DEPARTMENT OF DRAMA

DESIGN
STUDENT HANDBOOK

2014 - 2015

University of Alberta

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INTRODUCTION

Welcome to the Design programs in the Department of Drama at the University of Alberta! The purpose of this handbook is to provide an overview of the programs -- their content, expectations and procedures -- which will serve as your guide throughout your program. It should be used in conjunction with the current University of Alberta calendar. It should also be supplemented by frequent consultation with department faculty. Although you will be part of a comparatively large drama department, enrolment in the BFA and MFA programs in Design is purposely limited to a small number of students so that faculty-student contact can be maximized and each student can receive individual attention. During your program you are encouraged to take full advantage of consultation with supervisors, instructors, the Design coordinator and the Department Chair. Normally you will meet, on a formal basis, at least twice a year with faculty in the Design division to discuss your program.

GENERAL INFORMATION FOR STUDENTS IN ALL PROGRAMS

Department Facilities

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

The general office for the Department is located in room 3-146 of the Fine Arts Building. All faculty offices, and most classroom and rehearsal space are also housed in FAB.

Performance facilities in the Fine Arts Building include a 200-seat Corner Stage and the Media Room, an open space equipped for varied stage and audience configurations and multi-media productions. Both of these facilities are used for student productions.

Additional facilities include the Guberman Reading Room, which houses graduate theses, playtexts and some current periodicals; student lockers; and movement, design, technical theatre, and acting studios, and workshops.

The Timms Centre for the Arts opened in March 1995. It houses a proscenium theatre, a flexible performance space, workshops and storage facilities, a rehearsal hall, a seminar room, a greenroom, a graduate student office space, and the costume and scene painting classrooms.

The Departmental Season

Since 1949, Studio Theatre has provided a professional showcase for some of the Department's graduating students. Each season contains four shows presented by third-year BFA Acting students, and two thesis shows by graduate directors and designers. In addition to its Studio Theatre season, the Department schedules approximately twenty in-house productions as part of the BA, BFA Acting, BFA Technical Theatre, BFA and MFA Design, MFA Directing, and MFA Voice Pedagogy programs. Many of these offer opportunity for extracurricular participation from students in other programs. The Department, in conjunction with an active graduate students' association, organizes productions, lectures and panel discussions involving visiting artists and academics as well as local professionals and Departmental faculty and students.
Theatre in Edmonton

The Department enjoys a particularly close relationship with the local theatre community through regular involvement by members of the professional community in Departmental courses and productions and through faculty and student involvement in local professional productions. Edmonton has more theatre per capita than any other city in Canada. Edmonton offers an extraordinary variety of theatre; many companies were established by, and/or are currently run by, Departmental graduates.

In addition there are many productions mounted by community and ad hoc groups. The Fringe Festival is a celebration of theatre held during August of each year. University of Alberta drama students usually figure prominently in this festival.

Library and Archival Facilities

The University of Alberta library system is composed of a number of libraries housed in various facilities across campus. Students in Drama will most likely make greatest use of the Cameron Library (administrative offices, reserve collection, inter-library loans office), Rutherford South (periodicals, microfilm collections, University Archives and Bruce Peel Special Collections), Rutherford North (humanities and social sciences book collections, and reference materials), and the warehouse periodicals storage space.

The library is the second largest research library in Canada and offers a theatre collection with particular strengths in the areas of Medieval and Renaissance England, Spain in the Golden Age, nineteenth- and twentieth-century Germany and Canada, Italy and France. Its collection of Canadian drama is perhaps the strongest in the country. Microfilm holdings include extensive collections of printed and some manuscript drama for England and the United States (1400-1900), Italy (Renaissance to the present, including opera), Spain (the Golden Age) and France (1600-1900). Students who fail to find material which they need for their research may use the Interlibrary loan services located in Cameron Library.

The University Archives and the Bruce Peel Special Collections contain a wide variety of materials, many of which remain largely unexplored. These include:
- collections of Restoration and Augustan drama;
- nineteenth century acting editions;
- several hundred British playbills;
- nineteenth century promptbooks and manuscripts;
- the Georg Kaiser archive (reviews, clippings, playbills);
- unedited manuscript stage and radio plays by British and Canadian writers (W.V. Garrod, Elsie Park Gowan);
- papers relating to early amateur theatre in Canada: The Canadian Women's Theatre Guild, Edmonton Little Theatre, early University of Alberta theatre including the Banff School of Fine Arts;
- oral history tapes;
- theses.

In addition, the Department's own archives relating to the history of Studio Theatre are largely unexplored.

Outside the University, a virtually complete series of Alberta newspapers on microfilm at the Legislative Library provides a useful source for the study of theatre on the prairies. The Edmonton Public School Archives and Museum contains the records of early educational theatre in Edmonton as well as numerous early radio plays. The City of Edmonton Archives relating to Parks and Recreation contain records of children’s theatre in Edmonton and the Richard McDonald collection of local theatre programs and clippings. The Provincial Archives include local histories in print and oral histories on tape, programs and photos relating to the Dominion Drama Festival, community and educational theatre documents, educational theatre records, William Aberhart radio plays, the Fred Doucet scrapbooks and archives for Theatre Three and The Citadel Theatre. Many theatres in town also keep their own archives. Negotiations are presently underway to add the archives of Catalyst Theatre, Theatre Network and Workshop West to the University Archives.
History of the Department

In response to a need for teachers of drama in the school system, the Faculty of Education at the University of Alberta began offering acting classes in 1949. In the same year a group of University and community enthusiasts founded Studio Theatre, which gave its performances in Quonset huts until they were demolished in 1957. In 1958 the Department of Drama was established in the Faculty of Arts with a BA degree and close contact with Education students, who took all of their drama courses in the Drama Department. Studio Theatre was also established in that year in the Corbett Hall Auditorium, where it remained until 1989.

By 1968 the Department was offering Bachelor of Fine Arts (BFA) degrees in Acting and Design, Master of Fine Arts (MFA) degrees in Directing and Design, and a Master of Arts (MA) degree. Studio Theatre became the primary showcase for the graduating year of the BFA Acting program, and the BA program began to place less emphasis on traditional forms of theatre and the technical preparation of the actor, and more emphasis on the expression of the individual and the development of theatre through improvisation. By 1974, senior BA courses had evolved into a major collective theatre program which led to the setting up of two professional collective theatre companies in Edmonton.

In 1973, the completion of the Fine Arts Building brought together the departments of Drama, Art & Design and Music within the one building. In 1977 the MFA in Playwriting program commenced. One year later the Black Report on Theatre Training in Canada acknowledged the professional nature of the Department in several areas. In the ensuing years the Department has continued to review its programs in order to improve the quality of its training and education, and to better accommodate the nature of the discipline. In 1986 the Council of the Faculty of Graduate Studies approved a special PhD program in Drama for a student. This enabled the student entry to a PhD program with co-supervisory responsibilities with a department already offering the PhD degrees. In 1996, the Alberta Government Access Fund enabled the Department of Drama to introduce the BFA in Technical Theatre, with two routes of specialization; technical production, and stage management. While this program had long been anticipated, it was not until the Timms Centre for the Arts that the department had the facilities necessary to train technical theatre specialists. Students from all programs now had the opportunity to gain experience in a variety of spaces which would equate to anything from the smallest “shoestring” theatre to state of the art facilities. The BFA and MFA Design programs were again restructured, in 2005, in order to introduce courses in computer based applications which have become increasingly important to the design profession. The BFA Design program is a four year program of specialized study. The MFA in Voice Pedagogy, accepted its first students in the fall of 2006. The MFA in Theatre Practice was introduced in 2009. The Department of Drama is currently in the final approval stage of a PhD in Performance Studies. The programs offered by the Department of Drama constantly grow and restructure to address the changing face of theatre.

The University of Alberta’s Department of Drama houses what are considered to be the top University training programs in the country for theatre artists. All programs continue to evolve and grow to reflect what is happening in the professional theatre.

For International Students

The BFA and MFA Theatre Design programs have a long history of welcoming students from around the world. International students have come from such far away places as Hong Kong, South Korea, Serbia, The United States, Turkey, South Africa, Poland, and the Philippines. We believe that the visual language of the theatre is a universal one and that the global village grows one friend at a time.

The University of Alberta is committed to increasing the presence of international students on campus. Of the 37,000 students enrolled at the university for the 2009 – 10 academic year 3,400 are international students.

The University of Alberta has an excellent website at http://www.ualberta.ca and prospective international students can find specific information at http://www.uofaweb.ualberta.ca/uai_prospective/. If additional information is required contact the International Centre at info@international.ualberta.ca.
THE BACHELOR OF FINE ARTS IN DESIGN PROGRAM

Objective

The BFA Design Program strives to be both comprehensive and diverse. While the field of Theatre Design is a comparatively narrow one, the wealth of information that its participants must bring to it, is liberal indeed. The availability of this store of information makes the University an ideal setting for such a program. BFA Theatre Design program provides students with an intensive four year study of Design. Students are introduced to the study of Design in T DES 170 – Stagecraft and Design, which addresses staging techniques, construction methods, and basic design considerations. The Design courses themselves (T DES 270, 370, 470) are oriented toward "paper" projects. Each project requires research into the social, political, economic and visual world of the play and culminates in a hypothetical design for a play. This research is enhanced by T DES 275 and 375 - History of Decor & Dress, and T DES 475 – Topics in Theatre Design, courses designed both for information and for their approach to the research process. The communicative skills of the student are addressed in ART 134 – Art Fundamentals, DES 135 – Design Fundamentals, T DES 171 – Studio Techniques for Theatre Design and T DES 278 and 378 - Drawing. While students are required to have a basis of these skills prior to acceptance into the Program, these courses are intended to polish those skills and direct them toward designs for the theatre. These courses are supplemented with T DES 271 – Computer Graphics for Theatre Design. T DES 172 - Technical Drawing for Theatre Design, deals with technical skills of a more mechanical, less aesthetic nature. This course is supplemented with T DES 272 - CAD for the Theatre and T DES 372 – 3D CAD for the Theatre. The methods and materials necessary to transfer the "paper" design to an actual stage product are addressed in the production techniques courses, T DES 273 and 274 – Scenepainting, T DES 373 and 374 – Lighting Design, and T DES 473 and 474 – Costume Techniques. T DES 479 - Practicum is intended as a practical extension of the techniques courses, involving the student in the production process of main stage shows. T DES 376 - Design Assistantship I and T DES 476- Design Assistantship II involves the student directly with a Graduate student or Faculty Designer on a main stage show. The student as an Assistant to the Designer (376) and as an Assistant Designer (476) is then directly exposed to the Design process, production process, problem solving and relationships between the Designer and the other theatre artists involved. T DES 377 - Production Design I and T DES 477 - Production Design II are the student Designer's opportunity to take responsibility for an element or elements of the design for a production (usually "limited" in nature). It is a sort of gentle "tossing to the wolves". The student Designer in this instance has a Design Faculty Advisor. T DES 471 - Portfolio provides an opportunity for the student's portfolio to be assessed prior to graduation. Other courses outside of the area of specialization but still within the Department of Drama are included to broaden the students' understanding of theatre and expose them to other theatre artists and their processes and problems. These include a choice of three Theatre History, Theory or Dramatic Literature courses, DRAMA 392- Production Lab II, DRAMA 383-Introduction to Directing, DRAMA 492-Running Crew Projects, and DRAMA 595 – Professional Orientation. Students entering the program are also required to take two English courses during their first year.

A maximum of six students is currently accepted into the first year of the Program.

The B.F.A. in Design runs parallel to and in conjunction with the highly acclaimed professional programs in acting (B.F.A. Acting) and technical theatre (B.F.A. Technical Theatre). It complements and supports these programs as well as the M.F.A. programs in Directing, Design, and Voice Pedagogy.
Admission and Readmission Deadline

<table>
<thead>
<tr>
<th>ARTS</th>
<th>ADMISSION Application</th>
<th>Documents</th>
<th>READMISSION Application</th>
<th>Documents</th>
<th>OTHER REQUIREMENTS</th>
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<tbody>
<tr>
<td>B.F.A. (DRAMA THEATRE DESIGN)</td>
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<tr>
<td>WINTER SESSION 1</td>
<td>1-May</td>
<td>15-June: College or Univ. transfer 1-Aug: High School</td>
<td>1-May</td>
<td>15-June</td>
<td>Portfolio - April 1</td>
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<tr>
<td>WINTER SESSION 2</td>
<td>NO ADMISSION</td>
<td>Previous Students - N/A Nov. 15</td>
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<tr>
<td>INTERSESSION</td>
<td>NO ADMISSION</td>
<td>Previous Students - N/A March 1</td>
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General Admission Requirements

All applicants must successfully complete portfolio requirements and submit an assigned design project and three references (see Notes 3, 4, and 5 below).

I. High School Requirements

(1) English Language Arts 30-1
(2) Four subjects from Group A, B and/or C. A maximum of one Group B may be presented for admission. In order to maximize their future program and course choices, all students are encouraged to present a broad range of subjects across Group A and C.

II. Transfer Requirements

Refer to §15.2.11 and §14.2.

Note: The Department requires an admission grade point average of at least 2.3. Students admitted with less than 30 will be required to complete all non-Drama requirements by the beginning of their fourth year. Transfer of any Drama course is subject to approval of the Department of Drama.

III. Nonmatriculated Applicants

Refer to §15.2.12.

Notes

(1) Ideally, students should possess some knowledge and understanding of the liberal arts; however, applicants with other academic backgrounds (e.g., Science, Business) will be considered (if they meet the transfer requirements outlined in II above).

(2) Because enrollment is limited and because the studies in this interpretive/creative field involve highly specialized training, candidates must satisfy a selection committee that they have the ability, artistic skills and commitment to undertake the program. The selection committee decides based on an assessment of the candidate’s portfolio, submission of an assigned design project, testimony of three referees, and an interview (when feasible).

The selection committee encourages every applicant to come for an interview to view the facilities, meet the instructors, and gain a first-hand impression of the daily workings of the Drama Department.

Those students in other parts of Canada who want to know more about a possible interview should write to Department of Drama, University of Alberta, Edmonton, Alberta T6G 2C9; telephone (780) 492-2271.

(3) Every prospective BFA (Drama) Design student must submit a portfolio indicating his or her ability. Anything the applicant considers interesting, exciting, or appropriate (i.e., painting, drawing, or photos of craft work or high school drama work) is considered. A portfolio should consist of any evidence of the candidate’s skills in visual
communication (e.g., drawing, painting, drafting, photography, arts and crafts, graphic arts).

(4) Candidates must contact the Department of Drama, in writing, not later than the portfolio deadline in §12. (Early application is encouraged.) Application to the University should be made after successfully completing the selection process and before the application deadline in §12.

(5) Inquiries regarding the professional requirements for admission to this program should be directed to Department of Drama, 3-146 Fine Arts Centre, University of Alberta, Edmonton, Alberta T6G 2C9; telephone (780) 492-2271.

(6) Applicants who want to be considered for an alternate program in Arts must meet the specified matriculation and postsecondary admission requirements for that program.

Program Requirements (The following are the required courses in a recommended sequence)

**Design Specialization (★123)**

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<thead>
<tr>
<th>Year 1 (★33)</th>
<th>Year 2 (★30)</th>
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<tbody>
<tr>
<td>1. ★ 6 of Junior English OR ★ 3 of Junior English and ★ 3 WRS 101 (6cw)</td>
<td>1. T DES 270 (★6)</td>
</tr>
<tr>
<td>2. T DES 170 (★3)</td>
<td>2. T DES 271 (★3) Odd years or T DES 372 (★3) Even years</td>
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<tr>
<td>3. T DES 171 (★6)</td>
<td>3. T DES 272 (★3)</td>
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<tr>
<td>4. T DES 172 (★3)</td>
<td>4. T DES 373 (★3)</td>
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<tr>
<td>5. DRAMA 392 (★3)</td>
<td>5. T DES 374 (★3)</td>
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<tr>
<td>6. DRAMA 208 (★3)</td>
<td>6. T DES 275 (★3) Odd years or T DES 375 (★3) Even years</td>
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<tr>
<td>7. DRAMA 203 (★3)</td>
<td>7. T DES 278(★3)</td>
</tr>
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<td>8. ART 134 (★3)</td>
<td>8. DRAMA 492 (★3)</td>
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<tr>
<td>9. DES 135 (★3)</td>
<td>9. ★ 3 Theatre History, Theory, Dramatic Lit or Play Analysis</td>
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<tr>
<th>Year 3 (★30)</th>
<th>Year 4 (★30)</th>
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<tr>
<td>1. T DES 370 (★6)</td>
<td>1. T DES 470 (★6)</td>
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<tr>
<td>2. T DES 271 (★3) Odd years or T DES 372 (★3) Even years</td>
<td>2. T DES 471 (★0)</td>
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<tr>
<td>3. T DES 273 (★3)</td>
<td>3. T DES 473 (★3)</td>
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<td>4. T DES 274 (★3)</td>
<td>4. T DES 474 (★3)</td>
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<tr>
<td>5. T DES 275 (★3) Odd years or T DES 378 (★3) Even years</td>
<td>5. T DES 475 (★3) Odd years</td>
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<tr>
<td>6. T DES 376 (★3)</td>
<td>6. T DES 378 (★3) Even years</td>
</tr>
<tr>
<td>7. T DES 377 (★3)</td>
<td>7. T DES 476 (★6)</td>
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<tr>
<td>8. T DES 378 (★3) Even years or T DES 475 (★3) Odd years</td>
<td>8. T DES 477 (★3)</td>
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<tr>
<td>9. DRAMA 383 (★3)</td>
<td>9. DRAMA 595 (★0)</td>
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Promotion

(1) To be promoted to the next year, students will normally need a minimum grade point average of 2.3 and Departmental recommendation.

(2) In the case of students who receive a grade of less than B- in any core design course (i.e., T DES 170, 171, 172, 270, 271, 272, 274, 275, 278, 370, 372, 373, 374, 375, 376, 377, 378, 470, 471, 473, 474, 475, 476, 477, 479, DRAMA 392, 492), Departmental recommendation for promotion may be withheld.

(3) A student failing to receive Departmental recommendation for promotion at the end of any term of the second or third year, or failing to achieve a minimum GPA of 2.3 at the end of any Fall/Winter term, may be required by the Faculty of Arts to withdraw from the BFA (Drama) program immediately. Students who are required to withdraw may apply for transfer to another program in the Faculty if entrance requirements for the chosen program are met.

(4) Final-year requirements include a minimum grade point average of 2.3 and Departmental recommendation.

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

(6) A Bachelor of Fine Arts program may be interrupted only with Departmental consent.

Residence Requirement

Students must complete the BFA (Design) program as full-time students, registered in a full course load, at the University of Alberta.

Academic Performance

(1) To qualify for the Bachelor of Fine Arts in Drama, students must have successfully completed the curriculum for the chosen area of specialization; have met all promotion, continuation, final year, and residence requirements; and receive the recommendation of the department.

(2) For the degree of BFA With Distinction, candidates are required to carry a full course load in each of the last two years and obtain a grade point average of 3.5 or higher over those last two years. Students who have taken part of their program at another university may be granted a degree "With Distinction" at the discretion of the Faculty.
Punctuality and Attendance

1. Punctuality and attendance are fundamental ethics of the professional theatre. Failure to adhere most often results in dismissal.

2. Punctuality and attendance are the responsibility of each individual.

3. Before the first class or before any other given class or rehearsal, the individual’s responsibility is to inform through the office of the Drama Department (492-2271), the Area Coordinator, each of the Instructors concerned, and the Technical Director of any given project that an absence will occur.

4. Excused absences are normally only concerned with health or extenuating circumstances. The reason for absence is to be stated in the time of reporting the absence. If no reason is provided immediately the absence is automatically “unexcused”. Appointments with dentists, physicians, photographers, bankers, auditioners, etc., should be scheduled outside of class or rehearsal time.

5. In extraordinary circumstances, excused absence may be negotiated in advance with a given instructor or Technical Director. The Area Coordinator is to be made aware of these arrangements.

6. Design Deadlines and Rehearsals
   a. Inability to meet design deadlines will result in removal from the production and a reassigning of the design responsibility. This includes unexcused lateness in returning to class at the beginning of any term or after Reading Week.
   b. Unexcused absence(s) from a rehearsal call will lead to failure.

7. Daily Classes
   a. Repeated unexcused absences and lateness in core classes will lead to a lowering of the grade and possible failure
   b. Weekly monitoring of attendance is the responsibility of the Area Coordinator.
   c. Final confirmation of "excused" or "unexcused" absences will be the responsibility of the Area Coordinator, in consultation with given instructors or Technical Director.
   d. A cumulative record of 3 excused absences and/or latenesses over more than one day will result in an interview with the Area Coordinator. A memo arising from the meeting will be circulated to the student and concerned Faculty.
   e. A cumulative record of 2 unexcused absences and/or latenesses will result in an interview with the Area Coordinator. A memo arising from the meeting will be circulated to the student and concerned Faculty.

8. There shall be a complete and clear orientation to all students at the beginning of each school year.
Course Descriptions

T DES 170
Fundamentals of Stagecraft and Design
*3 (either term, 3-0-0) Production techniques, construction, mechanics, lighting and design.

T DES 171
Studio Techniques for Theatre Design
*6 (two term, 0-6L-0). Study and practice of the studio techniques employed in theatre design.

T DES 172
Technical Drawing for Theatre Design
*3 (either term, 2-0-1). Studies in drafting and perspective drawing for the stage.

T DES 270
Theatre Design I
*6 (two term, 0-6L-0) Study and practice of design for the theatre.

DRAMA 270
Basic Theatre Design
*3 (fi 6) (first term, 0-6L-0) Study and practice of design for the theatre. Prerequisite: A Stagecraft course and consent of the department.

T DES 271
Computer Graphics for Theatre Design
*3 (either term, 2-0-1). Study in practice of computer graphic techniques employed in theatre design.

T DES 272
CAD for the Theatre
*3 (either term, 2-0-2). Computer aided design for the theatre designer and technician.

T DES 273
Production Techniques: Scene Painting
*3 (first term, 0-6L-0). Theory and techniques of the texturing and painting of scenery.

T DES 274
Production Techniques: Advanced Scene Painting
*3 (second term, 0-6L-0)

T DES 275
History of Dress and Décor I
*3 (either term, 3-0-0) A survey of style in western civilization from the ancients to the Renaissance.

T DES 278
Drawing
*3 (two term, 0-3L-0) Development and application of drawing techniques with emphasis on drawing for the theatre.

T DES 370
Theatre Design II
*6 (two term, 0-6L-0). Further study and practice of design for the theatre.

T DES 372
3D CAD for the Theatre
*3 (either term, alternate years 2-0-1) Exploration, practice and experimentation with 3D CAD for theatrical application.
T DES 373
Production Techniques: Lighting Design
*3 (first term, 4-2L-0). Theory and techniques of lighting design.

T DES 374
Production Techniques: Advanced Lighting Design
*3 (second term, 0-6L-0).

T DES 375
History of Dress and Decor II
*3 (either term, 3-0-0) A survey of style in western civilization from the Renaissance to the present.

T DES 376
Design Assistantship I
*3 (two term, 0-0-6) Practical experience in assisting the designer.

T DES 377
Production Design I
*3 (two term, 0-0-6). Practical experience in designing an element or elements of a production.

T DES 378
Drawing II
*3 (two term, 0-3L-0) Further development and application of drawing techniques with emphasis on drawing for the theatre.

T DES 470
Theatre Design III
*6 (two term, 0-6L-0). A specialized course for advanced students, designed to meet the needs of the individual

T DES 471
Portfolio
*0 (two term, 0-1s-0). Portfolio assessment.

T DES 473
Production Techniques: Costume
*3 (first term, 0-6L-0). Theory and techniques of stage costuming.

T DES 474
Production Techniques: Advanced Costume
*3 (second term, 0-6L-0)

T DES 475
Topics in the History of Theatre Design
*3 (either term, 3-0-0) History of design and Scenography for the theatre.

T DES 476
Design Assistantship II
*6 (two term, 0-0-6) Practical experience in assistant designing.

T DES 477
Production Design II
*3 (two term, 0-0-6). Practical experience in designing an element or elements of a production.

T DES 479
Practicum
*6 (two term, 0-9L-0). A practical extension of the production techniques courses, involving the student in the production process of main stage shows.
Graduate Courses

T DES 570
Advanced Theatre Design I
*6 (two term, 0-6L-0).

T DES 571
Advanced Studio Techniques for Theatre Design
*3 (two term, 0-6L-0). Study and practice of the studio techniques employed in theatre design. Note: A single-term course offered over two terms.

T DES 572
Advanced Technical Drawing for Theatre Design
*3 (either term, 3-0-0). Studies in drafting and perspective drawing for the stage.

T DES 573
Advanced Scene Painting
*3 (two term, 0-6L-0). Note: A single-term course offered over two terms.

T DES 575
History of Dress and Decor III
*3 (either term, alternate years, 3-0-0) A survey of style in western civilization from the ancients to the Renaissance.

T DES 576
Design Assistantship III
*3 (two term, 0-0-6) Practical experience in assistant designing.

T DES 577
Production Design III
*3 (two term, 0-0-6). Practical experience in designing an element or elements of a production.

T DES 578
Advanced Drawing
*3 (two term, 0-3L-0) Development and application of drawing techniques with emphasis on drawing for the theatre. Note: A single-term course offered over two terms.

T DES 579
Practicum
*3 (two term, 0-9L-0). A practical extension of the production techniques courses, involving the student in the production process of main stage shows

T DES 670
Advanced Theatre Design II
*6 (two term, 0-6L-0).

T DES 671
Advanced Computer Graphics for Theatre Design
*3 (either term, 0-6L-0). Study in practice of computer graphic techniques employed in theatre design.

T DES 672
Advanced CAD for the Theatre
*3 (either term, 2-0-2). Computer aided design for the theatre designer and technician.
T DES 673  
Advanced Lighting Design  
*3 (two term, 0-6L-0). Note: A single-term course offered over two terms.

T DES 675  
History of Dress and Decor IV  
*3 (either term, alternate years, 3-0-0) A survey of style in western civilization from the Renaissance to the present.

T DES 676  
Design Assistantship IV  
*3 (two term, 0-0-6) Practical experience in assistant designing. students.

T DES 677  
Production Design IV  
*3 (two term, 0-0-6). Practical experience in designing an element or elements of a production.

T DES 770  
Advanced Theatre Design III  
*6 (two term, 0-6L-0).

T DES 772  
Advanced 3D CAD for the Theatre  
*3 (either term, alternate years 0-6L-0) Exploration, practice and experimentation with 3D CAD for theatrical application.

T DES 773  
Advanced Costume Techniques  
*3 (two term, 0-6L-0). Note: A single-term course offered over two terms.

T DES 775  
Advanced Topics in the History of Theatre Design  
*3 (either term, 3-0-0) History of design and Scenography for the theatre.
# BFA (DRAMA) DESIGN

## 1st year:
- "6 of Junior English OR *3 of Junior English and *3 WRS 101 (i.e. 2 courses)"  
- T DES 170: Introduction to Stagecraft and Design  
- T DES 171: Studio Techniques for Theatre Design  
- T DES 172: Technical Drawing for Theatre Design  
- DRAMA 392: Production Lab II  
- DRAMA 208: Theatre History I  
- DRAMA 203: Performance Analysis  
- ART 134: Art Fundamentals  
- DES 135: Design Fundamentals  

**Total C.W.: 33**

## 2nd year:
- T DES 270: Theatre Design I  
- T DES 373: Production Techniques: Lighting Design  
- T DES 374: Production Techniques: Advanced Lighting Design  
- T DES 271 Odd years: Computer Graphics for Theatre Design  
- Or T DES 372 Even years: 3D CAD for the Theatre (3)  
- T DES 272: CAD for the Theatre  
- T DES 275 Odd years: History of Décor and Dress I  
- Or T DES 375 Even years: History of Décor and Dress II (3)  
- T DES 278: Drawing  
- DRAMA 492: Running Crew Projects  
- Theatre History, Theory, Dramatic Lit or Play Analysis  

**Total C.W.: 30**

## 3rd year:
- T DES 370: Theatre Design II  
- T DES 271 Odd years: Computer Graphics for Theatre Design  
- Or T DES 372 Even years: 3D CAD for the Theatre (3)  
- T DES 273: Production Techniques: Scene Painting  
- T DES 274: Production Techniques: Advanced Scene Painting  
- T DES 275 Odd Years: History of Décor and Dress I  
- Or T DES 375 Even years: History of Décor and Dress II (3)  
- T DES 376: Design Assistantship I  
- T DES 377: Production Design I  
- T DES 378 Even Years: Drawing II  
- Or T DES 475 Odd Years: Topics in the History of Theatre Design (3)  
- DRAMA 383: Introduction to Directing  

**Total C.W.: 30**

## 4th year:
- T DES 470: Theatre Design III  
- T DES 473: Production Techniques: Costume  
- T DES 474: Production Techniques: Advanced Costume  
- T DES 471: Portfolio  
- T DES 475 Odd Years: Topics in the History of Theatre Design  
- Or T DES 378 Even Years: Drawing II (3)  
- T DES 476: Design Assistantship II  
- T DES 477: Production Design II  
- T DES 479: Practicum  
- DRAMA 595: Professional Orientation  

**Total C.W.: 30**

**Program Total C.W.: 123**
### First Year Timetable

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**Plus:**
- *6 of Junior English OR *3 of Junior English and *3 WRS 101 (i.e. 2 courses)
- DRAMA 392
# Second Year Timetable

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**Plus:**
- Drama 492
- *3 Theatre History, Theory or Dramatic Lit
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**Plus:**
- T DES 376
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# Fourth Year Timetable

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**Plus:**
- T DES 471
- T DES 476
- T DES 477
Objectives

The MFA in Design was introduced in 1968 and has since developed an excellent record of success within the theatre profession. The program trains students at a professional level. It is expected that all graduates will work in some facet of the profession. To date, 97% of the designers who have graduated with either a BFA or an MFA in Design are working in theatre, film, or television.

While some of our graduates teach in colleges and universities, we do not see the program as a teaching degree leading immediately to academic work.

Program Requirements

There are two programs for the MFA in Design: the two-year program and the one-year program. All descriptions in this section apply to both programs unless otherwise noted.

Graduates will be expected to be competent in all aspects of stage design - costume, sets and lights. During the program, all of these skills will be addressed through the experience of practical projects within the Studio Theatre season in the Timms Centre for the Arts.

The emphasis of the program is therefore placed on the development of creative solutions to the practical problems of artistic production.

In addition to actual production assignments, students will also be involved in practical workshops and courses which will be taken with graduate students from other areas in theatre in order to broaden their background. The program is flexible enough to allow projects for individual students to fill special needs.

Courses taken in the one-year program are arranged in consultation with the Design Coordinator and are based on your individual needs.

Courses normally taken during the two-year program include:

- TDES 670 Both terms, Year 1
- TDES 770 Both terms, Year 2
- * TDES 573 Both terms
- * TDES 673 Both terms
- * TDES 773 Both terms
- TDES 577 Both terms, Year 1
- TDES 677 Both terms, Year 2
- Optional TDES 2 in Year 1, 1 in Year 2
- THES 903

* Any 2 of
Specialization and Expertise

Our Design programs focus on total production design: sets, lights and projected media, and costumes. Normally
the student will show superior creative ability in two areas: usually set/lighting or costume/set; however the weaker
element must be brought to the level of competence.

Although the student will usually be expected to have a background of extensive training and/or involvement in
theatre practice, as well as sufficient preparation in dramatic literature and theatre history, we have accepted
candidates from related areas if they demonstrate strong talent. If, for example, an artist with no theatrical
background, or a candidate with theatrical skills but little training in art or design, has creative promise, s/he will be
required to complete a qualifying year of recommended studies to clear the deficiencies.

The MFA Design Thesis

1) **One-Year Program.** As early as possible in the first term the production to be designed as your
thesis will be identified.

At the end of the one-year residency you will present your creative thesis, which consists of the
design for all three design elements of a production in the Studio Theatre directed by a faculty
member, guest or MFA director.

The production thesis also requires a support document which addresses collaboration, design
concept, design process, production process, and outcomes.

Copies of your final thesis support document must be placed on file in the Guberman Reading
Room and in the Rutherford Library Special Collections before graduation.

2) **Two-Year Program.** During the last term of your first year or first term of your second year
the production to be designed as your thesis will be identified.

At the end of the two-year residency you will present your creative thesis, which consists of the
design for all three design elements of a production in the Studio Theatre directed by a faculty
member, guest or MFA director.

The production thesis also requires a support document which addresses collaboration, design
concept, design process, production process, and outcomes.

Copies of your final thesis support document must be placed on file in the Guberman Reading
Room and in the Rutherford Library Special Collections before graduation.
PROGRAMS OF STUDY

Below are sample programs of study for the MFA in Design. These are not “fixed” programs. Applicants will have a program tailored to their specific needs upon acceptance into the program.

**MFA DESIGN**

**ONE YEAR PROGRAM**

**For candidates holding a B.F.A. Theatre Design Degree from the University of Alberta.**

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**MFA DESIGN**

**TWO YEAR PROGRAM**

**For candidates holding a 4 year BFA (Theatre Design) with emphasis on all aspects of design.**

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### MFA DESIGN

**QUALIFYING PLUS TWO YEAR PROGRAM**

For those without a BFA (Theatre Design), or a B.F.A. without emphasis on all aspects of design.

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**Program Total (Max 66 CW):** **66**
### One Year Program Timetable

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- DRAMA 605 Special projects or a graduate seminar or T DES option
- Thesis 903
# Two Year Program Timetable

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**DAVID BARNET:** Rose Bruford College of Speech and Drama. Professor. Founding Artistic Director of Catalyst theatre, David is an award-winning radio and television writer, director and dramaturg. His past work includes Popular Theatre research in India, Bangladesh, West Africa and the Philippines, and theatre workshops and adjudications throughout Canada. David is the Founding Director of The GeriActors, a community-based senior's theatre company. In 2007, David was the recipient of the University of Alberta Rutherford Award for Excellence in Undergraduate Teaching. Specialization: Performer-Created Theatre; Performance in the Liberal Arts; Collective, Popular and Community-Based Theatre; Theatre for Seniors; Intergenerational Theatre; Theatre & Education. Telephone: (780) 492-2472 Email: david.barnet@ualberta.ca

**BEAU COLEMAN:** MFA Yale School of Drama, Yale University. Associate Professor. Beau is a theatre director and installation artist whose work has been performed and/or exhibited throughout Canada, the United States, and abroad. Beau teaches in the MFA Directing, MA Drama, BFA Acting, and BA Drama divisions within the department. Her academic research focuses on New Media performance and installation. Specialization: Directing; Performer-Created Theatre; Acting; New Media Performance & Installation; Intercultural Theatre. Telephone: (780) 492-1086 Email: beau.coleman@ualberta.ca

**PIET DEFRAEYE:** PhD University of Toronto; MA University College Dublin; Diploma of Education University of Louvain; Licentiate University of Louvain; Candidate University of Louvain at Kortrijk. Professor. Dr. Defraeye is a drama critic, theorist, director and dramaturg. Before coming to the University of Alberta, he taught and directed in Belgium, Toronto and Fredericton. Recent directing credits include Arnold Wesker’s *The Kitchen* (1999), and Von Kleist’s *Amphitryon* (2002). Specialization: Dramaturgy; Performance Studies; Theatre Theory and Modern Drama; Theatre of Provocation; Audience Reception; Quebec Theatre; Contemporary European Theatre Practices. Telephone: (780) 492-1097 Email: defraeye@ualberta.ca

**JANE HEATHER:** (BA Coordinator) MFA University of Alberta; BA University of Alberta. Associate Professor. Jane is a director, teacher, playwright and popular theatre facilitator. In the 80s she worked extensively with Catalyst Theatre as an actor, director and writer creating community based theatre projects with prison inmates, aboriginal youth, teachers, seniors, counselors, disabled adults and a wide variety of social agencies and organizations. In the 90s and 2000s Jane wrote, directed, facilitated, and/or created theatre projects with unions, aboriginal youth, women’s groups, human rights organizations, AIDS councils, and environmentalist and poverty activists. Two plays she wrote are performed each year in Edmonton schools: *Are We There Yet?* - a participatory play for 12 – 16 year olds about sexual decision-making and sexual health and *Work Plays* for 15 – 18 year olds about work place health and safety. Her play *Running* and an article about working with unions were published in *Canadian Theatre Review*. An article, co-written with Josie Auger, about their AIDS/HIV education theatre project in an Aboriginal community, will be published in 2008. Recent popular theatre work includes designing and facilitating a series of pilot workshops about workers rights for recent immigrants and co-writing a new play about incarceration with the Aboriginal women theatre company Old Earth Productions. Jane is a co-applicant for the *Are We There Yet?: Using Theatre in Teen Sexuality Education* (AWTY CURA). The AWTY CURA brings together theatre artists, health educators and social scientists from across Canada concerned with community health promotion and development. Specialization: Popular Theatre; Directing; New Play Development. Telephone: 492-8734 Email: iheather@ualberta.ca

**MICHAEL KENNARD:** BA Drama, University of Guelph. Associate Professor. Michael trained extensively with the late clown instructor, Richard Pochinko, to develop his own distinctive style of clowning. Michael created with John Turner the Canadian clown duo Mump & Smoot in 1988, taking the Fringe Festival circuit by storm with their repertoire of *Mump & Smoot in Something, Mump & Smoot in Caged, Mump & Smoot in Ferno, Mump & Smoot in Tense, Mump & Smoot in Something Else*, and *Mump & Smoot in Flux*. He has extensive teaching experience in physical comedy, clowning, mask and movement workshops. Michael has taught at many theatre training institutions including Humber College, York University, Equity Showcase Theatre, The Art Institute of...
MAKING THE STORE SURROUNDING YOU: (Design Coordinator) BFA, MFA (U of A); Professor. Lee has designed for legitimate theatre, opera, musical theatre, summer stock, children’s theatre, dinner theatre and educational theatre in California and throughout Canada. Professor Livingstone has taught at the University of Alberta and San Jose State University. Lee is a member of the Associated Designers of Canada. Specialization: Theatre Design, Space Mechanics, Lighting and Projected Media Design.
Telephone: 492-8726 Email: lee.livingstone@ualberta.ca . http://www.leelivingstone.com

KIM McCAW: National Theatre School; University of Victoria. Professor. Kim McCaw is a director, dramaturge, actor, playwright, radio producer, writer, and story editor for television and film. Artistic Directorships include the Globe Theatre, Prairie Theatre Exchange, and the Banff Playwrights’ Colony. Specialization: Directing; New Play Dramaturgy; Acting; Canadian Topics.
Telephone: 492-1095 Email: kim.mccaw@ualberta.ca

DONIA MOUNSEF: PhD (UBC); MA, BA (U of A) Associate Professor. Theorist, theatre historian, and dramaturg. Donia has taught and dramaturged plays at Yale University. She is the author of Chair et révolte dans le théâtre de Bernard-Marie Koltès (’Harmattan, 2005) as well as the editor of a special cluster of articles on theatre and performance for the Yale Journal of Criticism (2003). Donia is the co-editor of The transparency of the Text: Contemporary Writing for the Stage in French (Yale French Studies, 2007). Specialization: 19th and 20th century French and Francophone theatre, theories of the body, history of directing in France, theatre/film adaptation, and gender and performance. Donia Mounsef is jointly appointed with Faculté St-Jean.
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BETTY MOULTON: (MFA Voice Coordinator) BA Queens University; ARCT Teacher: Speech Arts & Drama. Professor. Betty has taught voice, speech, text and worked as a coach for over 25 years in U.S. and Canadian professional actor training programs: at Southern Methodist University in Dallas, the University of Washington in Seattle, the University of Victoria as well as the University of Alberta. Examples of her professional theatre coaching credits include company voice, speech and text coach each summer at the Colorado Shakespeare Festival in Boulder; company voice consultant at the Citadel theatre, and coach for Hamlet at the Manitoba Theatre Centre. She has conducted master classes and workshops for theatre companies and acting studios that include Shakespeare in the Red in Winnipeg, Freehold Studio Lab in Seattle, Catalyst Theatre in Edmonton. Professor Moulton was one of the invited faculty for the first Theatre Voice symposium, hosted by Cicely Berry at the Royal Shakespeare company in 1992. She also has extensive experience coaching presentation skills for individuals and organizations in business and has been an associate of the Banff Centre for Management, creating the course “The Complete Communicator”. Professor Moulton has worked with leading voice, speech and text specialists including Cicely Berry, Kristin Linklater, and Patsy Rodenburg. She is an active member and past board member of the Voice and Speech Trainers Association (VASTA), and has served frequently on the steering committee for the Canadian Voice Care Foundation Symposia. She is the vocal director and producer of a number
of CDs of poetry “Countless Leaves” and “Renaissance.” Specialization: Voice, Speech and text for actors; Dialect, Acting, Public Speaking, Vocal Coaching, Shakespeare in Performance.

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**STEFANO MUNERONI:** PhD, University of Pittsburgh; MA, University of Pittsburgh; Diploma in Public Service Interpreting, College of North West London, UK; Laurea in Lettere, Università “La Sapienza,” Italy. Assistant Professor. Dr. Muneroni is a theatre historian, dramaturge and translator. Recent dramaturgical credits include: *Yerma, Angels in America: Millennium Approaches, Cymbeline, The American Clock, Tales of the Lost Fomicans and Old Times*. Recent translations: *A Toothache, a Plague and a Dog* (translated from *Historias para ser contadas* by Osvaldo Dragún) and *A Ritual of Faith* by Brad Levinson. He was twice awarded a grant from the Center for Latin American Studies at the University of Pittsburgh to do research in Honduras (Teatro la Fragua) and Buenos Aires (Teatro Abierto). He received the Andrew Mellon Predoctoral Fellowship for 2007-2008. He has taught in Italy, England and the United States (University of Pittsburgh and Carnegie-Mellon University School of Drama). Specialization: Dramaturgy, Intercultural Theatre, Post-Colonial and Border Theory, Theatre of the 17th Century, Latino and Chicano Studies.

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**SANDRA NICHOLLS:** (BFA Acting Coordinator) National Theatre School of Canada; MFA Directing (U of A). Associate Professor.

Professional stage credits include work with the Edinburgh Fringe, The National Arts Center of Canada, The Shaw Festival, The Centaur Theatre, Theatre Calgary, Alberta Theatre Projects, and Edmonton’s Citadel, Catalyst, Theatre Network, Workshop West, and Northern Light Theatre. Sandra’s latest professional appearance was as Leni Riefenstahl in Mieko Ouchi’s new work *The Blue Light at Workshop West* for which she received a Sterling award nomination. She has contributed to a number of the University of Alberta’s Studio Theatre productions: most recently as Darcy Snelgrove in *One Flea Spare* and in the past, as Bernarda Alba in *The House of Bernarda Alba* and Leticia in *The Conduct of Life*. Sandra also directed a well-received production of Stephen Jeffreys’s *The Clink* for Studio Theatre’s 2006/2007 season. Research and creative interests focus on actor training for the 21st century and in directing and developing new work for the contemporary stage. Specialization: Actor Training; Michael Chekhov Method; Directing; Performer-Created Theatre; New Play Development.

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**JON PRICE:** (Technical Production Coordinator) Niagara College Technical Theatre Program (concentration in Set Construction, Lighting, and Audio). Apprenticed through the Shaw and Stratford Festivals. Associate Professor. Jon Price has been head of Set Construction for the Citadel Theatre, Stage West (Edmonton/Calgary and Winnipeg), SunShine Theatre in Kelowna, British Columbia and Carousel Theatre in St. Catharines, Ontario. He also worked in television and on numerous feature films in Canada, the United States and Europe. He is a member of the International Alliance of Theatrical Stage Employees (I.A.T.S.E.), Moving Picture Technicians, Artists and Allied Crafts of the United States, its territories and Canada and the Woodworkers Guild of Canada.

Specialization: Technical Theatre Production; Technical Theatre Theory and Methodology.

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**JOHN RAYMOND:** (BFA Technical Theatre Coordinator / Stage Management Coordinator) L.L.B. York University; Arts & Sciences University of Toronto. Associate Professor. John was Director of Production at the Citadel Theatre in Edmonton from 1998 – 2004, leading the production team on more than 60 productions over 6 seasons. Previous teaching positions include Stage Manager Coach and Instructor at the National Theatre School of Canada and Stage Manager Instructor at Concordia University (Montreal). John has worked as a Stage Manager for many theatres across the country including CanStage in Toronto, The Banff Centre for the Arts, Theatre Calgary, Alberta Theatre Projects in Calgary, Montreal’s Centaur Theatre, and the Citadel and Catalyst Theatres in Edmonton. Specialization: Stage Management; Production Management; Collaboration in Theatre.

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**JAN SELMAN:** (MFA Directing Coordinator) MFA (U of A); BFA (UVic). Professor. Jan’s career has included freelance directing and new play development, as well as facilitation and direction of many community-based popular theatre projects. In the 1980s she was Artistic Director of Catalyst Theatre, described as, “perhaps the most innovative popular theatre company in North America” (Alan Filewod, *Theatre History in Canada* 10, 2). Recent publications include a co-written book, *Popular Theatre in Political Culture: Britain and Canada in Focus* (with Tim Prentki, Intellect, 2000) as well as articles for *Convergence and Adult Education Quarterly*. Recent
direction includes Helen Edmondson’s adaptation of *A Mill on the Floss* for Studio Theatre at U of A. Recent popular theatre work includes co-facilitation of *Transforming Dangerous Spaces*, a project which used theatre to investigate potentials for coalition across difference within women’s activist communities. She is the Principal Investigator for the

*Are We There Yet? : Using Theatre in Teen Sexuality Education* (AWTY CURA). The AWTY CURA brings together theatre artists, health educators and social scientists from across Canada who are concerned with community health promotion and development. Specialization: Directing; Popular Theatre; New Play Development; Dramaturgy; Acting.

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**ROBERT SHANNON:** (Graduate Coordinator) MFA (U of A), Svoboda Master Class - Banff Centre School of Fine Arts, BA (University of Winnipeg). Associate Professor. Robert is an award-winning designer who has been recognized with the Alberta Centennial Silver Medallion for Leadership, Hard Work and Commitment in Theatre, and twice recipient of Elizabeth Sterling Haynes Award for Outstanding Production, and Set Design. He has worked extensively throughout Alberta, and has sat on the Board of Directors for the Associated Designers of Canada. Specialization: Theatre Design, Costume, Projected Media Design

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**LIN SNELLING:** Bachelor of Applied Art in Journalism, Ryerson University; Graduate of School of the Toronto Dance Theatre. Extensive dance and voice studies in Canada, the United States and Europe. Assistant Professor. Lin Snelling has toured the world extensively as performer with *Carbone 14* (1989-2001). As choreographer, performer and teacher, she continues to investigate, perform and teach improvisation, both as a tool for creating choreographic material and a way to keep performances alive and present - which has cultivated an exploration into bodywork in relation to dance and the spoken, sung and written word. An interest in multidisciplinary art and re-invention fuels her choreographies, and she creates works, and collaborates with choreographers and directors, throughout Canada and Europe; most recently in Austria, Athens, Belgium, Cyprus and the UK with Repeating Distance, a collaboration with the dramaturge Guy Cools. Repeating Distance is a touring workshop and performance that explores the meeting ground between the fluency and awareness of a dancer and the economy and consciousness of an outside eye. It offers new ways to edit language and movement.

Brief performance history: *Woman as Landscape* (1999) and Circle (2002) with collaborators Michael Reinhart and Josée Gagnon, *Words Will Be Spoken/Echo* with Hetty King (2000) and *IAMMYOWNRAIN* (2001) with Chantal Lamirande and Performing Book with the visual artist Shelagh Keeley. (2006). In the spring of 2003 she shared the stage at L’Agora de la Danse with Andrew Harwood and Alexander Baervoets, in *Blind*, a Baervoets creation and part of the event Vooruit Dansen en avant. She recently performed in Baervoets latest creation *Wachet auf*, in October 2008 in Antwerp, Belgium. *Limbes/Limbo* a collaboration with Nathalie Claude / Momentum, and extinction, a collaboration with Michael Reinhart, were performed in 2004 at Usine C in Montréal. Quell, a collaboration with Peter Bingham, Peggy Lee, and James Proudfoot was performed at EDAM studios in 2006.


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**GUIDO TONDINO:** National Theatre School; University of Calgary. Professor. Guido joined the U of A from the National Theatre School where he was Director of Scenography (1998-2002). While teaching, he has also maintained a vibrant freelance career, designing for most of Canada’s major theatres including the Stratford Festival, the Shaw Festival and the National Arts Centre in Ottawa, as well as in several theatres in the United States where he resided from 1980 – 1986. From 1986 to 1991, he was Associate Director at Theatre Calgary. In 2007, he sat on the Board of Directors for Catalyst Theatre. Recent work includes the sets for Playboy of the Western World at the Abbey Theatre in Dublin and an Irish Tour, June – July 2004; The Count of Monte Cristo, the Stratford Festival; The Mill on the Floss, Studio Theatre, University of Alberta; Copenhagen at the Centaur Theatre; Impromptu on Nun’s Island, Tarragon Theatre; Danser à Lughnasa, Théâtre du Noveau Monde; A Chorus of Disapproval, Soulpepper Theatre, and The Glass Menagerie, Saidye Bronfman Centre as well as sets and costumes for The Winter’s Tale, Soulpepper Theatre. Guido was awarded the University of Alberta’s 2005 Arts Research Award for his extraordinary creative accomplishments while at rank as Assistant Professor. He was nominated for a 2005 Sterling Award in the category of Outstanding Set Design for his work on the world premiere production of *Shakespeare’s Will* by Vern Thiessen at the Citadel Theatre. Specialization: Theatre Design, Set & Costume; History of Design, Social and Visual History.

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KATHLEEN WEISS: (Chair) MFA (UBC); American Conservatory Theatre Training Congress; BFA University of New Mexico. Associate Professor. Kate is a director; teacher; and dramaturge. She was the Artistic Director of the Women in View Festival for seven years. Women In View presented the best theatrical work by women from across the country and was renowned for its innovative dramaturgy program which fostered playwrights such as Marie Clements, Kathleen Oliver, Carmen Aguerre, Mercedes Baines, and others. She is also a former Artistic Director of Tamahnous Theatre. Working with this experimental company garnered for Kathleen a reputation for her work with new scripts and innovative theatre projects. Her production of the Haunted House Hamlet was featured at the Theatre Festival of the Americas in 1986. Kathleen has directed for most of the major Vancouver Theatres and has taught acting and directing at many theatre schools. In 2007, Kathleen was awarded the Faculty of Arts Research Excellence Award. In Summer 2007, Kathleen directed an innovative production of a new play Shoe! which she staged at Gravity Pope, a shoe store in Edmonton. Kathleen directed the original cast in a revival in London, England in 2007. Specialization: Directing; Acting; Dramaturgy; Emergence of Director; Image Work; Physical Theatre; Creating Solo Performances.

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COLIN WINSLOW: Canterbury School of Art; St. Paul's College. Theatre Design Instructor. Colin is a stage designer, lecturer and teacher with many years of professional experience. His work has been wide ranging from Shakespeare in Flemish to Ibsen in the Prairies; from ballet in London UK to the Edinburgh Military Tattoo in Washington DC. He has been Head of Design for several theatres including The Royal Lyceum Theatre in Edinburgh, Scotland; the Redgrave Theatre in England; The Manitoba Theatre Centre in Winnipeg and ‘Ensemble’ in Amsterdam, Holland. He has taught stage design in many schools and universities in the UK. Publications: The Handbook of Set Design for Crowood Books (2006); The Handbook of Model-Making for Set Designers for Crowood Books (2008); SBTD magazine article New Technology for Set Models (Summer 2004); Contributed chapter on Set Design to Pantomime - A Practical Guide published by Crowood Books (2003); Edited The Oberon Glossary of Theatrical Terms published by Oberon Books (1991); Translator The Liberated Lady (De Vrije Madame) for B.E.N.T Theatre Company, Kasterlee, Belgium (1987). Specialization: Theatre Design; New Technology for Set Design.

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