Poitras
Never Swim Alone	Golden Apple Theatre	Mark Claxton
Last Five Years	Golden Apple Theatre	Rob Ursan
Dry Streak	Souris Valley Theatre	Kenn McLeod
25th Annual Putnam County Spelling Bee	Souris Valley Theatre	Kenn McLeod
The Nutcracker	Class Act Productions	Monica Ventura
Mary's Wedding	Golden Apple Theatre	Androlie Hillstrom
The Odd Couple	Souris Valley Theatre	Kenn McLeod
The Marvelous Wonderettes	Souris Valley Theatre	Kenn McLeod
Nothing But Sky	The Only Animal <i>(Winner of the Jessie Richardson Award - shared with Design Team)</i>	Kendra Fanconi
I Love You You're Perfect Now Change	Souris Valley Theatre	David Leyshon
Patsy Cline	Souris Valley Theatre	David Leyshon
What Would Judas Do?	Golden Apple Theatre	Rob Ursan
Making Love in a Canoe	Golden Apple Theatre	Kyle Golemba
NiX	The Only Animal	Kendra Fanconi
NiX	2010 Winter Olympics – Whistler BC	
	The Only Animal	Kendra Fanconi
	Alberta Theatre Projects <i>(Winner of the Betty Mitchell Award for Lighting Design)</i>	
Mr. Marmalade	Hot House Theatre	Dan MacDonald
Marg Szkaluba (Pissy's Wife)	B-Side Productions	Jeff Pufahl
Laura	Curtain Razors	Michele Sereda

Set Design

Nothing But Sky	The Only Animal <i>(Winner of the Jessie Richardson Award - shared with Design Team)</i>	Kendra Fanconi
Zastrozzi, The Master of Discipline	Hectik Theatre	William Hales

Appendix # 1

Theatre Information University Theatre

The University Theatre in the Dr. William Riddell Centre is a traditional proscenium arch theatre with a fly gallery.

Theatre Seating:	Orchestra Pit	15
	Main Level	297
	Balcony	101
	Temp/Wheel Chair	14
Proscenium Opening:	22'11" H x 41'6" W	
Forestage:	U.S. Edge of Proscenium to D.S. Edge of Apron	4'
Work Stage:	U.S. Edge of Proscenium to Back Wall	35'4"
	Width from Centre to SR	38'6"
	Width from Centre to SL	38'6"
	Overall Width of Stage	77'
	Overall Depth of Stage	39'4"
Wing Space:	SL – 6'W x 35'D	
	SR – 6'W x 36'D	
Stage Deck:	¾" Masonite Laminated plywood on ¾" Particle board on 2"x4" on flat on Neoprene pads on concrete.	
Orchestra Pit:	Manual Pit Split into 14 pieces.	
	Dimensions:	
	Width @ U.S. Edge	36'10"
	Width @ D.S. Edge	44'1"
	Depth	9'5"
Risers:	Decks: 8'x 3'	
	Heights: 6", 12", 18"	
Fly System:	Single Purchase Counterweight	
	Fly Rail located @ S.R. Floor	
	Number of Line Sets available	31
	Batten Length	58'
	Line Distance	8" Centre
Truck Loading	Loading Area	
	Freight Elevator	25' X 80'
	Dock Level Equal to Truck Loading Level	10'H X 10'W X 18'D
	Capacity – 1 Truck non-sealed Bay	
Stage Power:	Located Stage Left	
	1 – 50 Amp Service – Stove Plug	
	1 – 400 Amp Service – 3 phase	

Dressing Rooms: Large Room shares Unisex bathroom with green room - 25-30 people
 Small Room has attached Unisex washroom - 15-20 people
 Washrooms are equipped with sinks, toilets, showers, & mirrors
 Green Room, has 5 make-up stations.

University Theatre - Line Plot

Proscenium 41'6" Wide – 22'11" High

Arbour weight Limit – 1932Lbs, Batten Weight Limit – 1276Lbs

Brick Weights – Half Brick = 1" - 9.5Kg – 21Lbs. Full Brick = 2" - 19Kg – 42Lbs

<u>Line #</u>	<u>Item</u>	<u>Locations</u>	<u>Weight</u>
	Fire Curtain	00'8"	
1	Grande Valance	1'5"	57Kg – 126Lbs
2	Main Drape	2'1"	256.5Kg – 567Lbs
3	Leg #1	2'9"	38Kgs – 84Lbs
4	Elex #1	4'1"	304Kg – 672Lbs
5	Spare	5'5"	
6	Spare	6'7"	
7	Border #2	7'11"	38Kg - 84Lbs
8	Leg #2	8'7"	38Kg – 84Lbs
9	Elex #2	9'11"	57Kg – 126Lbs
10	Projection Screen	11'3"	104.5Kg – 231Lbs
11	Elex #3	12'7"	190Kg – 420Lbs
12	Spare	13'11"	
13	Border #3	15'3"	38Kg – 84Lbs
14	Leg #3	15'11"	38Kg – 84Lbs
15	Mid-stage Traveller	17'3"	161.5Kg – 357Lbs
16	Spare	18'8"	
17	Elex #4	20'0"	171Kg – 378Lbs
18	Spare	21'4"	
19	Border #4	22'8"	38Kg – 84Lbs
20	Leg #4	23'4"	38Kg – 84Lbs
21	Elex #5	24'8"	104.5Kg – 231Lbs
22	Spare	26'	
23	Border #5	27'4"	38Kg – 84Lbs
24	Black Scrim/Spare	28'8"	38Kg – 84 Lbs
25	Up-Stage Traveller	30'	190Kg – 420Lbs
26	Elex #6 –Cyclorama LX	30'8"	190Kg – 420Lbs
27	Spare	31'4"	
28	Spare	32'	
29	Spare/Storage Drape	34'	
30	Cyclorama	34'8"	57Kg – 126Lbs
31	Spare/Storage pipe	35'4"	190Kg – 420Lbs

University Theatre – Audio

House Mixer Position – Permanent in booth on the top of Balcony.

House Console:

Mixer – Yamaha LS9/32

Located in audio control booth.

House Speaker System:

Side Wall Speakers – located on Proscenium Face S.L. & S.R.

2 Electro-Voice PIM-122

2 Subwoofers - Located on FOH Catwalk

2 QSC K10 Speakers - Located on FOH First Catwalk

Amplification:

2 Bose Power Match PM8500 Amps

Monitors:

2 Electro-Voice PIM-122

4 Yamaha CM15V

Monitor Amplification:

3 Yamaha P2500

Microphones:

9 Audio-Technica

4 Shure SM58 Wireless Handheld/Lapels

4 Lapels

DI's

3 Rodam TD100's

Control Room:

3 Yamaha P2500 Amplifiers

1 Denon DN-4500 Dual CD

1 Tascam CD Recorder

1 Tascam Mini-disc Player

House Distribution System – Program/Page

Live sound from theatre can be sent to Dressing rooms, Basement, 1st floor, 2nd floor & lobby.

House Intercom:

Technical Projects – 2 Channel Master Station, channels not separated.

6 Technical Projects BP-1 Belt Packs

Various Dual & Single Muff Headsets

In House Permanent (Comm.) Positions:

LX Booth

Sound Booth

Stage Management Booth

Fly Gallery

D.S. Right

D.S. Left
Back Wall
Pit
FOH

Portable Equipment:

- 1 Mixer
- 2 Tascam CD/Tape Players

AV Equipment:

- 1 Sanyo PLC-XM100; 5000 Lumen Projector – Hung from FOH Catwalk 2
- 1 12X16 Front Double Truss Screen
- 1 9X12 Front Double Truss Screen
- 2 32" Panasonic LCD TV's
- 2 60" Sharp TV's
- Various DVD Players

Video Projection Rolling Cart:

- 1 Yamaha MG16/4 mixer
- 1 8 input video switcher
- 2 DVD Players
- 1 Blue-ray Player
- 1 Windows Computer

University Theatre – Lighting

Lighting Control Position Standard LX Booth, console can be moved to D.S.R., D.S.L., and FOH Back Row.
2 DMX Universes.

Theatre Lighting Inventory:

QTY	Make
1	ETC Element Control Console with dual monitors and wireless remote
20	Pacific Selecon 18-28 degree Zooms 1000W
30	Pacific Selecon 20 degrees 1000W
18	Pacific Selecon 30 degrees 1000W
14	ETC Source 4 ERS 10 degrees 750W
8	ETC Source 4 ERS 19 degrees 750W - Specials
6	ETC Source 4 ERS 26 degrees 750W - Specials
13	ETC Source 4 Par's 575W
6	Strand Century 9X12 750W
15	Strand 25/50 Ellipsoidal Zooms 575W
12	Strand 18/30 Ellipsoidal Zooms 575W (FLOAT)
12	Robe - Robin Actor 6 LED Fixtures – Non-Moving Head Version
12	Strand 6X9's 750W
7	3 Color Strand Iris 3 Cyc Lights 1000W (House hang line #27)
18	Strand 6X9 750W (Side Kit's)
2	Rosco I-Cue Mirrors

Lighting Package Standard House Hang

FOH 3

- 10 Source 4 10-degree 750W – 5 area wash on apron
- 4 Source 4 10-degree 750W – 2 per apron doorway

FOH 2

- 5 Pacific Selecon Zooms 1000W R119 – Straight Front Wash – 5 areas DS
- 10 Pacific Selecon 20-degree 1000W – 5 areas DS
 - 5 Areas from SR in Cool R65
 - 5 Areas from SL in Warm R34
- 5 Source 4 19-degree 750W Specials
- 6 Strand Century's 550W Front Gobo Wash DS
- 2 Source 4 19-degree 750W with Rosco I-Cue Mirrors: 1 SR -- 1 SL
- 4 Source 4 Par's 575W Work Lights

FOH 1

- 5 Pacific Selecon Zooms 1000W R119 – Straight Front Wash – 5 Areas Mid DS
- 10 Pacific Selecon 20-degree 1000W – 5 areas DS
 - 5 Areas from SR in Cool R65
 - 5 Areas from SL in Warm R34
- 1 Source 4 19-degree 750W Specials
- 2 Source 4 26-degree 750W Specials
- 4 Source 4 Pars – Work Lights

FOH Boom 1 L Wall

- 5 Selecon 30-degree R119

FOH Boom 1 R Wall

- 5 Selecon 30-degree R119

FOH Boom 2 L Wall

- 3 Strand 25-50-degree zoom R34
- 3 Strand 25-50-degree zoom R65

FOH Boom 2 R Wall

- 3 Strand 25-50-degree zoom R34
- 3 Strand 25-50-degree zoom R65

Balcony Rail FOH

- 1 Source 4 19-degree 750W
- 2 Source 4 26-degree 750W

LX 1 Leg 1

Trim Height - 23'6"

- 5 Pacific Selecon Zooms 1000W R119 – Straight Front Wash – 5 Areas Mid US
- 3 Pacific Selecon 30-degree 1000W Tips SR Warm R34
- 3 Pacific Selecon 30-degree 1000W Tips SL Cool R65
- 3 Robe - Robin Actor 6 LED Fixtures – Top's
- 4 Source 4 19-degree 750W Special

LX 2 Leg 2

Trim Height - 22'10"

5 Pacific Selecon Zooms 1000W R119 – Straight Front Wash – 5 Areas US

LX 3 Leg 2

Trim Height - 25'6"

3 Pacific Selecon 30-degree 1000W Tips SR Warm R34
3 Pacific Selecon 30-degree 1000W Tips SL Cool R65
3 Robe - Robin Actor 6 LED Fixtures – Top's
6 Strand 6X9's in Pairs 750W – Back Gobo Wash

LX 4 Leg 3

Trim Height - 24'8"

3 Pacific Selecon 30-degree 1000W Tips SR Warm R34
3 Pacific Selecon 30-degree 1000W Tips SL Cool R65
3 Robe - Robin Actor 6 LED Fixtures – Top's
3 Work Lights

LX 5 Leg 4

Trim Height - 22'4"

3 Robe - Robin Actor 6 LED Fixtures – Top's
6 Strand 6X9's in Pairs 750W – Back Gobo Wash

LX 6 Leg 5

Cyclorama Lights

7 3 color Strand Iris 3 light Fixtures 1000W
7 - Blue R125
7 - Red R124
7 - Green R126

On-Stage Side Kits

Kit in first 3 legs SR & SL

3 Strand 6X9's 750W per kit
1 Shin – 1' off floor
1 Mid – 3' off floor
1 top – 5' off floor

Float Fixtures

3 Strand 25/50 Ellipsoidal Zooms 575W
12 Strand 18/30 Ellipsoidal Zooms 575W

Appendix # 2 **Shumiatcher Open Stage**

The 'Shu-Box Theatre' is a 'black box' theatre with moveable seating units. The theatre is 54' x 49' with an optimum playing area of 40' wide by 32' deep in the house default thrust configuration. The seating risers units consist of 2 units of 44 seats each and 2 smaller units of 27 seats each for a seating capacity of 142 with space for an additional front row of locking chairs to bring the space to a total of 160 seats. Default for the space is 142 seats. The space is wheelchair accessible by audience and performers. The seating units' seats fold down and the units are collapsible. The units are moveable to form different audience and acting configurations but the transition is very labour intensive and because of that is done rarely. The theatre has a surround (three sides) masking system that has an outer track tight to the three walls and an inner track that allows for a 42" wide backstage actor run around. The theatre has a lighting and sound booth that runs the width of the theatre space. The theatre has a fixed lighting grid at 21'9" above the stage floor with a catwalk surround on three sides with access from the control booth. The stage floor is a sprung floor covered in Masonite. There are two dressing rooms on the same floor level in the backstage area. There is no official green room space but it is adjacent to the acting/dress studio and the student lounge area. Access to the backstage area is lockable and inaccessible to the public during performances. The house lighting hang is based on 9 lighting areas with 5 instruments per area with three full stage colour washes, two gobo washes, 10 designated specials and houselights.

Equipment:

Lighting:

96	2.4 kw Strand CD 80 dimmers
13	6 circuit moveable drop boxes = 78 circuits
3	6 circuit wall socket units = 18 circuits
1	ETC Express 250 Lighting Console with monitor and wireless remote
38	Strand 25/50 zoom ellipsoidal reflector spotlights
15	Strand 18/30 zoom ellipsoidal reflector spotlights
8	Strand 8" 2000 watt Fresnels
26	Strand 6" 1000 watt Fresnels
4	Strand 10" 1000 watt Fresnels
5	ETC Source 4 Pars
4	DMX output panels
	Independent house light control system that interfaces with house dimming system

Audio:

The theatre department runs audio through a Mac PowerBook with Qlab with a AudioFire 8 interface.

2	QSC K10 Powered speakers
6	EAW JF 80 remote speakers
2	Yamaha P4500 stereo amplifiers
1	Yamaha MG 166CX-USB Mixer
1	Tascam SS CDR 200 MiniDisc/CD recorder
2	Tascam 350 MiniDisc Players
2	Ashley GQX 1502 Graphic Equalizers
1	Yamaha SPX 990 Effects Processor
1	ClearCom 2 channel intercom with 5 belt packs and headsets
4	Microphone/speaker patch panels – 2 stage level and 2 catwalk level
1	Booth Patch Panel

Projection:

1	Christie 1300K projector
1	16'x9' roll drop projection screen

Appendix #3

RC 176 – Acting Studio

RC 176 serves as the principal acting and dance classroom, rehearsal hall and ‘fringe’ style performance space.

Sprung floor, dance bar and mirror wall with curtains

Upright Piano

Lighting Equipment

- 4 Leviton D4DMx-MD5 4 channel dimmer packs
- 1 220 volts to 110 volt distribution panel (4 – 15 amp breakers)
- 1 NSI/Leviton N7016 16-32 channel control console
- 10 Strand 2205 25-50 degree zooms
- 9 500-watt 6” Fresnels
- 6 300-watt Strand Coda floods
- 10 LED work-light floods
- 2 circuit strip distribution tracks
- 1 Rolling Stair unit

Audio

Additional audio equipment for performances from stock as needed

RC 077 - CAD Lab

- 5 Mac mini-computer with VectorWorks 2016 with dual monitors for each computer station
- 1 Large screen Monitor
- 1 HP Designjet large format printer
- 2 Large format scanner

Appendix #4

The University of Regina Scene and Costume Shop spaces are designed to facilitate a safe educational/working environment that focuses on production needs for set, props and all scenic elements and wardrobe. The large spaces provide a variety of tools and opportunity to learn the behind the scenes construction skills a scene and costume shop can provide.

RC 063 - Scene Shop

Estimated Shop Dimensions- 80' by 43' footprint with 30' ceiling. Contains a 9' by 15' Vented paint booth and a 34' by 15' paint clean up area. Roll up door 12'6 by 21' that opens onto back of mainstage. Freight elevator that opens into shop and loading dock is 8'6" by 18' with an 8' height. Room is equipped with a dust collection system that connects to most of the large equipment. The HVAC system takes care of moving air and can be controlled when more venting is needed. A variety of ladders are available along with a man lift that moves between theatre spaces.

Paint area has floor basin tap, double kitchen sink and a double large basined paint sink. Vented paint booth has steel storage cabinets for all paints and dangerous goods. A fume hood is also located in the paint area but poor design has made it less functional. A variety of painting tools are also available such as sprayers, brushes, saw horses, rollers, masking, poles, sponges etc....

Welding area has a 12' by 12' concrete floor, steel storage rack and movable welding curtain to contain area. Tools in this area are- Plasma cutter, Mig welder, Oxygen and Acetylene tanks/torch, grinders, steel chop saw, welding table, bench grinder and variety of clamps/tools related to metal work.

Building area has a wood storage rack, a variety of rolling work tables, 65' of work counter with cabinet storage above and below. Industrial Cabinet Saw Stop Table Saw, Band saw, Drill Press, Compound Mitre Saw, Stationary sander, 12" Planer, Skil saws, drills, sanders, biscuit jointer, router, jig saw, pneumatic staplers/nailers and many more hand tools.

RC 260 – Costume Shop

Estimated Shop Dimensions – 36' x 40' with 12' ceilings

Sewing/Work area plus
Fitting room - 8'x16' with three-way mirror
Dye and Craft room – 22' x 17'
Laundry room – 9' x 17'
Costume storage (in basement of theatre) – 30' x 35'
Shoe Room (separate storage room) – 9' x14'

Equipment

Six (6) cutting tables and two (2) fold down cutting tables
Ten (10) sewing machines
Four (4) sergers
Two (2) washing machines and two (2) dryers
Two industrial irons and four household irons
One garment steamer

Appendix 5

5.1 Theatre Courses

100 - Introduction to Theatre

An introduction to the various aspects of theatre including performance and production, the play script, history, theory and criticism.

215 - Selected topics in Theatre - an AA-ZZ series

This series of courses is designated selected topics at the junior level within the Department of Theatre. Content will be multi-disciplinary in nature but will not be connected to a production.

215AA - Introduction to Improvisation

Saying Yes to Yes! An introduction to the fundamental skills of theatre improvisation. This course is a guide to improvisational choices through the use of theatre games and exercises, with an emphasis on artistic perception and creative expression. *Note: Students cannot receive credit for THEA 215AA and/or THAC 362 and/or THAC 360AA*

215AB - Performing the City

This class considers dance / movement / the urban environment. Students work in studio and on location investigating the city as a canvas for creativity, spectatorship, place making and entrepreneurship. It is aimed at Fine Arts, Business, Education, Kinesiology, and those interested in the place of creativity in the urban environment.

215AC - Let's go to the Theatre

Students will witness live performances to view and understand the nature of the imaginative parts of the Theatre- the play, the director, the design, the actor, and the technical world that creates the magic to make the audience engaged. *Note: Student cannot receive credit for THST 381AB and THEA 215AC*

215AD - Introduction to Regalia for Pow Wow

This course is an introduction to the history of Pow Wow regalia in western Canada through hands-on construction. It is aimed at anyone who is interested in sharing in Pow Wow's rich performative heritage. Sewing skills are an asset but not a necessity. The focus will be on making the foundation garment - ribbon shirts and dresses.

215AE - Introduction to Scriptwriting

This course encourages students to develop their unique voice by experimenting with creative processes and forms that take writing from initial impulse to playable draft. Through writing exercises, readings and presentations, students will critique their work and that of their peers. Students will be closely mentored through a variety of dramaturgical techniques. Of interest to play, script and media writers.

215AF - Acting Canada

An introductory acting class with a special focus on speech, creative development, improvisation and building ensemble in a fun and supportive environment. While this class is open to all students, preference is given to those with English as a second language and will examine the work of Canadian playwrights.

215AG - Comedy Gold – A Standup Course for Beginners

This course will teach students the fundamentals of writing and performing stand-up comedy. Students will learn how to generate material from their own life, how to craft a well-made joke and how to perform in front of a live audience.

215AH - Collective Creation Through Improvising and Devising

Students will explore the creative process with a specific focus on drama in education and Theatre for Young Audiences. This course focuses on acting practice employing the model of new play creation through improvised and devised methods as a means of exploring and expanding the creative role of the actor on stage.

315 - Selected topics in Theatre - an AA-ZZ series

This series of courses is designated selected topics at a senior level within the Department of Theatre. Content will be multi-disciplinary in nature but will not be connected to a production.

315AA - Performing Sustainability

This course considers sustainability, mobility and social engagement, by remodeling Medieval performance practice for 21st century urban audiences. Through theoretical reading and creative exercises, we investigate current and historic patterns of human mobility engaging community members through theatrical events that are simultaneously entertaining, educational, socially engaged and political.

315AB - Devising Inclusive Theatre

This course offers students the opportunity to explore inclusive theatre practices in public performance. It is aimed at those who are interested in collaborative / devised theatre practice especially those who self-declare as otherwise-abled but to all who are interested in exploring these possibilities.

315AC - Theatre for Young Audiences: Production Lab

The research, rehearsal, and performance of a play for young audiences. The production ensemble will have the opportunity to devise, direct, perform, write, or work behind the scenes in this student-driven course.

315AD - Play!: Performing Creation Festival

This course provides the opportunity, with professional guidance, to conceptualize and realize work (performance / installation/ video/ dance etc.) towards the realization of a student-run interdisciplinary creative festival. Use your talents to develop your skills and connect with others. ***Prerequisite: THAC 260*** *Note: Student cannot receive credit for THEA 315AD and THAC 360AH*

315AE - Voice Techniques for Disabled Bodies

This class is an exploration of voice techniques for acting student with restricted options for finding the expressive voice. In it the student will explore the current literature on the use of the human body in variously-abled bodies. It asks the questions: how can we apply typical voice training for theatre performance in training performers who are physically restricted.

315AF - Performing Trauma

This class is an exploration of how trauma marks the performing body. In it the student will explore the current body of literature on trauma and performance. It asks the questions: how can we understand and perform trauma – thus moving the personal arena to the public / political arena?

315AG - Devising and Creating Performance: Directed Studies in Production

This directed studies class examines the creation of an ensemble around the new play BAD BLOOD and how the roles of the director and the assistant director work together to create new work for the stage.

315AH - The BIZ: Professional Development in Theatre

This class is designed for theatre artists, administrators, and educators who are interested in learning the professional workings of theatre in Canada. It is an introduction to the major professional associations in Canadian theatre, film and television, and covers portfolio development, writing a grant, taxation issues, and self-producing theatre.

315AI - Directed Studies in Directing

This course is a directed study in directing, with a focus on creating a rehearsal process that supports the intent of the project, and explores how the composition and picturization of a theatrical project can best support the action. The student's directing project will be fully realized and presented publically.

399 - Theatre Study Tour - an AA-ZZ series

A tour of a major theatre centre involving attendance at a number of plays, backstage tours, lectures, and

demonstrations. At least one substantial piece of writing will be required. ***Prerequisite: Permission of the Department Head is required to register. ***

399AA - Chicago Study Tour

From Mrs. O'Leary's cow, to the St. Valentine's Day massacre, to Damon Runyon, Steppenwolf Theatre, Frank Sinatra, Patti Smith and Tina Fey, the city of Chicago has captured imaginations. Through myth, architecture, art and performance this study tour will look at the ways in which Chicago has been and is represented in popular culture. The course comprises lectures, readings and discussion and one week of tour and is aimed at anyone who wants to understand the city better. Students will be given the opportunity to attend a variety of theatre performances, galleries and museums, architectural tours, and concerts in Chicago.

415 - Selected topics in Theatre - an AA-ZZ series

This series of courses is designated selected topics at the advanced undergraduate level within the Department of Theatre. Content will be multi-disciplinary in nature but will not be connected to a production.

415AA - Introduction to Directing

An introduction to the theory and practice of stage direction: scene work and analysis in the classroom.

***Permission of the Instructor is required to register. ***

415AB - Directing Inclusive Theatre

This course explores issues of accessibility and acting practices for variously abled students. In connection with several faculty members, the student will help develop and articulate strategies to address this within the University environment. The course will culminate in a devised public performance outcome. ***Permission of the Instructor is required to register. ***

416 - Directing

An introduction to the theory and practice of stage direction: scene work and analysis in the classroom.

Prerequisite: THST 250 and permission of the Department Head is required *Note: Student cannot receive credit for THEA 410 and THAC 410 and THEA 416*

456 - Comparative Studies in Theatrical Style, Form, and/or Place - an AA-ZZ series.

The comparative study of selected theatrical styles and forms, possibly relative to different cultures or regions. For details of the specific topic to be studied each semester, consult the Theatre Department.

456AA - Contemporary Comedy

This course will study plays written from the 1960s to the present, and will attempt to define comedy as it appears on the contemporary stage.

5.2 Theatre Acting Courses

160 - Introduction to Acting

A course in the basic exploration of simple acting concepts through theatre games, character study, and ensemble playing. *Note: Student cannot receive credit for THEA 160 and THAC 160. *

165 - Selected Topics in Elementary Acting

Selected topics in elementary acting A studio course in the basic exploration of specific acting concepts, exercises or problems. Only offered in special circumstances and in collaboration with specific partners (such as UR Accelerated or CCE) and cannot be taken if a student has credit from THAC level 200 or above.

165AA - Performance Through Improvising and Devising.

This course focuses on acting theory and practice but uses the model of new play creation through improvised and devised methods as a means of exploring and expanding the creative role of the actor on stage.

260 - Acting Theory and Practice

An introduction to the fundamental methods practiced by professional actors in mainstream North American theatre and film. *Note: Student cannot receive credit for THEA 260 and THAC 260. *

270 - Selected Topics in Voice - an AA-ZZ series

Selected topics and areas of vocal training and techniques as required for groups of junior undergraduate students.

271 - Selected Topics in Movement - an AA-ZZ series

Selected topics and areas of movement training and techniques as required for groups of junior undergraduate students.

290 - Selected Topics in Acting

An AA to ZZ series at the 200 level.

360 - Selected Topics in Acting - an AA-ZZ series

Special topics or areas of selected acting training and techniques as required for groups of undergraduate students. ***Prerequisite: THAC 260 or Permission of the Instructor. ***

360AA - Basic Improv

This course provides an understanding of the fundamentals of theatrical improvisation and a guide to improvisational choices through the use of theatre games and exercises. This course will emphasize artistic perception and creative expression. Topics covered may include: active listening; using the environment; basic narrative skills and understanding stage status. ***Prerequisite: THAC 260 or permission of the instructor***
Note: Student cannot receive credit for THEA 365BR and THAC 360AA

360AB - A Challenge for the Actor

Uta Hagen, Tony Award winning actor is said to be -"One of the world's Greatest Acting Teachers" - for both stage and screen. Professor Kelly Handerek was invited to New York to study in Miss Hagen's last full class for international actors with the likes of Oscar winner Tatum O'Neil, Marlo Thomas and Elizabeth Shue from Law and Order. Now is your chance to understand the exercises, technique and scene work that has shaped the lives of many great actors. This work is practical and passionate in nature. ***Prerequisite: THAC 260 or permission of the instructor. ***

360AC - The Business of Acting

So you've got your audition pieces and studied the craft, now what do you do? This class provides the actor with practical insights and knowledge into the business of acting. From auditioning to putting together a headshot and resume to grant writing and creating your own work, this course provides important information for the emerging artist who wants to pursue a career "in the biz". ***Prerequisite: THAC 260 or permission of the instructor. ***

360AD - Performance Through Improvising and Devising

This course focuses on acting theory and practice but uses the model of new play creation through improvised and devised methods as a means of exploring and expanding the creative role of the actor on stage. ***Prerequisite: THAC 260 or permission of the instructor. ***

360AE - Community-based Performance

This course aims to prepare educators and theatre artists for professional performance practice working in community contexts. Practical acting, directing, writing and devising exercises will accompany an analysis of international community-based art forms, including experimental contemporary community arts and youth arts. ***Prerequisite: THAC 260 or permission of the instructor. ***

360AF - Introduction to Musical Theatre: Sing! Dance! Act!

Students are introduced to the world of musical theatre (through voice, body, and movement) as it relates to stage, film, and television and to develop and exercise their creativity in a supportive environment. Exercises are designed

to help enhance and inspire creativity, self-esteem, cooperation and to overcome problems encountered at auditions, rehearsal and performances. ***Prerequisite: THAC 260 or permission of the instructor. ***

360AG - Acting on Action

In film and television there is virtually no rehearsal. This course is designed to teach actors how to do all of the prep work necessary to ensure that they will arrive on the set ready to give their best performance when the director calls "action." ***Prerequisite: THAC 260 or permission of the instructor. ***

360AI - Clown: Behind and Beyond the Nose

A course that explores the art form of Clown, through its history, principles, and practice. ***Prerequisite: THAC 260 or permission of the instructor. ***

360AJ - Contemporary Scene Study

This class builds on the foundational skills acquired in THAC 260 to develop dynamic and effective scene work in plays from contemporary North American theatre. ***Prerequisite: THAC 260 or permission of the instructor. ***

360AK - Shakespeare in Motion

This course is a physical exploration of the characters and plays of William Shakespeare. Individual and group movement, vocal training and soundscapes, as well as a variety of postmodern techniques will be used to explore, through the body, a playwright best known for his words. ***Prerequisite: THAC 260 or permission of the instructor. ***

360AL - Solo Collective: Devising Personal Narrative

This is a creation class with an initial focus on solo performance. Students will learn how to write, devise, and perform their own narrative pieces, and to then present their solo creations in a collaboratively devised performance in an open class at the end of term. ***Prerequisite: THAC 260 or Permission of the Instructor***

360AM - Slings and Arrows: Decoding Shakespeare

This class begins with the study of selected productions of Romeo and Juliet and leads into the physical exploration of classical text. The student actor will be introduced to essential tools for "decoding" or analysing Shakespeare, and present selected scenes from Romeo and Juliet and Macbeth. ***Prerequisite: THAC 260 or Permission of the Instructor***

360AN - Future Success and the Art Behind Professional Orientation

The bridge between the University and professional career has at times been a void of uncertainty. This class is a practical opportunity for Theatre Artists to explore the tools and concepts of a professional practice. Self-production, resume, audition trends, approaching Theatres and Artist Directors, letters of intent, graduate school, professional associations - when to join (Equity / ACTRA) and grant writing will be some of our discoveries. As well as the future of international opportunities. ***Prerequisite: THAC 260 or Permission of the Instructor. ***

361 - Acting for the Camera

This course focuses on the development of acting skills for film or video. Students will become familiar with production procedures and vocabulary. Each student will complete a series of on-camera exercises designed to highlight and examine the special demands of acting for a camera. *Note: Student cannot receive credit for THAC 361 and THAC 365AB.*

362 - Fundamentals of Improvisation

This course provides an introduction of the fundamentals of theatrical improvisation and a guide to improvisational choices through the use of theatre games and exercises. This course will emphasize artistic perception and creative expression. ***Students cannot receive credit for THAC 362 and/or THEA 365BR and/or THAC 360AA.

363 - Introduction to Musical Theatre: Sing! Dance! Act!

Students are introduced to the world of musical theatre (through voice, body, and movement) as it relates to stage, film, and television. ***Students cannot receive credit for THAC 363 and/or THAC 360AF and/or THEA 365AG

365 - Directed Studies in Production - an AA-ZZ series

Supervised research, rehearsal and production work designed for acting students working on productions.

Prerequisite: Permission of the Department Head *Note: Student cannot receive credit for THEA 365 and THAC 365. *

365AE - Professional Acting Practice-The Modern Method

Following the current practices of Hollywood's leading actors and their coaches, this course is designed to develop, above all else, the actor's sense of truth. Using exercises and scene study from recent naturalistic scripts, students will spend most of their time doing practical work supervised and directed by the instructor. Students will be introduced to the major acting unions and their standard practice of professional conduct in North America and will be expected to follow those standards throughout every aspect of the course.

365AF - Acting Saskatchewan

This class provides any student actor the opportunity to connect and respond with other actors in performance, and to strive for specific, honest, and active characters. Drawing on the work of dynamic contemporary Saskatchewan playwrights, students will investigate, rehearse, and present contemporary scene work that explores ideas, situations and characters that are "close to home".

365AG - Triple Threat Musical Theatre

Students are introduced to the world of musical theatre (through voice, body, and movement) as it relates to stage, film, and television and to develop and exercise their creativity in a supportive environment. Exercises are designed to help enhance and inspire creativity, self-esteem, cooperation and to overcome problems encountered at auditions, rehearsal and performances.

370 - Special Topics in Voice - an AA-ZZ series

Special topics or areas of selected vocal training and techniques as required for groups of senior undergraduate students.

370AA - A Voice to be heard!

This is a practical voice class that will allow you to understand how to reach your target audience with your message. Breathing, resonance, vocal variety through memorized individual performances will be explored. Our texts will be published poetry, stories and individual creative writings to allow each student the opportunity to discover the potential of being not only heard but understood.

370AB - Your Voice: Alive!

An introduction to your spoken voice and the needs of effective communication. We will look at breathing, articulation, vocal range, and presentations. Using text such as sonnets, poetry and personal writing the class will present memorized individual work to gain confidence in speaking in public.

370AC - The Public Voice: Speaking with Confidence

A playful and noisy class in speaking audibly, sensibly, and with authority for actors and multidisciplinary artists at any stage of development, also ideal for anyone whose current or future profession requires that they speak in public - and dreads it.

370AD - Voice in Production

This is an active and practical class. It will study voice and body in the production. We will discover the way into the language of the play and the embodied enactment of these in rehearsal and performance. This is a group experience and collective process. ***Permission of the Instructor is required for registration. ***

371 - Selected Topics in Movement - an AA-ZZ series

Selected topics and areas of movement training and techniques as required for groups of junior undergraduate students.

371AA - Movement: Creativity & Expression

An introductory course in movement with an emphasis on body awareness, alignment, creative expression and retention of choreography. No prerequisite required.

371AB - Inclusive Performance Skills

The course emphasizes the application and integration of performance skills that recognize a range of abilities and mobility. Healthy life choices will be addressed. No prerequisite.

371AC - Movement as a Mobilizing Force

This course explores how movement can work as a powerful language in public speaking, teaching across subject areas and integrated into performance beyond dance. Through explorations of movement, text and objects students will identify methods to embody their work in animated and meaningful ways. No prerequisite required.

371AD - Pow Wow to Proscenium

This course examines the dance techniques and styles of Indigenous Dance in Canada. No prerequisite required.

437 - Professional Development

This course is a professional development course for groups of senior undergraduate theatre majors. An introduction to the major professional associations in Canadian theatre, film and television, portfolio development, writing a grant, taxation issues, etc. ***Prerequisite: Successful completion of 90 credit hours.*** *Note: Student cannot receive credit for THEA 437 and THAC 437.*

460 - Selected Topics in Acting - an AA-ZZ series

Special topics or areas of selected acting training and techniques as required for groups of senior undergraduate students. ***Prerequisite: THAC 260 or Permission of the Instructor***

460AA - Finding the Truth of Laughter - the Comic Muse!

The comic texts of "She Stoops to Conquer" by Oliver Goldsmith, "Misalliance" by George Bernard Shaw and William Shakespeare's "Twelfth Night." will be our scene study as we discover how style comes alive and brings the human joy of comedy to life!

460AB - Creating and presenting Theatre for Young Audiences

Students explore, through selected readings and practical research, a range of theatrical techniques and issues that lead to creating and presenting theatre for young audiences. The course provides a lively examination of what current practices are, and looks at how theatre for young audiences strives to promote awareness and knowledge of the human condition through imagination and theatrical expression.

460AC - Senior Hagen Class

This is a senior level advanced class in Acting Theory and Practice following the book "A Challenge for the Actor" by Uta Hagen. There will be no final in this class but students will be expected to present three senior exercises, two monologues and two scenes as well as make a complete and synthesized contribution to the assigned readings. Monologues and scenes will be chosen in consultation with the instructor. ***Prerequisite: THAC 260 or Permission of the Instructor***

465 - Directed Studies (Acting) in Production - an AA-ZZ series

Supervised research, rehearsal and production work designed for senior acting students working on productions. ***Prerequisite: Permission of the Department Head***

465AD - Directing Actors

This course is designed to provide the emerging director insight into the process of working with actors. Through observation, investigation and practical application the student works on a specific text with actors, resulting in a final performance.

470 - Special Topics in Voice - an AA-ZZ series

Special topics or areas of selected vocal training and techniques as required for groups of senior undergraduate students.

471 - Selected Topics in Movement - an AA-ZZ series

Selected topics and areas of movement training and techniques as required for groups of senior undergraduate students.

471AA - Dance Styles of the 20th Century

The course examines stylized dance movements of the 20th century. This repertoire class is structured to prepare students to rehearse and perform for public audiences. Classes will concentrate on developing and practising blocking and staging of choreography.

5.3 Theatre Design Courses

121 - Introductory Theatre Design

An introduction to the practices, aesthetics and techniques of contemporary stage set, costume and lighting design. The course will cover collage 2 & 3-dimensional rendering techniques. *Note: Student cannot receive credit for THEA 121 and THDS 121. *

220 - Stagecraft Practices

A practical course in stagecraft techniques that includes projects in set construction, prop making and scenic painting. *Note: Student cannot receive credit for THEA 120 and THDS 220*

221 - Scenic Design and Model Making

Advancing the skills of the scenic designer with a focus on script analysis, research and model making techniques. *Note: Student cannot receive credit for THEA 222 and THDS 221. *

230 - Crafting Costumes

An introduction to the craft of costume construction, pattern drafting, sewing techniques, mask making and their application to theatre costume. Skills may be applied to department projects conceived and realized by the class. *Note: Student cannot receive credit for THEA 130 and THDS 230. *

231 - Costumes and Contexts

The class will place emphasis on developing the vocabulary of the designer, developing a visual response to the text, and various creative methods of rendering costumes. *Note: Offered in winter semester only. Student cannot receive credit for THEA 231 and THDS 231.**

240 - Introduction to Technical Theatre

A practical examination of the theatre technician's role in rigging, lighting, sound and the movement of scenery. *Note: Student cannot receive credit for THEA 241 and THDS 240. *

242 - Practical Stage Management

The study and application of theory and practice of stage management including working on a Department Production. *Note: Student cannot receive credit for THEA 242 and THDS 242. *

300 - Selected Topics - an AA-ZZ series

Courses covering various areas of scenography as required for groups of senior undergraduates.

300AA - Designing Commedia dell'arte

A study of visual representation of the stock characters of commedia dell'arte and how design elements have historically been used in these representations. Mask making, costume rendering and basic props building will be explored.

300AB - Advanced Scenography

An advanced study of contemporary, scenographic practices with a focus on forms of spectacle. At the discretion of the instructor, the class may involve the research, preparation, completion and documentation of a production either on or off campus. Storyboarding, costume rendering, drafting and model making skills are refined.

300AC - Representation and Spectacle: Women in Opera

This course investigates the representation of women through several seminal operas of the 19th and 20th century. Situated between studio and studies, students will consider the question of how women (Brünnhilde/Götterdämmerung, Hermia and Helena/The Enchanted Island, Elvira/Ernani) are idealized and demeaned in staged representation. The class will be conducted through readings and discussion, creative projects and in a critical research paper. Students will also be expected to attend three Live from the Met Broadcasts (Cineplex Galaxy or the Cineplex Odeon).

300AD - Designing Behind the Scenes/Beyond the Scenes

A studio-based course that looks at theatre design for conventional and site-specific performance. This course will be of interest to any artist who wants to understand spatial practice either on or "off the grid."

300AE - Advanced Stage Carpentry and Craft

This is a practical course aimed at students, teachers and professionals who want to improve their existing stagecraft skills. Building upon previous experience, students will learn advanced stage carpentry, scenic painting and prop making skills. Some experience required.

300AF - Advanced Costume Construction

This is a practical course aimed at students, teachers and professional who want to improve their existing costume construction skills for stage and film. Building upon previous experience, students will further their pattern drafting, sewing and costume cutting skills. Some experience required.

300AG - Reading Julie Taymor

This class will be a detailed examination of the stage and screen design of American designer Julie Taymor.

300AH - The Politics and Performance of Food: Spectacle / Revenge / Abstinence

This course examines historic and current uses of food in performance, film and art - as an affective element of spectacle and as potent signifier. Students will approach this investigation through critical texts, the work of key artists in this area and through creative projects.

300AI - Stage Management/Production

A directed studies class in Practical and Theoretic Stage Management Practice as assigned on a Theatre Production. ***Prerequisite: Permission of the Instructor is required to register. ***

300AJ - Technical Theatre Research

A directed studies class in Practical and Theoretic Theatre Technical Research Practices as assigned on a Theatre Production. ***Permission of the Instructor is required to register. ***

300AK - Designing Canadian Theatre

This course is aimed at MAP and Education students who are grounded in theatre design/technology, and are interested in Canadian plays within a Canadian aesthetic. Recognizing Canada's 150th anniversary, students consider a range of Canadian scenographers and work on practical design based on works by Canadian playwrights.

301 - Designing Commedia dell'arte

A study of visual representation of the stock characters of commedia dell'arte and how costumes and masks have historically been used in these representations. Mask making, costume rendering and basic prop building will be explored. *Note: Student cannot receive credit for THDS 300AA and THDS 301. *

302 - Designing for Non-matrixed Performance

A studio-based investigation of non-traditional performance design including site specific performance and non-texted based production.

303 - Designing Spectacle

A studio-based exploration of scenographic problems and design for Opera and Musical Theatre.

304 - Designing Shakespeare

A studio-based course exploring the permutations, possibilities and consequences of traditional and non-traditional scenography and the visual representation using a diverse number of Shakespeare's plays.

305 - On Representation - Stage, Film and New Media

This class is an exploration of representation in performance - the understanding of the body and the spectator in [re]presentational space. The course aims to develop a performative language through hands-on experience in the studio, theoretical readings, and critical and creative responses to dramatic texts.

345 - Production Management

Research into current practices of production administration and management. *Note: Student cannot receive credit for THEA 345 and THDS 345. * ***Prerequisite: THDS 240***

346 - Lighting Design

Examining the principles, theories, and equipment employed by a lighting designer. Areas of investigation include: colour, light sources, control systems, drafting of plans, and script analysis. *Note: Student cannot receive credit for THEA 346 and THDS 346. * ***Prerequisite: THDS 240***

347 - Digital Graphics for Theatre

An applied study of computer graphics programs which are used in contemporary scenographic and technical theatre practice. ***Prerequisite: Permission of the Department Head*** *Note: Student cannot receive credit for THEA 347 and THDS 347* *Note: Creative Technologies Program Option*

365 - Directed Studies in Production an AA-ZZ series

Supervised research, rehearsal and production work designed for design, technical and stage management students working on productions. ***Prerequisite: Permission of the Department Head***

365AD - Technical Theatre for a Scholastic Situation

This course will cover the stage management and technical requirements needed to mount a production in an elementary/high school environment.

400 - Design Assistantship

Students gain experience working on various aspects of realizing the design of a production (which is usually designed by a faculty member.) ***Prerequisite: 21 CH of THDS courses at the 200 or 300 level OR permission of the Department Head. *** *Note: Student cannot receive credit for THEA 429 and THDS 400.*

405 - Selected Design Research

Research and preparation for a completed design project (usually in one element of a production) using Associated Designers of Canada standards and other academic assignments. ***Prerequisite: 24 CH of THDS courses at the 200, 300 and 400 level and an average of 70% in all THDS courses. ***

437 - Professional Development

This course is a professional development course for groups of senior undergraduate theatre majors. An introduction to the major professional associations in Canadian theatre, film and television, portfolio development, writing a grant, taxation issues, etc. ***Prerequisite: Successful completion of 90 credit hours. ***

465 - Directed Studies (Design/Tech/Stage Management) in Production - an AA-ZZ

Supervised research, rehearsal and production work designed for senior design, technical and stage management students working on productions. ***Prerequisite: Permission of the Department Head***

490 - Selected Topics - an AA-ZZ series

Courses covering various areas of scenography as required for groups of senior undergraduates.

5.4 Theatre Studies Courses

200 - Theatre History

Emphasizing all elements of production, this course surveys developments in Western theatre from its origin to the twenty-first century.

250 - Script Analysis

An introduction to the fundamentals of dramaturgy with a focus on the basic analysis of plays. The course will explore the dynamic of the relationship between script, stage, and audience. *Note: Student cannot receive credit for THEA 150 and THST 250. *

251 - Historical Approaches to Theatre

An introduction to the sources, methodology, theory and application of historical approaches related to the study and practice of theatre, with emphasis on current approaches and various theatrical periods. ***Prerequisite: THST 250. Concurrent enrolment is allowed. *** *Note: Student cannot receive credit for THEA 251 and THST 251.*

252 - Critical Approaches to Theatre

An introduction to the methodology, theory, and application of critical approaches to drama and theatre. ***Prerequisite: THST 250. Concurrent enrolment is allowed. *** *Note: Student cannot receive credit for THEA 252 and THST 252.*

253 - Dramaturgy

Introduction to the work of a professional dramaturge, including the analysis and preparation of pre-modern plays for performance and critical and historical materials for director, designer, actor, and audience. ***Prerequisite: THST 250.*** *Note: Student cannot receive credit for THEA 250 and THST 253.*

300 - Ancient & Medieval Theatre/Drama - an AA-ZZ series

Studies in theatre and drama from BCE through the medieval period. The particular plays and focus of the course will be chosen and announced each semester.

300AA - Studies in Greek and Roman Theatre

Studies in the history and literature of Greek and Roman Theatre. *Note: Students may only receive credit for one of CLAS 211, THEA 350 or THST 300AA. *

300AB - Medieval Theatre

Studies in the history and literature of medieval European theatre. *Note: Student cannot receive credit for THEA 351 and THST 300AB.*

301 - Early Modern Theatre/Drama - an AA-ZZ series

Studies in theatre and drama from the 16th to 18th centuries. The particular plays and focus of the course will be chosen and announced each semester.

301AA - Golden Age Spanish and Neo-classical French Theatre

Studies in the theatre history and dramatic literature of Golden Age Spain (1580-1680) and Neo-classical France (1550-1789).

301AB - Studies in Restoration and Eighteenth-Century Theatre

Studies in the history and literature of Restoration and eighteenth-century Theatre.

301AC - Dramaturging Shakespeare

How were Shakespeare's plays originally produced? In this course, we will study the historical staging conditions of Elizabethan and Jacobean plays, examining external evidence (documentary and archeological, discussing investigations of the Rose, Globe, and Curtain dig sites) and internal evidence (deictic language and embedded stage directions in the plays themselves).

302 - Modern & Postmodern Theatre/Drama - an AA-ZZ series

Studies in theatre and drama from the late 19th to 21st centuries. The particular plays and focus of the course will be chosen and announced each semester.

302AA - Melodrama to Modernism: Western Theatre 1830 to 1950

A survey of European and North American plays written and produced from 1830 to 1950.

310 - Selected Topics - an AA-ZZ series

Courses covering selected topics of theatre studies or history as required for groups of senior undergraduates.

361 - LGBTQ Theatre Since Stonewall

This class will focus on the development of LGBTQ theatre in the late 20th Century to the present. Taking the Stonewall Riots as the genesis of the contemporary gay and lesbian rights movement this class will examine the growth of GLBTI theatre from the tortured characters of the 'gay' play to the victim driven AIDS drama through the mainstreaming of gay issues in the theatre and onto the solo queer performances of today. ***Prerequisite: Completion of 30 credit hours or permission of Department Head ***Students may not receive credit for THST 361 and/or THEA 454 AB.

380 - Canadian Theatre

Reading and analysis of Canadian plays with an emphasis on production and historical theatrical contexts. *Note: Student cannot receive credit for THEA 380 and THST 380. *

381 - Selected Topics - an AA-ZZ series

Courses in special subjects as required for groups of intermediate undergraduates.

381AA - Comedies of Menace: Pinter

A study of the plays of Harold Pinter.

382 - Comedies of Menace: Pinter

A study of the plays of Harold Pinter ***Prerequisite: Completion of 30 credit hours or permission of Department Head*** Students may not receive credit for THST 382 and THST 381 AA and/or THEA 381 AE.

390 - Directed Study - an AA-ZZ series

Supervised reading and research designed as required for individual students. This course will normally be taken in conjunction with another 300 or 400 level courses. ***Permission of the Department Head is required to register.*** *Note: Student cannot receive credit for THEA 390 and THST 390.*

390AA - Reading Genre and Style

This course focuses on responding to various genres and styles of dramatic texts. **Permission of the instructor is required to register. ***

396 - Directed Study for Honours Students

Supervised reading and research involving advanced research materials and methodology and study relating to an increasingly focused research topic. ***Prerequisite: 3 THST courses at the 300 level and admission to the honours program. *** *Note: Student cannot receive credit for THEA 396 and THST 396. *

411 - Writing One Act Plays

Composition of original one-act scripts with detailed discussion of dramaturgical problems having to do with such matters as style, structure, and characterization. ***Prerequisite: Permission of the Department Head is required to register. *** *Note: Student cannot receive credit for THEA 411 and THST 411. *

412 - Writing Full Length Plays

Composition of original full-length scripts with detailed discussion of dramaturgical problems having to do with such matters as style, structure, and characterization. ***Prerequisite: THST 411 or ENGL 252. Permission of the Department Head is required to register. *** *Note: Student cannot receive credit for THEA 412 and THST 412. *

450 - Studies in Theatre Aesthetics - an AA-ZZ series

Studies relating to dramatic theory and criticism as required by groups of senior undergraduate students. ***Prerequisite: One of THST 300 LV, or a 200 level HIST or literature course in any language. ***

451 - Applied Criticism - an AA-ZZ series

Theory and practice of preparing reviews and critiques relating to theatrical productions. Students will be required to attend plays and present several reviews of critiques in written and oral form.

452 - Advanced Studies in Dramaturgy - an AA-ZZ series

Designed for advanced dramaturgy students wishing to undertake a focused research project, possibly in conjunction with a practical project involving a production or new play development.

454 - Selected Topics in Theatre History - an AA-ZZ series

The study of selected topics in theatre history and/or literature at the advanced level. For details of the specific topic to be studied each semester, consult the Theatre Department.

454AA - Expressionist Theatre

This course surveys the development of an early twentieth-century anti-realistic form of theatre in which internal human states are projected onto representations of external reality, modifying or distorting that reality in order to express the playwright's or protagonist's inner experience and/or vision.

456 - Comparative Studies in Theatrical Style, Form, and/or Place - an AA-ZZ series

The comparative study of selected theatrical styles and forms, possibly relative to different cultures or regions. For details of the specific topic to be studied each semester, consult the Theatre Department.

456AA - Theatre of Cruelty

Anton Artaud's manifesto The Theatre and Its Double rejected psychological realism, advocating the creation of a metaphysical theatre of ritual and sacrifice. Privileging the body and images of violation and destruction. Artaud inspired generations of avant-garde theatre artists. The course traces his influence from the 1950s to the 1980s.

*Note: Student cannot receive credit for THEA 454AA and THST 456AA. *

457 - Selected Topics in Performance Studies - an AA-ZZ series

Topics focus on one of the most important practical and theoretical approaches to theatre in the late 20th/early 21st century.

458 - Selected Topics - an AA-ZZ series

Courses in special subjects as required for groups of senior undergraduates.

460 - Theatre of Cruelty

Antonin Artaud's manifesto *The Theater and Its Double* rejected psychological realism, advocating the creation of a metaphysical theatre of ritual and sacrifice. Privileging the body and images of violation and destruction, Artaud inspired generations of avant-garde theatre artists. This course traces his influence from the 1950s to the 1980s.

***Prerequisite: Completion of 60 credit hours or permission of Department Head. *** *Note: Students may not receive credit for THST 460 and/or THEA 454AA and/or THST 456AA. *

462 - Staging the Passion

A study of various texts, medieval to contemporary, that dramatize the events of Christ's passion: his trial, crucifixion, and burial. ***Prerequisite: Completion of 60 credit hours or permission of Department Head

***Students may not receive credit for THST 462 and/or THEA 454AC.

480 - Advanced Studies in Canadian Theatre and Drama - an AA-ZZ series

The advanced study of selected topics in Canadian theatre. For details of the specific topic to be studied each semester, consult the Theatre Department.

490 - Directed Study - an AA-ZZ series

Supervised reading and research designed as a graduating project for individual students. This course will normally be taken in conjunction with another 300 or 400 level courses.

496 - Directed Studies for Senior Honours Students

Supervised reading and research involving primary research materials and the development of a practical performance or dramaturgical project associated with the honours essay. ***Prerequisite: THST 396. *** *Note: Student cannot receive credit for THEA 496 and THST 496. *

497 - Honours Essay

Supervised research and writing of the honours essay. ***Prerequisite: THST 496. **** *Note: Student cannot receive credit for THEA 497 and THST 497. *

Appendix #6
Theatre Department Data

6.1 Enrolment and Credit Hours

	Dept	COURSE LEVEL	SUBJ CODE	2007_08	2008_09	2009_10	2010_11	2011_12	2012_13	2013_14	2014_15	2015_16	2016_17
Enrolment	THEA	GR	THEA	2	6	10	15	9	5	4	5	6	3
		UG	THAC					123	240	216	211	192	207
			THDS					157	142	99	94	101	105
			THEA	787	758	803	645	330	16	108	188	186	180
			THST					31	115	117	60	70	76
Total			789	764	813	660	650	518	544	558	555	571	
Enrolled credit hours	THEA	GR	THEA	6	18	33	69	33	15	12	15	21	15
		UG	THAC					375	717	648	633	576	621
			THDS					483	429	303	291	309	321
			THEA	2,373	2,277	2,439	1,974	990	48	324	564	558	540
			THST					93	345	351	180	210	228
Total			2,379	2,295	2,472	2,043	1,974	1,554	1,638	1,683	1,674	1,725	

6.2 Course Enrolments, by Course Year Level and Fiscal Year

	Dept	COURSE LEVEL	COURSE_YR	2007_08	2008_09	2009_10	2010_11	2011_12	2012_13	2013_14	2014_15	2015_16	2016_17
Enrolment	THEA	GR	8xx	2	6	9	13	6	3	4	5	6	1
			9xx			1	2	3	2				2
		UG	1xx	431	414	450	258	172	83	178	213	144	150
			2xx	201	183	171	176	247	192	165	194	260	254
			3xx	105	114	131	154	201	199	172	132	140	150
			4xx	50	47	51	57	21	39	25	14	5	14
		Total			789	764	813	660	650	518	544	558	555
Enrolled credit hours	THEA	GR	8xx	6	18	27	57	21	9	12	15	21	3
			9xx			6	12	12	6				12
		UG	1xx	1,293	1,242	1,350	774	516	249	534	639	432	450
			2xx	603	549	513	528	741	576	495	582	780	762
			3xx	312	342	390	462	603	597	516	399	420	456
			4xx	165	144	186	210	81	117	81	48	21	42
		Total			2,379	2,295	2,472	2,043	1,974	1,554	1,638	1,683	1,674

6.3 Course Enrolments, by Subject and Fiscal Year

	Dept	COURSE LEVEL	SUBJ CODE	2007_08	2008_09	2009_10	2010_11	2011_12	2012_13	2013_14	2014_15	2015_16	2016_17
Enrolment	THEA	GR	THEA	2	6	10	15	9	5	4	5	6	3
		UG	THAC					123	240	216	211	192	207
			THDS					157	142	99	94	101	105
			THEA	787	758	803	645	330	16	108	188	186	180
			THST					31	115	117	60	70	76
Total			789	764	813	660	650	518	544	558	555	571	
Enrolled credit hours	THEA	GR	THEA	6	18	33	69	33	15	12	15	21	15
		UG	THAC					375	717	648	633	576	621
			THDS					483	429	303	291	309	321
			THEA	2,373	2,277	2,439	1,974	990	48	324	564	558	540
			THST					93	345	351	180	210	228
Total			2,379	2,295	2,472	2,043	1,974	1,554	1,638	1,683	1,674	1,725	

6.4 Census Data Majors and Minors 2010 Fall - 2017 Fall

			Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015	Fall 2016	Fall 2017
Major/Minor Level	LEVEL	MajMinLevelDetail	201030	201130	201230	201330	201430	201530	201630	201730
Major	UG	MJ1 First Major (THAC)	33	37	30	9	8	6		
		MJ1 First Major (THAR)	7	9	7	5	3	2		
		MJ1 First Major (THDN)	9	9	12	6	2	1		
		MJ1 First Major (THEA)			1	2	1			
		MJ1 First Major (THPR)				12	30	30	38	47
		MJ1 First Major (THST)	6	1	3	1		1	1	
		MJ2 Added Major (THAC)			1					
		MJ2 Added Major (THAR)	1			1				
		MJ2 Added Major (THST)	1							
	Grad	MJ1 First Major (THEA)	2	1	1		1	1	1	
	Total			59	57	55	36	45	41	40
Minor	UG	MN1 Added Minor (THAR)	3	4	4	3		1		1
		MN1 Added Minor (THPF)					1	1	1	2
		MN1 Added Minor (THPR)						1	1	1
		MN1 Added Minor (THST)								1
		MN2 Added Minor (THPF)								1
		MN2 Added Minor (THPR)							1	
	Total			3	4	4	3	1	3	3
Conc	UG	CN1 Added Conc (THST)	1		1		1			
	Grad	CN1 Added Conc (THEA)	3	3	3	1	1	1	1	
		CN2 Added Conc (THEA)	1		1	1				
	Total			5	3	5	2	2	1	1
Grand Total			67	64	64	41	48	45	44	53

6.5 Census Data Majors and Minors Detail – October 2010 – 2017

						Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015	Fall 2016	Fall 2017	
LEVEL	MajMin Level	MajMinLevelDetail	Degr Code 1	Program	Major Code 1	201030	201130	201230	201330	201430	201530	201630	201730	
UG	Major	MJ1 First Major (THAC)	BFA	FABFA Bachelor of Fine Arts	THAC	33	37	30	9	8	6			
		MJ1 First Major (THAR)	BA	FABA Bachelor of Arts	THAR	7	9	7	5	3	2			
		MJ1 First Major (THDN)	BFA	FABFA Bachelor of Fine Arts	THDN	9	9	12	6	2	1			
		MJ1 First Major (THEA)	BA	FABASP3YR Bachelor of Arts (Spec 3 Year)	THEA			1	2	1				
		MJ1 First Major (THPR)	BA	FABA Bachelor of Arts	THPR				12	30	30	10	3	
				MPBA Bachelor of Arts	THPR							28	44	
		MJ1 First Major (THST)	BA	FABA Bachelor of Arts	THST	4	1	1	1					
				MPBA Bachelor of Arts	THST							1		
			BAHON	FABAHON Bachelor of Arts Honours	THST	1								
			BFA	FABFA Bachelor of Fine Arts	THST	1		2			1			
		MJ2 Added Major (THAC)	BFA	FABFA Bachelor of Fine Arts	FVPR			1						
		MJ2 Added Major (THAR)	BA	ARBA Bachelor of Arts	ENGL	1								
			BAHON	ARBAHON Bachelor of Arts Honours	PSCI				1					
		MJ2 Added Major (THST)	BA	FABA Bachelor of Arts	VART	1								
	Total						57	56	54	36	44	40	39	47
	Minor	MN1 Added Minor (THAR)	BA	ARBA Bachelor of Arts	ENGL	2	2	1			1			
				HIST			1	1						
			BFA	FABFA Bachelor of Fine Arts	FVPR	1	1		1					
				SCBSC Bachelor of Science	BIOC								1	
		SCBSCC Bachelor of Science (Co-op)	CS			1	1							
			CS		1	1								
		MN1 Added Minor (THPF)	BA	ARBA Bachelor of Arts	ENGL					1				
					PSYC							1	1	
					WGST							1		1
		MN1 Added Minor (THPR)	BFA	MPBFA Bachelor of Fine Arts	VART								1	1
			BSC	SCBSC Bachelor of Science	BIOL						1			
		MN1 Added Minor (THST)	BA	ARBA Bachelor of Arts	PSYC									1
MN2 Added Minor (THPF)		BA	ARBA Bachelor of Arts	PPE									1	
MN2 Added Minor (THPR)	BSC	SCBSC Bachelor of Science	PHYS								1			
Total						3	4	4	3	1	3	3	6	
Conc	CN1 Added Conc (THST)	BA	FABA Bachelor of Arts	FA	1		1		1					
	Total						1		1		1			
Total						61	60	59	39	46	43	42	53	

Grad	Major	MJ1 First Major (THEA)	MFA	GFAMFTHEAP3 MFA THEA Project Special	THEA	2	1	1		1	1	1		
		Total					2	1	1		1	1	1	
	Conc	CN1 Added Conc (THEA)	MA	GFAMAINTD-9 ~MA Interdisc	INTD	1	1	1	1					
			MFA	GFAMFINTD-9 ~MFA Interdisc	INTD	2	2	2						
				GFAMFINTS-9 MFA Interdisciplinary Studies	INTS					1	1	1		
		CN2 Added Conc (THEA)	MA	GFAMAINTD-9 ~MA Interdisc	INTD	1								
	MFA		GFAMFINTD-9 ~MFA Interdisc	INTD			1	1						
Total					4	3	4	2	1	1	1			
Total					6	4	5	2	2	2	2			
Grand Total						67	64	64	41	48	45	44	53	

6.6 Convocations 2001 through 2017

Conv Level	MajMin Level	MajMinLevelDetail	DEG Type	PROG_DESC	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	Grand Total				
Grad	Major	MJ1 First Major (THEA)	Masters	MFA THEA Project Special											1	1						2				
				MFA THEA Thesis Special																			1	1		
	Conc.	PC1 Added Conc (THEA)	Masters	MA Interdisciplinary Studies											1								1			
				MFA Interdisciplinary Studies				1					1						3				1	6		
Total								1					1		2		4				2	10				
Under Grad	Major	MJ1 First Major	Bachelor	Bachelor of Fine Arts (THAC)				5	5	8	7	8	5	3	2	5	3	2	2	2		57				
				Bachelor of Arts (THAR)		1	1			1		1	1				1	1	1			1		9		
				Bachelor of Fine Arts (THDN)				3			1		2		2	3	3	1	2			1			18	
				~Bachelor of Arts Ordinary								1													1	
				Bachelor of Arts (Spec 3 Year)	1	2	1	3	1	1	2	3	1			3	4	1	3	2	1	3			32	
				Bachelor of Fine Arts (THPF)	4	4	8																			16
				Bachelor of Arts (THPR)																	1		2	1		4
				Bachelor of Arts (THST)												1										1
				Bachelor of Arts Honours	1	2			2					1						1						7
	Bachelor of Arts Honours														1								1			
																		1					1			
	Minor	MN1 Added Minor (THAR)	Bachelor	Bachelor of Arts			1	2			1		1		1	2				2	1		11			
				Bachelor of Arts Honours				1								1									2	
				Bachelor of Fine Arts			1	1			1					1				1					5	
				Bachelor of Science															1	1					2	
		MN1 Added Minor (THST)	Bachelor	Bachelor of Arts									1											1		
		MN2 Added Minor (THAR)	Bachelor	Bachelor of Arts											1									1		
MN2 Added Minor (THST)		Bachelor	Bachelor of Arts						1															1		
	Bachelor of Fine Arts					1																	1			
Conc.	PC1 Added Conc (THST)	Bachelor	Bachelor of Arts												1	2	1	1				5				
Total					6	9	15	13	10	11	13	14	11	7	12	16	10	11	7	7	4	176				
Grand Total					6	9	15	14	10	11	13	14	12	7	14	16	14	11	7	7	6	186				

6.7 Budget and Staffing Data

Academic Unit Review 2017-18				
Expenditure Budgets - Beginning in 2014-15, benefits and market adjustments were decentralized and attributed to faculty and departmental budgets.				
To adjust for this difference 15% of salary has been attributed to all expenditures budgets from 2008-09 to 2013-14.				
Faculty and Staff - Academic staff include professors (all ranks), lecturers and instructors. Non-academic include administrative support or technical support positions.				
Note that reported Faculty/Staff positions are as budgeted - not as actually occupied				
report is as of Nov 22 2017				
Theatre				
Expenditure Budget		Faculty/Staff		
ORG 2220		Academic	Lab Instructors	Non-academic
2017-18	\$612,092	5	0	2
2016-17	\$604,392	5	0	2
2015-16	\$586,617	5	0	2
2014-15	\$893,558	5	0	2
2013-14	\$843,618	6	0	2
2012-13	\$903,864	7	0	2
2011-12	\$1,049,841	7	0	2
2010-11	\$1,127,913	8	0	2
2009-10	\$1,015,175	8	0	3
2008-09	\$1,022,049	8	0	3
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