<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td>3</td>
</tr>
<tr>
<td>GENERAL INFORMATION FOR STUDENTS IN ALL PROGRAMS</td>
<td>3</td>
</tr>
<tr>
<td>Department Facilities</td>
<td>3</td>
</tr>
<tr>
<td>The Departmental Season</td>
<td>3</td>
</tr>
<tr>
<td>Theatre in Edmonton</td>
<td>4</td>
</tr>
<tr>
<td>Library and Archival Facilities</td>
<td>4</td>
</tr>
<tr>
<td>History of the Department</td>
<td>5</td>
</tr>
<tr>
<td>For International Students</td>
<td>5</td>
</tr>
<tr>
<td>THE PROGRAMS</td>
<td>6</td>
</tr>
<tr>
<td>THE BACHELOR OF FINE ARTS IN DESIGN PROGRAM</td>
<td>6</td>
</tr>
<tr>
<td>Objective</td>
<td>6</td>
</tr>
<tr>
<td>Admission and Readmission Deadlines</td>
<td>7</td>
</tr>
<tr>
<td>General Admission Requirements</td>
<td>7</td>
</tr>
<tr>
<td>Program Requirements</td>
<td>8</td>
</tr>
<tr>
<td>Promotion</td>
<td>9</td>
</tr>
<tr>
<td>Residence Requirement</td>
<td>9</td>
</tr>
<tr>
<td>Academic Performance</td>
<td>9</td>
</tr>
<tr>
<td>Punctuality and Attendance</td>
<td>10</td>
</tr>
<tr>
<td>Course Descriptions</td>
<td>11</td>
</tr>
<tr>
<td>BFA (DRAMA) DESIGN</td>
<td>15</td>
</tr>
<tr>
<td>First Year Timetable</td>
<td>16</td>
</tr>
<tr>
<td>Second Year Timetable</td>
<td>17</td>
</tr>
<tr>
<td>Third Year Timetable</td>
<td>18</td>
</tr>
<tr>
<td>Fourth Year Timetable</td>
<td>19</td>
</tr>
<tr>
<td>THE MASTER OF FINE ARTS IN DESIGN PROGRAM</td>
<td>20</td>
</tr>
<tr>
<td>Objectives</td>
<td>20</td>
</tr>
<tr>
<td>Program Requirements</td>
<td>20</td>
</tr>
<tr>
<td>The MFA Design Thesis</td>
<td>21</td>
</tr>
<tr>
<td>Additional Requirements for Graduation</td>
<td>22</td>
</tr>
<tr>
<td>MFA DESIGN ONE YEAR PROGRAM</td>
<td>23</td>
</tr>
<tr>
<td>MFA DESIGN TWO YEAR PROGRAM</td>
<td>22</td>
</tr>
<tr>
<td>MFA DESIGN QUALIFYING PLUS TWO YEAR PROGRAM</td>
<td>23</td>
</tr>
<tr>
<td>One Year Program Timetable</td>
<td>25</td>
</tr>
<tr>
<td>Two Year Program Timetable</td>
<td>26</td>
</tr>
<tr>
<td>Qualifying Year Timetable</td>
<td>28</td>
</tr>
<tr>
<td>THE FACULTY</td>
<td>31</td>
</tr>
<tr>
<td>DEPARTMENT COORDINATORS 2017 - 2018</td>
<td>36</td>
</tr>
</tbody>
</table>
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 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 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, Hungary, South Korea, Serbia, The United States, Turkey, South Africa, Poland, and the Philippineans. 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 37,830 students enrolled at the university for the 2015 - 2016 academic year 7983 were international students from some 143 countries.

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.
Bachelor of Fine Arts (Drama) in Design

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.

3. Mathematics 30-2 may be used for admission to this BFA (Drama) program, but only one of Mathematics 30-1 or 30-2 will be used for admission purposes.

II. Transfer Requirements

Refer to Postsecondary Transfer Applicants and Postsecondary Applicants.

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 Nonmatriculated Applicants.

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 enrolment 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, e-mail drama@ualberta.ca

3. Every prospective BFA (Drama) Design student must submit a portfolio indicating their 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 Undergraduate Application Deadlines for Admission and Readmission. (Early application is encouraged.) Application to the University should be made after successfully completing the selection process and before the application deadline in Undergraduate Application Deadlines for Admission and Readmission.

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, e-mail drama@ualberta.ca

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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<th>Year 1 (★33)</th>
<th>Year 2 (★30)</th>
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</thead>
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<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>
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<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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<td>3. T DES 171 (★6)</td>
<td>3. T DES 272 (★3)</td>
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<td>4. T DES 172 (★3)</td>
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<td>5. DRAMA 392 (★3)</td>
<td>5. T DES 374 (★3)</td>
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<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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<td>7. DRAMA 203 (★3)</td>
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<td>8. ART 134 (★3)</td>
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</tr>
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9. DES 135 (★3)

7. T DES 278 (★3)
8. DRAMA 492 (★3)
9. ★3 Theatre History, Theory, Dramatic Lit or Play Analysis

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<tr>
<th>Year 3 (★30)</th>
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<tbody>
<tr>
<td>1. T DES 370 (★6)</td>
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<td>2. T DES 271 (★3) Odd years</td>
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<td>or T DES 372 (★3) Even years</td>
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<td>5. T DES 275 (★3) Odd years</td>
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<td>or T DES 375 (★3) Even years</td>
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<td>6. T DES 376 (★3)</td>
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<td>7. T DES 377 (★3)</td>
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<td>8. T DES 378 (★3) Even years</td>
<td>9. DRAMA 595 (★3)</td>
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<td>or T DES 475 (★3) Odd years</td>
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<td>9. DRAMA 383 (★3)</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, 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 at 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 I
*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 II
*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)  **6**
- T DES 170    Introduction to Stagecraft and Design  **3**
- T DES 171    Studio Techniques for Theatre Design  **6**
- T DES 172    Technical Drawing for Theatre Design  **3**
- DRAMA 392    Production Lab II  **3**
- DRAMA 208    Theatre History I  **3**
- DRAMA 203    Performance Analysis  **3**
- ART 134     Art Fundamentals  **3**
- DES 135     Design Fundamentals  **3**

**Total C.W.:** **33**

### 2nd year:
- T DES 270    Theatre Design I  **6**
- T DES 373    Production Techniques: Lighting Design  **3**
- T DES 374    Production Techniques: Advanced Lighting Design  **3**
- T DES 271 Odd years    Computer Graphics for Theatre Design  **3**
- Or T DES 372 Even years    3D CAD for the Theatre  **(3)**
- T DES 272    CAD for the Theatre  **3**
- T DES 275 Odd years    History of Décor and Dress I  **3**
- Or T DES 375 Even years    History of Décor and Dress II  **(3)**
- T DES 278    Drawing  **3**
- DRAMA 492    Running Crew Projects  **3**
- Theatre History, Theory, Dramatic Lit or Play Analysis  **3**

**Total C.W.:** **30**

### 3rd year:
- T DES 370    Theatre Design II  **6**
- Or T DES 271 Odd years    Computer Graphics for Theatre Design  **3**
- Or T DES 372 Even years    3D CAD for the Theatre  **(3)**
- T DES 273    Production Techniques: Scene Painting  **3**
- T DES 274    Production Techniques: Advanced Scene Painting  **3**
- T DES 275 Odd Years    History of Décor and Dress I  **3**
- Or T DES 375 Even years    History of Décor and Dress II  **(3)**
- T DES 376    Design Assistantship I  **3**
- T DES 377    Production Design I  **3**
- T DES 378 Even Years    Drawing II  **3**
- Or T DES 475 Odd Years    Topics in the History of Theatre Design  **(3)**
- DRAMA 383    Introduction to Directing  **3**

**Total C.W.:** **30**

### 4th year:
- T DES 470    Theatre Design III  **6**
- T DES 473    Production Techniques: Costume  **3**
- T DES 474    Production Techniques: Advanced Costume  **3**
- T DES 471    Portfolio  **0**
- T DES 475 Odd Years    Topics in the History of Theatre Design  **3**
- Or T DES 378 Even Years    Drawing II  **(3)**
- T DES 476    Design Assistantship II  **6**
- T DES 477    Production Design II  **3**
- T DES 479    Practicum  **6**
- DRAMA 595    Professional Orientation  **0**

**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

#### BFA Design

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**Plus:**  
- Drama 492  
- *3 Theatre History, Theory or Dramatic Lit
### Third Year Timetable

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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
THE MASTER OF FINE ARTS IN DESIGN PROGRAM

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.
Additional Graduation Requirements from the Faculty of Graduate Studies and Research:

Ethics Training Requirement
Ethics and academic integrity training is mandatory for all newly-admitted UAlberta graduate students who started their degree program on or after September 1, 2004.
- Each student is normally expected to complete the equivalent of at least eight (8) hours of structured academic activity to meet this requirement.
- Departments offer this ethics training requirement in one of two ways:
  1. GET (Graduate Ethics Training)
     A web-based course offered by the Faculty of Graduate Studies and Research (equivalent to five hours of training); and/or
  2. Department-based workshops, seminars, tutorials, etc.

https://www.ualberta.ca/graduate-studies/current-students/academic-requirements/ethics

Professional Development Requirement
The University of Alberta considers professional development to be an important component of any graduate student’s program of studies. Professional development refers to knowledge and skills that complement the disciplinary knowledge and technical skills that remain the most important aspects of graduate education, with a view to assisting graduate students to transition into employment.
All graduate students at the University of Alberta are required to submit an individualized professional development plan to the department for their program of studies within 12 months of the program’s commencement for master’s students and within 18 months of the program’s commencement for doctoral students

https://www.ualberta.ca/graduate-studies/professional-development/professional-development-requirement
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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<td>T DES 577 Production Design III</td>
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For those without a BFA (Theatre Design), or a B.F.A. without emphasis on all aspects of design.
### One Year Program Timetable

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**Plus:**
- T DES 677
- DRAMA 605 Special projects or a graduate seminar or T DES option
- DRAMA 605 Special projects or a graduate seminar or T DES option
- Thesis 903
## Two Year Program Timetable
### MFA Design

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### Three Year Program

#### Timetable

#### MFA Design

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**Plus:**
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- Thesis 903
THE FACULTY

**David BARNET**
Professor,
Email: david.barnet@ualberta.ca
Telephone: 780.492.2472
Research considers the realization of creative aging through theatre. His specialization is in the development of senior's theatre. He also teaches Shakespeare as a base for theatre practice by liberal arts students.
Primary Teaching Areas: Performer-Created Theatre, Collective Creation, Scene Study (Shakespeare), Intergenerational Theatre.

**Beau COLEMAN**
Associate Professor
Email: beau.coleman@ualberta.ca
Telephone: 780.492.1086
A theatre director and multi-disciplinary artist specializing in revisionist classics, experimental theatre, interdisciplinary creation, contemporary performance, intermedia and live art. Her international artistic practice is one of continual movement between various art forms, encompassing the mediums of theatre, live art, digital media, site-specific performance, dance, film/video and new media installation.

**Dr. Selena COUTURE**
Assistant Professor
Email: couture2@ualberta.ca
Telephone: 780.492.2241
Research focuses on Canadian Indigenous Theatre, Performance and Decolonizing practices; Land, Place Names and Performance; Indigenous Language Revitalization Practices; Colonial Performance and the Construction of Whiteness; Archival Practices, the Repertoire and Historiographic Method
Primary Teaching Areas: Theoretical Approaches to Theatre and Performance; Canadian Theatre; Canadian Indigenous Performance; Modern Theatre and Empire; Theatre and Performance Historiography; Performance Studies Research Methodologies and Decolonization

**Dr. Piet DEFRAEYE**
Professor;
Email: defraeye@ualberta.ca
Telephone: 780.492.1097
Research focuses on Reception Theories and Theatre of Provocation.
Jane HEATHER
Associate Professor
Email: jheather@ualberta.ca
Telephone: 780.492.8721
Research examines the process and practice of theatre as a path to individual community and social change with a particular focus on global methodologies. Explores the key creative partnership between director and playwright. Work as a playwright features community-based participatory research and participatory theatre.
Primary Teaching Areas: BA, Community-Based Theatre, Directing, Scene Study. Graduate Supervision.

Michael KENNARD
Associate Professor
Email: kennard@ualberta.ca
Telephone: 780.492.8717
Uses the clown techniques to explore performer impulse, truth and vulnerability in relationship to the audience. Creates imaginative worlds without literal boundaries.

David KENNEDY
Assistant Professor
Email: david.kennedy@ualberta.ca
Telephone: 780.492.7526
A director and artistic producer with wide experience in the not-for-profit regional theatre. Specializes in re-imagining the classics and the modern canon in production. Also has a considerable background in the creation of works of devised performance.
Primary teaching areas: MFA Directing, BFA Acting, Performer Created Theatre, Graduate Seminars in Dramatic Structure and Playwriting and Performance on the Contemporary American Stage

David LEY
Professor
Email: dlev@ualberta.ca
Telephone: 780.492.8720
Web site: http://vibrantvoicetechnique.com/
Creator of the Vibrant Voice Technique, which uses external vibration to aid in voice production. Explores tools for dialect acquisition. Research also explores vocal variation and its relationship to meaning in the presentation of classical text. Applies new discoveries and skills to his own practice as an actor in theatre and film.
Primary Teaching Areas: BFA Voice, Speech in Rehearsal and Performance, Dialects and Accents, BFA Acting, MFA Voice Pedagogy. Graduate Supervision.
Lee LIVINGSTONE
Professor
Email: lee.livingstone@ualberta.ca
Telephone: 780.492.8726
Web site: www.leelivingstone.com
Emphasis on innovation in lighting design and integration of video within theatrical performance.
Primary Teaching Areas: Theatre Design, Lighting Design, Technical Drawing in BFA and MFA
Theatre Design. Graduate Supervision.

Betty MOULTON
Professor
Email: betty.moulton@ualberta.ca
Telephone: 780.492.8728
Committed to the creation of new knowledge arising from verbal and vocal expression. Looks into how
body/voice awareness and dramatic technique affect communication and vocal development for
performers and public speakers.
Primary Teaching Areas: MFA Theatre Voice Pedagogy; BFA Voice, Speech, Text, Dialects, Character
Voice, Commercial Broadcast Voice; Graduate Supervision.

Dr. Donia MOUNSEF
Associate Professor
Email: mounsef@ualberta.ca
Telephone: 780.492.8711
Website: https://sites.google.com/a/ualberta.ca/donia-mounsef/
Research focuses on modern and contemporary French and Francophone theatre, politics, gender and
performance, theories of the body, intermediality and adaption theory.
Primary Teaching Areas (Cross Appointment with Campus Saint Jean): Introduction to Dramatic Arts,
Play Analysis, Critical Theory, Playwriting, Media and Performance. Graduate Seminars in
Contemporary French and Francophone Theatre, Gender, Desire and the Modern Stage, Theatre of War,
Intermediality. Graduate Supervision

Dr. Stefano MUNERONI
Assistant Professor
Email: Stefano.muneroni@ualberta.ca
Telephone: 780.492.8734
Research is grounded in post-colonial theory and includes the study of both intercultural and border
theatre. Looks specifically at how socio-economic factors affect cultural and artistic conditions, and how
such conditions are negotiated in new plays.
Primary Teaching Areas: Play Analysis, Modernist Stage, Performance Theory. Graduate Seminars in
Border Theatre, Intercultural Theatre, Post-Colonial Theory, Research Tools. Graduate Supervision.
Sandra M. NICHOLLS
Associate Professor
Email: sandra.nicholls@ualberta.ca
Telephone: 780.492.8715
Research is primarily dedicated to the development of new methodologies for actor training; specifically applied to new work and reinvented classics. Particular emphasis on kinesthetic connectivity, furthering the actor's ability to connect with their own beings and the spectator's.
Primary Teaching Areas: BFA Acting, Performer-Created Theatre, Directing. Graduate Seminars in Directing. Graduate Supervision.

Jon PRICE
Associate Professor
Email: rjprice@ualberta.ca
Telephone: 780.492.8718
Research centred in new approaches to and furthering the application of engineering to set construction. Particular interest in stage mechanics and new automation techniques for theatre production. Currently investigating sustainable production techniques for the theatre.
Primary Teaching Areas: Technical Theatre, Stagecraft, Production Crew.

John RAYMOND
Associate Professor
Email: john.raymond@ualberta.ca
Telephone: 780.492.8719
Research is situated in the exploration and development of the stage manager’s role in a theatrical production. Formulating tools for extending the communication between the director, the actor and the stage manager within the context of a show rehearsal and performance.
Primary Teaching Areas: Stage Management, Production Management.

Jan SELMAN
Professor
Email: jan.selman@ualberta.ca
Telephone: 780.492.8799 or 780.248.582
Directs contemporary and original theatrical work. Also a dramaturge and director of new theatre and performance, working with playwrights and theatre teams. Specializes in participatory and community-based theatre, as a facilitator and director, and publishes based on this long standing practice.
Primary Teaching Areas: Directing, Performer-Created Theatre, BFA Acting. Graduate Seminars in Directing, Popular and Community-Based Theatre. Graduate Supervision.
Robert SHANNON
Associate Professor
Email: rps@ualberta.ca
Telephone: 780.492.8725
Research is dedicated to the concept of total production design. Integrates architecture, silhouette, textural surface and projections to support performance.

Primary Teaching Areas: BFA and MFA Theatre Design, Dress and Decor, Costume Techniques. Graduate Supervision.

Lin SNELLING
Associate Professor
Email: snelling@ualberta.ca
Telephone: 780.492.1094
Web site: http://rewritingdistance.com/
Research is the honing of musical, experiential, intuitive, technical, energetic and anatomical intelligence the body offers through dancing. By listening to the practical and paradoxical intelligence of the body, the dancer becomes scholar as the body's intelligence and intuition is a vibrant and sensual library. Making dance, dancing and discussing dance creates an open field for cross-pollination in art.
Primary Teaching Areas: BFA Movement for Actors. Graduate Supervision.

Guido TONDINO
Professor
Email: gtondino@ualberta.ca
Telephone: 780.492.6206
Web site: guidotondino.com
Defines theatrical spaces as an extension of the inner meanings of text (and recently dance) in contrast to a practice which sets out to define theatrical space as a reflection of a play’s givens and a play’s narrative necessities. The setting of a play becomes a metaphor for the play itself. The architecture of the space is driven by the play’s themes.

Kathleen WEISS
Professor; Chair of the Department of Drama
Email: kathleen.weiss@ualberta.ca
Develops innovative performance techniques that reveal character through extended imagery. Explores a performance language that emphasizes the physical playing of the actor moving in space, in varied kinds of audience relationship.
Primary Teaching Areas: Directing, BFA acting, Performer-Created Theatre. Graduate Seminars in Directing, New Play Dramaturgy, Emergence of the Director. Graduate Supervision.
Department of Drama, 2017-18

Program Coordinators

BA
BA Honours
BFA Acting
BFA Tech/SM
BFA & MFA Design
Graduate & PhD
MA
MFA Directing
MFA Theatre Voice Pedagogy
MFA Theatre Practice

Jane Heather
Stefano Muneroni
David Ley
John Raymond
Guido Tondino
Piet Defraeye
Donia Mounsef
Beau Coleman
David Ley
Lin Snelling

Other Advisors

ABBEDAM
New Works Festival
Off the Cuff festival

Stefano Muneroni
Selena Couture
Michael Kennard

Course Coordinators

DR 101
DR 102
DR 149
DR 150
DR 240
DR 247
DR 257
DR 259
TDES 272/672
TDES 273/573
TDES 278/378/578
DR 279
DR 356
DR 357
DR 361
TDES 372/772
DR 383
DR 445
DR 456 & 456/8
TDES 474/773
DR 595
DR 684
DR 685

Stefano Muneroni
Stefano Muneroni
Kate Weiss
Jane Heather
David Ley
Beau Coleman
David Kennedy
David Kennedy
Guido Tondino
Lee Livingstone
Lee Livingstone
Jon Price
David Ley
Jane Heather
Jane Heather
Guido Tondino
David Kennedy
David Ley
Sandy Nicholls
Robert Shannon
Lin Snelling
Kate Weiss
Kate Weiss

BFA Acting Class Advisors

2nd Year – Sandy Nicholls
3rd Year – Lin Snelling
4th Year – David Kennedy