

# **DEPARTMENT OF DRAMA**

## **TECHNICAL THEATRE STUDENT HANDBOOK**

**2017-2018**

**University of Alberta**

**August 2017**

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## INTRODUCTION

Welcome to the Technical Theatre program 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 two routes of the Technical Theatre program 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,

advisors, instructors, your program coordinator and the Department Chair. Normally you will meet, on a formal basis, at least twice a year with your discipline advisor and/or Program Coordinator 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, some sessional instructor offices, and most classrooms (including the technical production and stage management classrooms) and rehearsal space are housed in FAB.

Performance facilities in the Fine Arts Building include a 256-seat Corner Stage and the Bleviss Laboratory Theatre, an open space equipped for varied stage and audience configurations as well as multi-media productions. Both of these facilities are used for student productions.

Additional facilities include movement, design, technical theatre, and acting studios and workshops; a computer lab; and student lockers.

The Timms Centre for the Arts, which opened in March 1995 houses a 320 seat proscenium theatre, flexible performance space, outstanding production workshop and storage facilities, spacious rehearsal hall, seminar room, greenroom, and office for graduate students.

### **The Departmental Season**

Since 1949, Studio Theatre has provided a professional showcase for some of the Department's senior students. Presently each season contains five shows that present BFA Stage Management and Technical Production students, MFA and BFA Design students, MFA Voice students, four that present graduating BFA Actors and two of which are directed by graduate directors.

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, and MFA Directing and Voice 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, 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. For a city its size, Edmonton offers an extraordinary variety of theatre, with a number of professional theatres and companies; many of which were established by, and/or are currently run by, Departmental graduates: Azimuth Theatre, Catalyst Theatre, The Citadel Theatre, FreeWill Shakespeare Festival, Leave it to Jane Theatre, Festival Place, Northern Light Theatre, Fringe Theatre Adventures, The Mayfield Dinner Theatre, Theatre Network, T  atrola Quindicina, Workshop West, Rapid Fire Theatre, Shadow Theatre, Jagged Edge Theatre, Theatre Prospero, Sound and Fury Theatre, L'UniTheatre, Firefly Theatre, Jubilations Dinner Theatre and The Edmonton Opera. The city also generates a large number of co-op productions.

Other productions are mounted by Walterdale Theatre (a community theatre group), E.L.O.P.E., Opera NUOVA., Inner City Drama Association, Concrete Theatre, many ad hoc groups and emerging independent theatre companies. In addition, the Fringe Festival is a celebration of theatre held during August of each year and involves as many as 780 artists and technicians from as far away as South Africa in more than 140 shows. 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 offices), 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, 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, the Department's own archives relating to the history of Studio Theatre 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.

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.

## **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. 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. As a result, the BFA Acting program was modified from four years to three years with an initial pre-professional year. In 1986 the Council of the Faculty of Graduate Studies approved a special PhD program in Drama for a student. Since that time, FGSR has instituted a "Joint PhD Program" and procedures for application. This enables 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 of technical theatre can now gain experience in a variety of spaces which will equate with anything from the smallest “shoestring” theatre to state of the art facilities. In 2003 the Alberta Government hard funded the BFA in Technical Theatre Program.

## Research

The Department has an excellent record of research and creative activity. Its research into media integration using performance centered approaches to theatre is innovative and international in scope. Partnerships have been made in the private sector with engineers and/or system developers who are pursuing interests in virtual programming. Companies such as APR (Acoustic Positioning Research), the developer of GAMS (Gesture And Media System) and Wireless Tracking Systems have worked extensively with the Department in the past and demonstrate the latest equipment to the students within the program. One example is the “Martin Lighting Director” – a system for controlling intelligent lighting in real-time response to the 3D positions and movements of performers. The presence of such research projects create a transition environment for students, from academic to professional, allowing them to observe and practice with future technologies.

## For International Students

If you are an international student, you will have additional concerns affecting your studies. To inform yourself about policies that may affect a graduate program, including visa, study permits, work opportunities, and financial aid, start at this page; <http://www.uofaweb.ualberta.ca/prospective/gradinternational.cfm>  
Citizenship and Immigration Canada is also a crucial link for international students: <http://www.cic.gc.ca/english/study/index.html>. This page also links to any of the federal government forms that you may need to submit before and during your studies.

# THE TECHNICAL PROGRAM

## Introduction

The Department of Drama long felt the need for a professional program in Technical Theatre. Until the addition of the Timms Centre for the Arts it was not feasible to consider such a program. Our performance facilities could not provide the variety and range of training experience necessary for entry into the profession. This was achieved with the addition of the Timms Centre for the Arts to the Department’s existing facilities in the Fine Arts Building. Great care has been taken to ensure that all technical aspects of theatre are represented and supported with equipment ranging from very basic to state of the art. A technician trained in these facilities should be well able to adapt his/her knowledge to any professional theatre facility in North America.

The Department of Drama created the B.F.A. in Technical Theatre to run parallel to and in conjunction with its highly acclaimed professional programs in acting (B.F.A. Acting) and design (B.F.A. Design). It complements and supports these programs as well as the M.F.A. programs in Directing, Design and Voice.

## Objective

The BFA in Technical Theatre trains students in stage management or technical production at a professional level. It is expected that all graduates will work in the profession. Students are also taught management skills which, combined with practical experience in the profession, will enable them to become department heads and production leaders.

## Admission and Readmission Deadlines

ARTS	ADMISSION		READMISSION		OTHER REQUIREMENTS
	Application	Documents	Application	Documents	
B.F.A. (DRAMA TECHNICAL THEATRE) WINTER SESSION 1	1-May	15-June	1-May	15-June	Letter of intent, resume, 3 letters of reference, interview – April 1

WINTER SESSION 2	NO ADMISSION	Previous Students - Nov. 1	N/A	N/A
INTERSESSION	NO ADMISSION	Previous Students - March 1	N/A	N/A

## General Admission Requirements

Normally a maximum of six (6) to eight (8) students are accepted into each route, for a total of twelve (12) to sixteen (16) students in any one year of the program.

Submission of a letter of intent, a resume, three (3) letters of reference and an interview. Applicants must also meet the admission requirements as described below.

### I. High School Requirements:

- (1) English 30 or English Language Arts 30-1
- (2) Any four of Biology 30, Chemistry 30, Pure Mathematics 30, Mathematics 31, Physics 30, Science 30, Social Studies 30, a 30-level Languages other than English, one approved Fine Arts subject.

### II. Transfer Requirements:

Also refer to [15.2.11](#), and [14.2](#) for Faculty transfer regulations. The department requires an admission grade point average of at least 2.3. Students admitted with less than 30 course weights will be required to complete all non-Drama requirements before the beginning of their fourth year. Transfer of any Drama course is subject to approval of the Department of Drama.

### III. Non-Matriculated Applicants:

Refer to [15.2.12](#).

### **Please note:**

- (1) The nature of the study of Technical Theatre is such that students should ideally possess some knowledge and understanding of the liberal arts; however, applicants with other academic backgrounds (eg. Science, Business, etc.) will be considered, (provided that 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 will be required to satisfy their discipline's Faculty Advisor that they have the necessary ability, skills and commitment to undertake the program. The Faculty Advisor will base their decision upon the applicant's letter of intent, resume and testimony of three references, and an interview (when feasible).

The programs' Faculty Advisors encourages every applicant (when feasible) to come for an interview to view the facilities, meet their Faculty Advisor, other instructors, production and administrative staff and gain a first-hand impression of the day-to-day workings of the Drama Department.

Those students who live in other parts of Canada and wish to know more about a possible interview should write to: Department of Drama, 3-146 Fine Arts Building, University of Alberta, Edmonton, Alberta, T6G 2C9; Telephone: (780) 492-2271, or email John Raymond, BFA Technical Theatre Coordinator at [johnr@ualberta.ca](mailto:johnr@ualberta.ca).

- (3) Candidates must contact the Department of Drama, in writing, not later than April 1. (Early application is encouraged.) Application to the University should be made subsequent to successful completion of the selection process and before the application deadline of May 1.

- (4) Inquires regarding the requirements for admission to this program should be directed in the first instance to: Department of Drama, 3-146 Fine Arts Building, University of Alberta, Edmonton, Alberta, T6G 2C9; Telephone (780) 492-2271.
- (5) Applicants wishing to be considered for an alternate program in Arts must meet the specified matriculation and postsecondary admission requirements for that program.
- (6) A non-refundable deposit towards tuition fees, on official notification of acceptance, will be required of successful applicants.

## Promotion

- a. To be promoted to the next year, students will need a minimum grade point average of 2.3.
- b. In the case of students who receive a grade of less than B- in any core technical theatre course (ie. DRAMA 291, 292, 295, 296, 298, 299, 390, 392, 394, 395, 490, 493, 494, 497, 498, 577, 590, 596, T Des 170, 172, 272, 479) or have a grade point average at the end of any Fall/Winter session less than 2.3; they will be required by the Faculty of Arts to withdraw from the BFA in Technical Theatre. This decision by the Faculty of Arts may be appealed.
- c. Students who are required to withdraw may apply for transfer to another program in the Faculty of Arts if entrance requirements for the chosen program are met.
- d. Final-year requirements include a minimum grade point average of 2.3.
- e. 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 of Arts.
- f. A Bachelor of Fine Arts program may be interrupted only with Departmental consent.

## Residence Requirement

Students must normally complete the B.F.A. (Technical Theatre) program as full-time students at the University of Alberta.

## Academic Performance

- a. 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.
- b. For the degree of B.F.A. 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 of Arts.

## Punctuality and Attendance

Punctuality and attendance are fundamental ethics of the professional theatre. Failure to adhere may result in dismissal.

- (1) Punctuality and attendance are the responsibility of each individual.**
- (2) Before the first class or before any other given class or rehearsal, the individual's responsibility is to inform the instructor(s) concerned, the Area Coordinator, and the Technical Director of any given project that an absence will occur.**

- (3) Excused absences are normally only concerned with health or extenuating circumstances. The reason for absence is to be stated at the time of reporting the absence. If no reason is provided immediately the absence is automatically "unexcused". Appointments with dentists, physicians, photographers, bankers, auditions, etc., should be scheduled outside of class or rehearsal time.**
- (4) 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.**
- (5) Rehearsal and Show Calls**

  - a. Unexcused absence from the first rehearsal call will result in removal from the show and a reassigning of the crew 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 or show call will lead to failure.**
- (6) Daily Classes**

  - a. Repeated unexcused absences and lateness in core classes will lead to a lowering of the grade and possible failure.**
  - b. Three (3) unexcused absences in any one course will result in an interview with the BFA Technical Theatre Coordinator and may be considered grounds for failure of that course.**
  - c. Weekly monitoring of attendance is the responsibility of the Area Coordinator.**
  - d. Final confirmation of "excused" or "unexcused" absences will be the responsibility of the Area Coordinator, in consultation with given Instructors or the BFA Technical Theatre Coordinator.**
  - e. A cumulative record of three (3) excused absences and/or latenesses over more than one day will result in an interview with the Area Coordinator and/or the BFA Technical Theatre Coordinator. A memo arising from the meeting will be circulated to the student and concerned Faculty.**
  - f. A cumulative record of two (2) unexcused absences and/or lateness will result in an interview with the Area Coordinator and/or the BFA Technical Theatre Coordinator. A memo arising from the meeting will be circulated to the student and concerned**



## Faculty.

- (7) There shall be a complete and clear orientation to all students at the beginning of each school year.**

### Course Descriptions

DRAMA 101 – Introduction to Theatre Art

\*3(3-0-0)

The origins and development of theatre art.

DRAMA 102 – Play analysis

\*3(3-0-0)

Critical analysis of plays and its application to creative solutions in their production.

DRAMA 103 – Critical analysis of Playtexts

\*3(3-0-0)

Analysis of playtexts in reference to specific challenges faces by actors, directors, designers.

DRAMA 149 – Dramatic Process 1

\*3(0-6L-0)

Speech and movement improvisation; introduction to the process of acting.

DRAMA 150 – Introduction to Dramatic Process

\*3(0-6L-0)

Dramatic improvization as an introduction to the process of acting and to dramatic form.

DRAMA 203 – Performance Analysis

\*3(3-0-0)

DRAMA 208 – Theatre History I

\*3(3-0-0)

Development of the styles and crafts of the mise-en-scene, and of the relationship between the playing space and the audience, in the European Theatre from ancient Greece to 1650.

DRAMA 257 – Scene Study I

\*3(0-6L-0)

The study of acting, including the analysis and enactment of scripted scenes, and characterization.

DRAMA 270 – Basic Theatre Design

\*3(0-6L-0)

A theatre design course in techniques for setting and costume.

DRAMA 291 – Introduction to Lighting, Electrics and Theatre Sound

\*3(0-6L-0)

DRAMA 292 – Advanced Lighting, Electrics and Theatre Sound

\*3(0-6L-0)

DRAMA 295 – Introduction to Scenic and Stage Carpentry

\*3(0-6L-0)

DRAMA 296 – Introduction to Theatre Stage Management

\*3(0-6L-0)

DRAMA 298 – Stage Management in Professional Theatre

\*3(0-6L-0)

DRAMA 299 – Production Management and Technical Direction (not offered in 2017/2018)

\*3(4-0-0)

DRAMA 302 – Modern Canadian Theatre

\*3(3-0-0)

Development in Canadian theatre and drama since 1967.

DRAMA 308 – The Modernist Stage

\*3(3-0-0)

Theatre from 19<sup>th</sup> century Realism to 20<sup>th</sup> century Absurdism.

DRAMA 383 – Introduction to Directing

\*3(0-6L-0)

Fundamentals of directing explored through practical exercises.

DRAMA 390 – Production Crew I

\*3(0-8L-0)

Production experience in the preparation for and the running of a production for performance.

DRAMA 391 – Production Lab I

\*3(0-8L-0)

Preparation and running of the production aspects of Departmental plays.

DRAMA 392 – Production Lab II

\*3(0-0-6)

Production experience in stage managing and/or technical theatre with qualified technical experts.

DRAMA 394 – Production Techniques – Sound

\*3(0-6L-0)

The theory and techniques of sound.

DRAMA 395 – Production Crew II (Stage Management)

\*6(0-15L-0)

Production experience in the preparation for and/or running of a production for performance.

DRAMA 490 – Production Crew II (Technical Production)

\*3(0-0-6)

Production experience in the preparation for and/or running of a production for performance.

DRAMA 494 – Special Projects – Specialized Skills in Stage Management

\*3(0-6L-0)

Study of various specialized skill sets for the practice of Stage Management.

DRAMA 497 – Workshops in Technical Theatre

\*6(0-10L-0)

Workshops in Technical Production Techniques and practice (i.e. health and safety, rigging, flying, tracked stages, hydraulics, pneumatics, plastics and metal fabrication, etc.). Repeatable.

DRAMA 577 – Special Projects

\*3(0-6L-0)

Special projects in design and production.

DRAMA 590 – Production Crew III

\*6(0-15L-0)

Production experience in preparing and/or running of a production for performance. Repeatable.

Drama 595 – Professional Orientation for Theatre Artists

\*0(fi 2)

Information on establishing and administering careers for Theatre Artists.

DRAMA 596 – Advanced Stage Management

\*6(0-6L-0)

Study of Stage Management practice as it applies to different types of production (i.e. Children's Theatre, Legitimate Theatre, Collective, Musical Theatre, Opera, Ballet, etc.). Repeatable.

T Des 170 – Fundamentals of Stagecraft and Design

\*3(2-0-0)

Studies in stagecraft methods.

T Des 172 – Technical Drawing for Theatre Design

\*3(2-0-1)

Studies in drafting and perspective drawing for the stage.

T Des 271 – Computer Graphics for the Theatre

\*3(2-0-2)

Study and practice of computer graphic techniques employed in theatre design.

T Des 272 – CAD for the Theatre

\*3(2-0-2)

Computer aided design for the theatre designer and technician.

T Des 273 – Production Techniques – Scene Painting

\*3(0-6L-0)

Theory and techniques of the texturing and painting of scenery.

T Des 274 – Production Techniques – Advanced Scene Painting.

\*3(0-6L-0)

The theory and techniques of texturing and painting of scenery.

T Des 275 – History of Dress and Décor I

\*3(3-0-0)

A survey of style in Western civilization from the ancients to the renaissance.

T Des 372 – 3D CAD for the Theatre

\*3(2-0-2)

Exploration, practice and experimentation with 3D CAD for theatrical application.

T Des 373 – Production Techniques – Lighting Design

\*3(0-6L-0)

The theory and techniques of lighting design.

T Des 374 – Production Techniques – Advanced Lighting Design

\*3(0-6L-0)

The theory and techniques of lighting design.

T Des 375 – History of Dress and Décor II

\*3(3-0-0)

A survey of style in western civilization.

T Des 473 – Production Techniques - Costume

\*3(0-6L-0)

Theory and techniques of stage costuming.

T Des 474 – Production Techniques – Advanced Costume

\*3(0-6L-0)

Theory and techniques of stage costuming.

T Des 479 – Practicum

\*6(0-9L-0)

A practical extension of the production techniques courses, involving the student in the production process of main stage shows.

## BFA IN TECHNICAL THEATRE: STAGE MANAGEMENT

- 1<sup>st</sup> year
- must include two of Junior English (Eng 102, 103, 125 or WRS 101 )
  - Drama 149 or 150, 291, 296, T Des 170
  - 12 Drama or non-Drama options
  - Suggested Drama options: Drama 103, , 391, 295

Note: Students are required to have their course choices approved by the Coordinator of the BFA Technical Theatre program no later than August 31

Total CW = 30

2<sup>nd</sup> year, 3<sup>rd</sup> year, 4<sup>th</sup> year (See Standard Timetables for Year 2, 3 and 4)

- Drama 203	- Performance Analysis (or 3 of Drama History, Theory or Criticism)	3	
- Drama 208	- Theatre History I (or 3 of Drama History, Theory or Criticism)	3	
- Drama 270	- Basic Theatre Design	3	
- Drama 291	- Introduction to Lighting, Electrics- and Theatre Sound	3	
(Drama 296)	- Introduction to Theatre Stage Management/ (transfer students)	(3)	
- Drama 298	- Stage Management in Professional Theatre		3
- Drama 299	- Production Management and Technical DDirection	3	
- Drama 302	- Modern Canadian Theatre (or 3 of Drama History, Theory or Criticism)	3	
- Drama 308	- Modern Theatre (or 3 of Drama History, Theory, or Criticism)	3	
- Drama 383	- Introduction to Directing	3	
- Drama 390	- Production Crew I	3	
- Drama 392	- Production Lab II	3	
- Drama 395	- Production Crew II	6	
- Drama 494	- Specialized Skills in Stage Management	3	
- Drama 577	- Special Projects	3	
- Drama 590	- Production Crew III	6	
- Drama 590	- Production Crew III	6	
- Drama 590	- Production Crew III	6	
- Drama 595	- Professional Orientation	0	
- Drama 596	- Advanced Stage Management	3	
- Drama 596	- Advanced Stage Management	3	
- (T Des 170)	- Stagecraft and Design (transfer students)	(3)	
- T Des 172	- Technical Drawing for Theatre Design	3	
- T Des 275	- History of Décor and Dress I	3	
- T Des 373	- Production Techniques – Lighting Design	3	
- T Des 375	- History of Décor and Dress II	3	
- T Des 473	- Production Techniques – Costume		3
- Drama or non-Drama Option		6	

Program Total CW = **120**

Note: Fall Term date determines an even or odd year

## BFA IN TECHNICAL THEATRE: STAGE MANAGEMENT/ Standard Timetable

- 1<sup>st</sup> year (17/18)
- must include two of English 102, 103, 125 or WRS 101
  - Drama 149 or 150, 291, 296, T Des 170
  - 12 Drama or non-Drama options
  - Suggested Drama options: Drama 103, 391 and 295 (spaces permitting)

Note: Students are required to have their course choices approved by the Coordinator of the BFA Technical Theatre program no later than August 31<sup>st</sup>.

Total CW = 30

2<sup>nd</sup> year (17/18):

- |                       |  |   |
|-----------------------|--|---|
| - Drama 203           | - Performance Analysis                                 | 3 |
| - Drama 208           | - Theatre History I                                    | 3 |
| - Drama 296           | - Introduction to Theatre Stage Management (or Option) | 3 |
| - Drama 298           | - Stage Management in Professional Theatre             | 3 |
| - Drama 390           | - Production Crew I                                    | 3 |
| - Drama 392           | - Production Lab II                                    | 3 |
| - Drama 494 (odd yr.) | - Specialized Skills in Stage Management               | 3 |
| - T Des 170           | - Stagecraft and Design (or Option)                    | 3 |
| - T Des 172           | - Technical Drawing for Theatre Design                 | 3 |
| - T Des 275           | - History of Décor and Dress I                         | 3 |
| - T Des 473           | - Production Techniques – Costume                      | 3 |

Total CW = **33 (odd)**

Courses that are taken either in 2<sup>nd</sup> year or 3<sup>rd</sup> year not in schedule in 17/18: 36 (even)

- |                      |   |   |
|----------------------|---|---|
| Drama 299 (even yr.) | - Production Management and Technical Direction | 3 |
| T Des 375            | - History of Décor and Dress II                 | 3 |

3<sup>rd</sup> year (17/18):

- |                       |   |   |
|-----------------------|---|---|
| - Drama 270           | - Basic Theatre Design                    | 3 |
| - Drama 395           | - Production Crew II                      | 6 |
| - Drama 494 (odd yr.) | - Specialized Skills in Stage Management  | 3 |
| - Drama 590           | - Production Crew III                     | 6 |
| - Drama 596           | - Advanced Stage Management               | 3 |
| - T Des 373           | - Production Techniques – Lighting Design | 3 |
| - T Des 275           | - History of Décor and Dress I            | 3 |

Total CW = **27 (odd)**  
30 (even)

4<sup>th</sup> year (17/18):

- |             |                             |   |
|-------------|-----------------------------|---|
| - Drama 302 | - Modern Canadian Theatre   | 3 |
| - Drama 308 | - Modern Theatre            | 3 |
| - Drama 383 | - Introduction to Directing | 3 |
| - Drama 596 | - Advanced Stage Management | 3 |
| - Drama 577 | - Special Projects          | 3 |
| - Drama 590 | - Production Crew III       | 6 |
| - Drama 590 | - Production Crew III       | 6 |
| - Drama 595 | - Professional Orientation  | 0 |

Total CW = 27  
Program Total CW = **120**

Second Year Standard Timetable

BFA Tech / Stage Management

Time	Monday		Tuesday		Wednesday		Thursday		Friday		Saturday	
	1 <sup>st</sup> term	2 <sup>nd</sup> term	1 <sup>st</sup> term	2 <sup>nd</sup> term	1 <sup>st</sup> term	2 <sup>nd</sup> term	1 <sup>st</sup> term	2 <sup>nd</sup> term	1 <sup>st</sup> term	2 <sup>nd</sup> term	1 <sup>st</sup> term	2 <sup>nd</sup> term
0800												
0900												
1000												
1100	<b>Drama 208, A1</b>	<b>Drama 203, B1</b>			<b>Drama 208, A1</b>	<b>Drama 203, B1</b>			<b>Drama 208, A1</b>	<b>Drama 203, B1</b>		
1200	Lunch		Lunch		Lunch		Lunch		Lunch			
1300												
1400												
1600												

**Plus:-** Drama 390 (Dr 390A, C1 – Fall Term, Dr 390B, C1 – Winter Term, irregardless of dates of assignment)  
 - Drama 392 (Dr 392A, C1 – Fall Term, Dr 392B, C1 - Winter Term, irregardless of dates of assignment)

Note: Fall Term date determines an even or odd year

Note: Individual student timetables may vary from the Standard Year Timetable

Third Year Standard Timetable

BFA Tech / Stage Management

Time	Monday		Tuesday		Wednesday		Thursday		Friday		Saturday	
	1 <sup>st</sup> term	2 <sup>nd</sup> term	1 <sup>st</sup> term	2 <sup>nd</sup> term	1 <sup>st</sup> term	2 <sup>nd</sup> term	1 <sup>st</sup> term	2 <sup>nd</sup> term	1 <sup>st</sup> term	2 <sup>nd</sup> term	1 <sup>st</sup> term	2 <sup>nd</sup> term
0800												
0900												
1000												
1100												
1200	Lunch		Lunch		Lunch		Lunch		Lunch			
1300												
1400												
1600												

**Plus:** - Drama 395 (Dr 395A, C1 - Fall Term, Dr 395B, C1 – Winter Term, irregardless of dates of assignment)  
 - Drama 590 (Dr 590A, C1 – Fall Term, Dr 590B, C1 – Winter Term, irregardless of dates of assignment)

Note: Fall Term date determines an even or odd year

Note: Individual student timetables may vary from the Standard Year Timetable

Fourth Year Standard Timetable

BFA Tech / Stage Management

Time	Monday		Tuesday		Wednesday		Thursday		Friday		Saturday	
	1 <sup>st</sup> term	2 <sup>nd</sup> term	1 <sup>st</sup> term	2 <sup>nd</sup> term	1 <sup>st</sup> term	2 <sup>nd</sup> term	1 <sup>st</sup> term	2 <sup>nd</sup> term	1 <sup>st</sup> term	2 <sup>nd</sup> term	1 <sup>st</sup> term	2 <sup>nd</sup> term
0800												
0900												
1000		Drama 302, B1				Drama 302, B1				Drama 302, B1		
1100												
1200	Drama 308, A1	Lunch	Lunch		Drama 308, A1	Lunch	Lunch		Drama 308, A1	Lunch		
1300	Lunch				Lunch				Lunch			
1400												
1500												
1600												

**Plus:** - Drama 577, B1

- Drama 590 (Dr 590A, C3 – Fall Term, Dr 590B, C3 – Winter Term, irregardless of dates of 1<sup>st</sup> assignment)

- Drama 590 (Dr 590A, C5 – Fall Term, Dr 590B, C5 – Winter Term, irregardless of dates of 2<sup>nd</sup> assignment)

Note: Individual student timetables may vary from the Standard Year Timetable



## BFA IN TECHNICAL THEATRE: TECHNICAL PRODUCTION/ NEW PROGRAM

- 1<sup>st</sup> year (17/18)
- two of Eng. 102, 103, 125 or WRS101
  - one of Drama 101, 102, 103, 149 or 150
  - Drama 291, 296, T Des 170, T Des 172, T Des 275
  - 6 course weights Drama or non-Drama options (2 courses)

Note: Students are required to have their course choices approved by the Coordinator of the BFA Technical Theatre program no later than August 31<sup>st</sup>.

Total CW = 30

2<sup>nd</sup> year, 3<sup>rd</sup> year, 4<sup>th</sup> year (See Standard Timetables for Year 2, 3 and 4)

- Drama 203	- Performance Analysis or 3 of Drama History, Theory or Criticism	3	
- Drama 208	- Theatre History I or 3 of Drama History, Theory or Criticism	3	
- Drama 270	- Basic Theatre Design	3	
- Drama 292	- Advanced Lighting, Electrics, and Theatre Sound	3	
- Drama 295	- Introduction to Scenic and Stage Carpentry	3	
- Drama 299 (even year)	- Production Management and Technical Direction	3	
- Drama 390	- Production Crew I	3	
- Drama 392	- Production Lab II	3	
- Drama 394	- Production Techniques Sound	3	
- Drama 490	- Production Crew II	3	
- Drama 497	- Workshops in Technical Theatre	6	
- Drama 497	- Workshops in Technical Theatre	6	
- Drama 577	- Special Projects	3	
- Drama 590	- Production Crew III	6	
- Drama 590	- Production Crew III	6	
- Drama 590	- Production Crew III	6	
- Drama 595	- Professional Orientation	0	
- T Des 271	- Computer Graphics for the Theatre	3	
- T Des 272	- CAD for the Theatre	3	
- T Des 273	- Production Techniques – Scene Painting	3	
- T Des 275 (odd year)	- History of Décor + Dress I (3 of Dr. History, Theory or Criticism)	(3)	
- T Des 373	- Production Techniques – Lighting Design	3	
- T Des 375 (even year)	- History of Décor + Dress II (3 of Dr. History, Theory or Criticism)	3	
- T Des 473	- Production Techniques – Costume	6	3
- T Des 479	- Practicum	6	
- One of			
T Des 274	- Production Techniques – Advanced Scene Painting		
T Des 372 (even)	- 3D CAD for the Theatre		
T Des 374	- Production Techniques – Advanced Lighting Design	3	

Program Total CW = **120**

Note: Fall Term date determines an even or odd year.

## BFA/ TECHNICAL THEATRE: TECHNICAL PRODUCTION/ Standard Timetable

- 1<sup>st</sup> year (17/18)
- two of English 102, 103, 125 or WRS101
  - one of Drama 101, 102, 103, 149, or 150
  - Drama 291, 296, T Des 170, T Des 172, T Des 275 (odd)
  - 6 Drama or non-Drama options (2 courses) (3 course weights in even year)

Courses for even years only:

T Des 375 (even), Drama 299 (even)

Note: students are required to have their course choices approved by the BFA Technical Theatre Coordinator by August 31

Total CW = 30

2<sup>nd</sup> year: (17/18)

- |                                   |  |   |
|-----------------------------------|--|---|
| - Drama 270                       | - Basic Theatre Design                           | 3 |
| - Drama 292                       | - Advanced Lighting, Electrics and Theatre Sound | 3 |
| - Drama 295                       | - Introduction to Stage and Scenic Carpentry     | 3 |
| - Drama 390                       | - Production Crew I                              | 3 |
| - Drama 392                       | - Production Lab II                              | 3 |
| - Drama 394                       | - Production Techniques – Sound                  | 3 |
| - T Des 271 (odd)                 | - Computer Graphics for the Theatre              | 3 |
| - T Des 275 (odd)                 | - History of Décor and Dress I                   | 3 |
| - T Des 373                       | - Production Techniques – Lighting Design        | 3 |
| - Drama or Non Drama Option (odd) |  | 3 |

Total CW = 30 (odd)  
27 (even)

Course for even years only:

- Drama 299 (even yr.) – Production Management and Technical Production
- T 375 (even yr.) - History of Décor and Dress I I

3<sup>rd</sup> year: (17/18)

- |                        |  |   |
|------------------------|--|---|
| - Drama 203            | - Performance Analysis                   | 3 |
| - Drama 208            | - Theatre History II                     | 3 |
| - Drama 490            | - Production Crew II                     | 3 |
| - Drama 497            | - Workshops in Technical Theatre         | 6 |
| - Drama 590            | - Production Crew III                    | 6 |
| - T Des 271 (odd year) | - Computer Graphics for the Theatre      | 3 |
| - T Des 272            | - CAD for the Theatre                    | 3 |
| - T Des 273            | - Production Techniques – Scene Painting | 3 |

Total CW = 30

Course for even years only:

Tech Option Course (even) – T Des 274, 372 or 374

4<sup>th</sup> year:

- |             |                                   |   |
|-------------|-----------------------------------|---|
| - Drama 497 | - Workshops in Technical Theatre  | 6 |
| - Drama 577 | - Special Projects                | 3 |
| - Drama 590 | - Production Crew III             | 6 |
| - Drama 590 | - Production Crew III             | 6 |
| - Drama 595 | - Professional Orientation        | 0 |
| - T Des 473 | - Production Techniques – Costume | 3 |
| - T Des 479 | - Practicum                       | 6 |

Total CW = 30 (odd)  
33 (even)

Course for even years only:

Tech Option Course (even) - T Des 274, 372 or 374

Second Year Standard Timetable

BFA Tech / Technical Production

Time	Monday		Tuesday		Wednesday		Thursday		Friday		Saturday	
	1st term	2nd term	1st term	2nd term	1st term	2nd term	1st term	2nd term	1st term	2nd term	1st term	2nd term
0800												
0900												
1000												
1100												
1200	Lunch		Lunch		Lunch		Lunch		Lunch			
1300												
1400												
1600												

**Plus:**

- Drama 390 (Dr 390A,C2 –Fall Term, Dr 390B,C2 –Winter Term, irregardless of dates of assignment)
- Drama 392 (Dr 392A,C1 –Fall Term, Dr 392B,C1 –Winter Term, irregardless of dates of assignment)

Note: Fall Term date determines an even or odd year

Please note: Individual student timetables may vary from the Standard Year Timetable

Total Course weight (odd) 30, (even) 27

Third Year Standard Timetable

BFA Tech / Technical Production

Time	Monday		Tuesday		Wednesday		Thursday		Friday		Saturday	
	1st term	2 <sup>nd</sup> term	1st term	2 <sup>nd</sup> term	1st term	2 <sup>nd</sup> term	1st term	2 <sup>nd</sup> term	1st term	2 <sup>nd</sup> term	1st term	2 <sup>nd</sup> term
0800												
0900												
1000												
1100	Drama 208, A1	Drama 203, B1			Drama 208, A1	Drama 203, B1			Drama 208, A1	Drama 203, B1		
1200	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch		
1300												
1400												
1500												
1600												

**Plus:**

- Drama 490 (Dr 490A, C2 – Fall Term, Dr 490B, C2 – Winter Term, irregardless of dates of assignment)
- Drama 590 (Dr 590A, C2 – Fall Term, Dr 590B, C2 – Winter Term, irregardless of dates of assignment)
- Drama 209 (if applicable)

Total (Course weights): 30

Note: Fall Term date determines an even or odd year

Note: Individual student timetables may vary from the Standard Year Timetable

Time	Monday		Tuesday		Wednesday		Thursday		Friday		Saturday	
	1st term	2 <sup>nd</sup> term	1st term	2 <sup>nd</sup> term	1st term	2nd term	1 <sup>st</sup> term	2 <sup>nd</sup> term	1 <sup>st</sup> term	2nd term	1st term	2 <sup>nd</sup> term
0800												
0900												
1000												
1100						T DES 479						
1200	Lunch		Lunch		Lunch		Lunch	Lunch		Lunch		
1300							Drama 497 A, C1					
1400												
1500												
1600												

**Plus:** - Drama 577, B2

- Drama 590 (Dr 590 A, C4 – Fall Term, Dr 590 B, C4 – Winter Term, irregardless of dates of 1<sup>st</sup> assignment)

- Drama 590 (Dr 590 A, C6 – Fall Term, Dr 590 B, C6 – Winter Term, irregardless of dates of 2<sup>nd</sup> assignment)

Total (Course weights): 30 (odd), 33 (even)

Note: Fall Term date determines an even or odd year

Note: Individual student timetables may vary from the Standard Year Timetable

## THE FACULTY

### **LARRY CLARK:** (MFSO, Technical Director Timms Centre for the Arts)FA Directing Coordinator)

After touring and performing with every avenue of live performance Larry is passionate about collaboration and adept at assessing the feasibility of designers. He promotes the position that technical production is part of theatre creation and is not an “off the shelf” product. Research in the development of automated technology for the stage with emphasis on innovation in rigging design and integration of current and proven safe techniques in lighting, video, sound and stage mechanics in live performance. He also devotes time and energy in to developing and adapting sustainable processes for theatre production

Telephone: (780) 492-2486

Email: [larry.clark@ualberta.ca](mailto:larry.clark@ualberta.ca)

### **BEAU COLEMAN** (MFA Directing Coordinator)

director, writer and performance artist who has worked extensively in both Canada and the United States. She received her training from the National Theatre School of Canada and the Yale School of Drama (MFA Yale University) where she began her collaborations with Lee Breuer and Mabou Mines. American directing credits include: Mabou Mines, BAM NextWave Festival, Cucarracha Theatre, Yale Repertory Theatre and Broadway. Canadian directing credits include: Shaw Festival, Manitoba Theatre Centre, Prairie Theatre Exchange and the National Theatre School. Her research and creative work centres on multi-media/image-based theatre, performance and creation. Beau has taught graduate and undergraduate courses in theatre at Yale University prior to coming to the University of Alberta.

Telephone: (780) 492-1086

Email: [beau.coleman@ualberta.ca](mailto:beau.coleman@ualberta.ca)

### **SELENA COUTURE:** - (see bio on Drama webpage)

### **PIET DEFRAEYE:** (Graduate, and PhD Coordinator)

Ph.D. (Toronto), MA (U.C. Dublin), High. Dipl. In Education Licent. Phil. (K.U. Leuven); Associate Professor, Drama theorist and actor. Taught and directed in Belgium, Toronto and Fredericton, before coming to the U of A. Has published in the areas of Quebec theatre, regional theatre, film and theatre, opera and gender /queer theory. Co-founder of the Atlantic University and Community Theatre Festival. Worked with Robert LePage on his production of “MacBeth” (1992). Recently directed Arnold Wesker’s “The Kitchen” (1999), and Von Kleist’s “Amphitryon” (2001). Specialization: Theory and Modern Drama, Theatre of Provocation, Audience Reception Theory, Quebec Theatre.

Telephone: (780) 492-1097

Email: [defraeye@ualberta.ca](mailto:defraeye@ualberta.ca)

### **JANE HEATHER:** (BA Program Coordinator)

MFA, BA (U of A): Associate Professor. Specialization: Popular Theatre; Directing; New Play Development. 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*. 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.

Telephone: (780) 492-8734

Email: [jheather@ualberta.ca](mailto:jheather@ualberta.ca)

### **GERRY VAN HEZEWYK:** APO/ Production Manager

Gerry’s twenty year management career in the performing arts has focused on the creation of original stage productions, as well as the start-up and running of a number of presenting venues. His technical direction experience with producing/ touring organizations includes: Les Grands Ballets Canadiens, The Manitoba Theatre Centre, The National Arts Centre, Livent and Cirque du Soleil. He was involved with the re-opening of both Calgary and Kingston’s Grand Theatres after each went through extensive multi-million dollar renovations. As Production Director, he played a central role in the development and opening of The Esplanade – Singapore’s national performing arts centre. He is a graduate of and former instructor for The National Theatre School of Canada’s Technical Production Program.

Telephone: (780) 492-1088

Email: [gerry.vanhezewyk@ualberta.ca](mailto:gerry.vanhezewyk@ualberta.ca)

**MIKE KENNARD:***(On Sabbatical Fall 2017, Off the Cuff Festival Advisor)*

History/Background: BA Drama, University of Guelph. Specialization: Performer-Created Theatre. 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 training institutions including Humber College, York University, Equity Showcase Theatre, The Art Institute of Chicago, University of Victoria, Yale University, Tel Aviv University, The Second City, and University of Guelph.  
Telephone: (780) 492- 8717 Email: [michael.kennard@ualberta.ca](mailto:michael.kennard@ualberta.ca)

**DAVID KENNEDY:** *(see bio on Drama webpage)*

**DAVID LEY:** *(MFA Voice Pedagogy and BFA Acting Coordinator)*

MFA (York University) with specialization in voice and speech; Assistant Professor. He has seven years' experience as a voice coach for the Stratford Festival (1996-2002) and has taught both Voice and Speech and Scene Study at York University, the Randolph School of the Arts and the National Voice Intensive held at Simon Fraser University. He has taught workshops in Cuba for Teatro Escambra, in Alberta for Theatre Calgary, and has worked extensively with modern dancers in Montreal. He has taught both acting and improvisation for Carousel Theatre, the Westcoast Actors Studio, and for Theatresports in Vancouver. He has 20 years experience as an actor, working in theatres across the country including the Vancouver Playhouse, Edmonton's Citadel Theatre and the Globe Theatre in Regina. David has directed several fringe festival productions, worked in radio and has also appeared in numerous television series and commercials. Specialization: Voice, Speech, Dialects, and Acting.  
Telephone: (780) 492-8720 Email: [dley@ualberta.ca](mailto:dley@ualberta.ca)

**LEE LIVINGSTONE:**

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, San Jose University and the Citadel Theatre School. She has been actively involved in workshoping for Theatre Alberta, the United States Institute of Theatre Technology and the Canadian Institute of Theatre Technology. Her research focuses on Primary Imaging and Space Mechanics. Specialization: Theatre Design.  
Telephone: (780) 492-8726 Email: [lee.livingstone@ualberta.ca](mailto:lee.livingstone@ualberta.ca)

**DONIA MOUNSEF:** *(MA Coordinator)*

Theorist, theatre historian, and dramaturg, joint appointment with Faculté St-Jean. She has taught and dramaturged plays at Yale University. She is the author of *Chair et révolte dans le théâtre de Bernard-Marie Koltès (l'Harmattan, 2005)*. She is the editor of a special cluster of articles on theatre and performance for the *Yale Journal of Criticism* (2003) and the co-editor of "The transparency of the Text: Contemporary Writing for the Stage in French" (*Yale French Studies*, 2007). Specialization: 19th and 20th French and Francophone theatre; theories of the body; history of directing in France; theatre/film adaptation; gender and performance.  
Telephone: (780) 492-8711 Email: [mounsef@ualberta.ca](mailto:mounsef@ualberta.ca)

**STEFANO MUNERONI:***(BA Honours Coordinator and New Works Festival Advisor)*

PhD, MA (Pittsburgh), Diploma in Public Service Interpreting (London), Laurea in Lettere (Italy); Associate 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 Formicans* and *Old Times*. Recent translations: *A Toothache*, *a Plague and a Dog* (translated from *Historias para ser contadas* by Osvaldo Dragun) 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 17<sup>th</sup> Century, Latino and Chicano Studies.  
Telephone: (780) 492-2037 Email: [muneroni@ualberta.ca](mailto:muneroni@ualberta.ca)

**SANDRA NICHOLLS:**

MFA Directing (U of A); she has been active on the Canadian theatre front for the past thirty (30) years as an actor, director and teacher. Her professional stage credits include work with The Shaw Festival, The Centaur Theatre, Theatre Calgary, The Citadel Theatre, Alberta Theatre Projects and Edmonton's Catalyst, Workshop West and Northern Light Theatres. She is a veteran teacher, having been an instructor with The National Theatre School of Canada, The University of Alberta and The University of Lethbridge. Her research and creative interests focus on actor training for the Twenty-First Century and in acting, directing and developing new work for the contemporary stage.

Telephone: (780) 492-8715

Email: [smn1@ualberta.ca](mailto:smn1@ualberta.ca)

**JEFF OSTERLIN: (FSO, Head of Electrics, see bio on Drama webpage)**

**JON PRICE:** – He is the primary faculty member in the BFA Technical Theatre Technical Production Program. He teaches and advises the Technical Production students. Jon is a graduate of Niagra College Technical Theatre Program specializing in Set Construction, Lighting and Audio. He apprenticed through Shaw and Stratford Theatre Festivals. He started working in professional theatre over 20 years ago. Although specializing in scenic construction for numerous theatre, film, and T.V. productions, he has also worked as a lighting, audio, and special effects operator for everything from Canada's *Wonderland* to the *Rolling Stones*. He most recently spent twelve seasons at the Citadel Theatre as Head Carpenter / Assistant Head Carpenter. Jon is a member of the International Alliance of Theatrical Stage Employees (IATSE) Local 210 and a member of the Woodworkers Guild of Canada. Specialization: Technical Theatre.

Telephone: (780) 492-8718

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**JOHN RAYMOND:** (BFA Technical Theatre Coordinator) L.L.B (York University); Arts & Sciences (University of Toronto) 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 Concorida University (Montreal). John has worked as a freelance Stage Manager for regional theatres across the country, including CanStage (Toronto), The Banff Centre for the Arts, Theatre Calgary, Alberta Theatre Projects (Calgary), and the Centaur Theatre (Montreal). Most recently he has enjoyed stage managing at Catalyst Theatre (Edmonton). Specialization: Stage Management, Production Management.

Telephone: (780) 492-8719

Email: [john.raymond@ualberta.ca](mailto:john.raymond@ualberta.ca)

**JAN SELMAN: (On Sabbatical 2017-2018)**

MFA (Alberta); BFA (Victoria); Professor. Teaches and has developed curriculum in a variety of theatre areas: directing, improvisation, dramaturgy, popular theatre and acting. She was Artistic Director of Catalyst Theatre for eight years and is particularly interested in new play development and community based theatre projects. Specialization: Directing, Popular Theatre, New Play Development and Acting.

Telephone: (780) 492-2274

Email: [jan.selman@ualberta.ca](mailto:jan.selman@ualberta.ca)

**ROBERT SHANNON:**

MFA (Alberta); BA (Winnipeg); As a stage designer his practice is set, costume, lighting and projected media design for the theatre, dance and opera. His research areas are projected media design and historical costume in the theatrical context. He teaches both Design and Technical Theatre as well as The History of Dress and Décor. Along with his BA and MFA he has studied scenography with Josef Svoboda at Banff Centre, School of Fine Arts. A long standing member of The Associated Designers of Canada he served on the Board of Directors and co-edited the association's Standards and Working Procedures for Designers in Canada.

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Email: [rps@ualberta.ca](mailto:rps@ualberta.ca)

**MATT SKOPYK: (FSO, Head of Audio, see bio on Drama webpage)**



**LIN SNELLING:** (MFA Theatre Practice Coordinator)

History/Background: Bachelor of Applied Art in Journalism, Ryerson University; Graduate School of the Toronto Dance Theatre: Extensive dance and voice and dance studies in Canada, the United States and Europe. Specialization: Dance, Movement, Dance-Theatre, Improvisation, collaborative performance practice, Interdisciplinary creation, Voice in Movement. She 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.  
Telephone: (780) 492-1094 Email: [snelling@ualberta.ca](mailto:snelling@ualberta.ca)

**GUIDO TONDINO:**(MFA and BFA Design Coordinator)

University of Calgary, National Theatre School; Professor of Design. He joins the U of A from the National Theatre School where he was the Director of Scenography (1998-2002). He maintains a vibrant freelance design career. His credits include designs for Soulpepper and CanStage in Toronto, the Centaur in Montreal, the Stratford Festival, and Theatre Calgary, where he was Resident Designer and Associate Director for four years. Guido teaches in the Design and Technical Theatre programs. Specialization: Theatre Design  
Telephone: (780) 492-8727 Email: [gtondino@ualberta.ca](mailto:gtondino@ualberta.ca)

**KATHELEEN WEISS:**

BFA (New Mexico); MFA (BC) Associate Professor of Drama; attended The American Conservatory Theatre Acting School. Professor Weiss teaches acting and directing in the BA, BFA, MA and MFA programs. She is a well-known Canadian theatre director and dramaturge. She is a former Artistic Director of Tamahnon Theatre and The Women in View festival in Vancouver, two of the most innovative theatre companies in Western Canada.  
Telephone: (780) 492-8721 Email: [katheleen.weiss@ualberta.ca](mailto:katheleen.weiss@ualberta.ca)

**KENNETH T. WILLIAMS:** (see bio on Drama webpage)

**COLIN WINSLOW:**

is a stage designer 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 and is now pleased to be Sessional Tutor at the U of A once again, after an absence of twenty years.  
Telephone: (780) 492-8725 Email: [cwinslow@ualberta.ca](mailto:cwinslow@ualberta.ca)

**ADDITIONAL PRODUCTION STAFF :**

**DARRELL COOKSEY** - Head Scenic/Stage Carpenter for Studio Theatre

**JULIE DAVIE** – Cutter

**JONATHAN DURYNEK** – Production Manager Assistant and Timms Events Assistant – oversees the Studio Theatre Box Office and its staff and volunteers, assists with event planning and execution in the Timms centre for the Arts, and works as the Production Manager's administrative assistant.

**JOANNA JOHNSTON** – Costume Manager – Main focus Studio Theatre. Please call ahead for an appointment

**JANE KLINE**– Property Master – for both Timms and FAB. Please call ahead for an appointment

**DON MACKENZIE** – Technical Director, FAB – during the school year his focus is mainly on all FAB shows

**KATHLEEN MULDER – Wardrobe Stock Room Coordinator**

**KAREN KUCHER – FAB Costumer – main focus on the designed Media Room shows**

***OFFICE STAFF:***

**HELEN BAGGALEY – Office Coordinator/ Administrative Assistant**

**JULIE BROWN – Administrative Chair**

**CONNIE GOLDEN – Undergraduate Advisor**

**LIZ LUDWIG – Graduate Advisor/ Research Coordinator/ Chair's Executive Assistant**

**DAVID PRESTLEY – Theatre Administrator/ Timms Centre for the Arts Events Coordinator**