

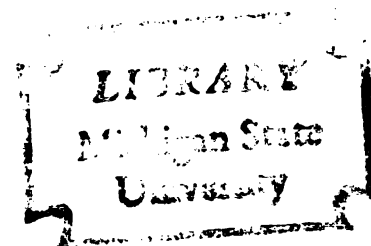


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A SURVEY OF CANADIAN UNIVERSITY THEATRE  
PROGRAMS

Thesis for the Degree of M. A.  
MICHIGAN STATE UNIVERSITY  
KENNETH WILLIAM NEUFELD  
1976

THESIS



## ABSTRACT

### A SURVEY OF CANADIAN UNIVERSITY THEATRE PROGRAMS

By

Kenneth William Neufeld

This study is a descriptive presentation of the theatre programs currently being offered in Canadian universities.

The information found in the study was gathered from two basic sources: (1) university calendars and related publications and (2) a descriptive questionnaire which was mailed to the 26 institutions granting degrees in theatre. Information from the university calendars and related publications put out by some departments did not provide enough information upon which to base the study. This led to the design of the descriptive questionnaire.

The three basic areas investigated were (1) Academic and Administrative, (2) History, and (3) Production.

There are, at present, 26 universities in Canada offering degrees in theatre. These degrees are the Bachelor of Arts, Bachelor of Arts (Honours), Bachelor of Fine Arts, Master of Arts, Master of Fine Arts and Doctor of Philosophy. Fifty-nine percent of the theatre programs are administered

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by departments in the Faculty of Arts. Twenty-four percent of the institutions are administered as departments in the Faculty of Fine Arts.

The largest percentage (48%) of faculty members in Canadian university theatre programs are Assistant and Associate Professors.

Library holdings in theatre are generally considered to be good or excellent (77%).

In the processing of student applications for admission to each university, various methods were employed. The academic transcript was the most frequently required (71%) and also considered to be the most reliable indicator of ability and eventual success in a university theatre program.

Student enrollment is up 10 percent for 1975/76 over 1974/75. It is anticipated that an increase in enrollment of 10 percent will take place over the next five years. In conjunction with this increase it is anticipated that an average increase of 16.6 percent for facilities and faculty will take place in the next five years.

Historically, theatre in Canadian universities seems to have developed in a fairly set pattern. Interest in theatre as an extra-curricular and workshop activity develops over a period of time until interest is sufficient to generate a need for formal course work in theatre. This is the general pattern of development found at 74 percent of the institutions responding to the questionnaire.

Theatre in the Canadian university is a relatively young discipline. The majority of institutions (70%) have been offering course work in theatre for 15 years or less.

The production program appears to be active at all but one university (Lakehead). There are an average of eight productions presented each year. An increase of 92 percent in the number of department sponsored productions is being planned for 1975/76 over 1974/75.

The purposes of theatre training in the university are varied. Ninety-four percent of the respondents felt that the purpose of university theatre was to develop interest and involvement in the Arts. This general purpose is a reflection of the nonspecialist philosophy of a Liberal Arts education. The second most important purpose of the university theatre program (71%) is to train theatre scholars and teachers.

The findings of this study establish an overview of the state of Canadian university theatre. It offers suggestions for the improvement of the general program and indicates the need for a further, more detailed study of individual theatre programs.



A SURVEY OF CANADIAN UNIVERSITY  
THEATRE PROGRAMS

By

Kenneth William Neufeld

A THESIS

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## CHAPTER I

### STATEMENT OF THE PURPOSE

The purpose of this study is to develop a descriptive presentation of the theatre programs currently being offered in Canadian universities.

The university theatre program is unique in being free from the traditional boundaries that shackle professional and community theatre. It does not, hopefully, exist on box-office receipts and public tastes. It should be free to develop new trends and philosophies and to expand the horizons of theatre as an art form in a contemporary world. Only the university can devote the time, money and resources to investigating the historical and theoretical basis of theatre and to relate this basis to the theatre of today and tomorrow. It will also take those with a trained and developed intellect to understand and communicate the complex ideas and forms of theatre which will undoubtedly arise in the future. The university is equipped to deal with these challenges.

This survey will help show the overall state of theatre education in Canadian universities. It is not intended to evaluate specific programs but rather to try to develop generalized information on Canadian university theatre programs.

### Definition of Terms

Theatre is defined as a discipline based on practical examination of theories and techniques of performance relating to dramatic works as opposed to a purely literary investigation of those dramatic works.

Theatre Programs is defined as any program established by a university to offer instruction in theatre.

Canadian Universities is defined as an academic institution established to perform various educational functions in Canada. In this paper it designates those institutions set-up to study and teach theatre in a theatre program.

### Objectives

This study seeks to present the following information:

1. The types of degrees offered by university theatre programs across Canada;
2. To determine whether or not a pattern of development leading to the implementing of formal course work in theatre has taken place;
3. An indication of theatre courses offered in Canadian universities;
4. A listing of the physical facilities available at these 26 institutions;
5. A general statement relating to the overall purpose of Canadian university theatre programs;
6. A listing of the number of faculty members at each of the 26 institutions;

7. A qualitative opinion of university library holdings in theatre;

8. A report on present and future enrollment in theatre programs;

9. A report on the subsequent changes in staff and facilities as related to any changes in enrollment;

10. The type and number of productions being presented at the 26 institutions;

11. The purpose of each institution's production program;

12. Information regarding the revenue handling procedures of each institution.

### Methodology

The information found in this survey was gathered from two basic sources: (1) university calendars and related publications and (2) a descriptive questionnaire which was mailed to the 26 institutions granting degrees in theatre.

The information gathered from university calendars and related publications included general academic information on the university's program such as entrance requirements, degrees granted, courses offered and the number of theatre faculty members employed at each university.

In order to expand and clarify the state of university theatre in Canada, it was felt that additional information on the specific theatre program at each university was desired. This lead to the design of a descriptive questionnaire (Appendix F, p. 52). The additional information

gathered from the questionnaire was helpful in enlarging and illuminating the basic picture of each institution's program in Theatre. The questionnaire was divided into three main sections:

1. academic and administrative information;
2. a brief history of theatrical activity prior to and including the introduction of formal course work in Theatre;
3. information regarding the institution's production program.

Section One, Academic and Administrative Information.

The first section of the questionnaire concerning academic and administrative matters consisted of the following items: (1) administrative structure of the theatre program; (2) the number and rank of theatre faculty members; (3) the number and function of any support staff employed by the theatre department; (4) the employment of graduate or undergraduate assistants; (5) the application procedures used and each procedure's relative merits as an indicator of ability; (6) the figures on past, present and anticipated student enrollments in the theatre programs; and (7) the figures on possible changes in staff, faculty and facilities relating to any changes in student enrollment.

Section Two, History of Theatrical Activity. The second section concerning the history of theatrical activity included the following items: (1) whether or not theatre was an extra-curricular activity before the introduction of

formal university courses and the dates of introduction for this activity; (2) whether or not workshops were conducted prior to the introduction of formal courses in theatre, what topics or areas were covered and when did these workshops commence; (3) the general dates that formal course work in theatre commenced.

Section Three, Production Program Information. The third section, concerning production, included the following items: (1) an indication of the number and type of plays being produced by Canadian universities; (2) the general type of audience the productions were presented to; (3) whether or not students receive credit for working on productions; (4) the general purpose of the production program; (5) does a specific production budget exist separately from the teaching budget; (6) does the theatre program have direct control over box-office revenue; (7) an indication of facilities available; (8) the general purpose or purposes of the theatre program.

The selection of the 26 institutions granting degrees in theatre was developed through the perusal of all Canadian university calendars and two Government of Canada publications. These were: the Department of Manpower and Immigration's publication, A Guide to Canadian University Programs and Information Canada's publication, Universities and Colleges of Canada.

It was felt that it would be more beneficial to concentrate on those universities which had established their

program to the point of being able to offer at least a "Major" concentration in theatre rather than extend the survey to include those institutions who perhaps offer only one or two theatre courses or a workshop program.

A letter requesting information on the program in theatre was sent to the 26 institutions granting degrees in theatre. This letter (Appendix D, p. 50) requested material pertaining to courses and admission requirements. The purpose was to acquire any theatre department publications which might be available from each university. The general information found on each program is found in Table 30 of this survey. It was felt that rather than presenting this data in a narrative style the information would be better organized in the chart format.

The descriptive questionnaire was then mailed to the 26 institutions granting degrees in theatre. The returned questionnaires yielded a random sample of university theatre programs in Canada. The response is termed "random" because the selection of those universities returning questionnaires is a random one --with the author having little or no control over which institutions returned the questionnaire. The cover letter (Appendix E, p. 51) was designed to ensure the maximum number of responses and returns. This is the rationale behind referring to the survey as an independent research project rather than a Master's Thesis and the use of a Canadian forwarding address.

The questionnaire was distributed directly through the public mails. The questionnaire package contained: 1 cover letter, 1 questionnaire, 1 stamped self-addressed envelope.

### Limitations

The limitations of using the descriptive questionnaire to gather data are:

1. The researcher receives only those responses of the people who answer the questionnaire;
2. The questionnaire is not able to prove that which is right or wrong but is only an indicator of the status quo;
3. Comments usually refer only to the questions asked and as such do not develop new areas of discussion;
4. There is no method of controlling the quality of the response;
5. There is little or no control over how completely a question is completed;
6. There is little or no control over how a question is interpreted by the respondent;
7. Responses must be interpreted by the researcher;
8. Responses are generally fixed in time and may bear no relation to future responses.

These limitations should be kept in mind when reading this survey.

## CHAPTER II

### ANALYSIS OF THE DATA

The analysis of data compiled through the descriptive questionnaire will enable us to make certain observations on the general state of theatre education in Canadian universities.

Table 1. Number and Percentage of Returned Questionnaires

	Number	Percentage
Returned Questionnaires	17	65*
Unreturned Questionnaires	<u>9</u>	<u>35</u>
Total	26	100

\*Percentage rounded to nearest whole number.

As can be seen from Table 1, a statistically high percentage of questionnaires (65%) were returned. It is significant to note that all the questionnaires were returned through only one mailing. The response would no doubt have been greater had a follow-up mailing been possible.<sup>1</sup> It

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<sup>1</sup>During the preparation of the thesis a mail strike involving delivery of all mail was in progress. It was felt that the initial return of 65 percent was sufficient to give a clear indication of the nature of Canadian university theatre programs.

should also be noted that the majority of returned questionnaires were filled out in a very complete manner. However, some questions or parts of questions were left unanswered. No explanations were offered by respondents for not answering questions or portions of questions.

The first section of the questionnaire dealt with academic and administrative areas.

Table 2. Administration of Theatre Programs

	Number	Percentage
Faculty of Arts	10	59
Faculty of Fine Arts	4	24
Other Faculty	2	12
Interdisciplinary Committee	0	0
Other	<u>1</u>	<u>5</u>
Total	17	100

The majority of theatre programs in Canadian universities (59%) are administered through a Faculty of Arts. This may reflect the general philosophy of the particular theatre department in not wishing to provide the type of professional training usually associated with Fine Art programs. It may also reflect a lack of manpower and facilities available in the majority of departments. Some departments of theatre (e.g., Lakehead, and the University of Lethbridge) remain under the wing of the Department of English. A percentage of

Departments (12%) are administered through other faculties. In all cases the respondents indicated that these were Faculties of Graduate Studies. One institution, the University of Lethbridge, indicated that it was currently organizing its administration into a Department of Fine Arts. Fifty-nine percent of the institutions responding to the questionnaire stated that their administrative structure was in the "other" category. An example of this is found at Scarborough College, a college in the University of Toronto system, where theatre is administered as a discipline in the Division of Humanities.

Table 3. Classification of Faculty

	Number	Percentage	Average
Professor	18	10	1
Associate Professor	41	22	2
Assistant Professor	48	26	3
Lecturer	24	13	1
Instructor	25	13	2
Demonstrator	8	4	1
Guest Lecturer	<u>22</u>	<u>12</u>	<u>1</u>
Total	186	100	11

As an academic discipline in Canadian universities, theatre is relatively young compared with countries such as the United States. This would help to account for the

generally low percentage of higher level faculty members. Professors and Associate Professors account for only 29 per cent of the total faculty.

While academically qualified lecturers can be absorbed with ease into the existing academic structure, this is less true of staff who offer practical or specialized skills. Because these people lack certain degree requirements they are forced to accept employment at the Instructor or Lecturer levels. Without the necessary academic qualifications the faculty member may find it particularly difficult to advance regardless of his artistic or professional achievements.

The employment of guest lecturers is fairly widespread at some universities. Departments at the universities of British Columbia, York and Dalhousie are examples of institutions which augment their regular teaching staff with varying numbers of guest lecturers and guest companies throughout the year.

Table 4. Number and Average of Support Staff

Total Number of Support Staff	65
Number of Responses	17
Average Number of Support Staff per University	3.8

Four institutions indicated they utilized no support staff in their theatre departments. One of these (Lethbridge) is in the process of setting up a full Department of Fine Arts and is unclear as to what number of support staff will be employed. It can be assumed that support functions in the remaining three departments (functions such as typing) are handled by other departments, i.e., the English Department, under whose jurisdiction the theatre programs operate.

Table 5. Function of Support Staff

	Number	Percentage
Technical/Production	36	55
Secretarial	16	25
Box Office/Business Management/ Public Relations	9	14
Other	<u>4</u>	<u>6</u>
Total	65	100

The major functions of the support staff are in the Technical and Secretarial areas. Technical people are employed as stage managers, carpenters, and costume assistants. Nine people are employed in areas directly relating to Box-Office/Business Management/ and Public Relations. Other functions of support staff were listed as: Assistant to the Chairman, a mime specialist, and a speech specialist.

In addition to support staff within it's own department, one institution (Scarborough College) added that it received excellent support from other related departments such as Television and Film.

Table 6. Employment of Student Assistants

	Number	Percentage
Graduate Assistants	4	33
Undergraduate Assistants	<u>8</u>	<u>67</u>
Total	12	100

The majority of institutions (71%) do employ assistants from their graduate or undergraduate programs. The majority of these assistants are from the undergraduate programs. This is a direct reflection of the lack of graduate programs in theatre being offered in Canada.

Table 7. Number and Percentage of Student Assistants

	Number	Percentage
Graduate Assistants	22	45
Undergraduate Assistants	<u>27</u>	<u>55</u>
Total	49	100
Average of 3.5 Assistants per University		

The University of British Columbia, while indicating that they hired graduate assistants, did not state the number of students employed.

Table 8. Quality of Library Holdings

	Number	Percentage
Excellent	3	18
Good	10	59
Fair	4	23
Poor	<u>0</u>	<u>0</u>
Total	17	100

The condition of library holdings in theatre is an important consideration for students interested in theatrical research. A majority of institutions felt that the library holdings at their respective universities were Good or Excellent (73%). The two universities claiming to have Excellent libraries were the University of British Columbia and Scarborough College. It should be noted however that Scarborough College was referring to the library at the University of Toronto.

Those universities which felt that their library holdings were Fair (23%) recommended new ordering procedures (50%) and more money (100%) for purchasing.

Table 9. Materials Utilized in Processing Student Applications

	Number	Percentage*	Total Value†
Letters	7	47	20
Interviews	7	47	23
Academic Transcripts	12	70	46
Auditions	7	47	25
Other	<u>5</u>	30	5
Total	38 <sup>#</sup>		

\* Percentage of total number of respondents

<sup>#</sup> More than one method is used per school

† Total value represents the sum of the numbers indicating relative value

There are a variety of tools available in assessing applications from potential students. In four institutions, admission to the theatre department is handled exclusively by the university's admissions office.

The remaining 11 departments utilize one or more of the methods shown in Table 9.

Table 10. Average Rating for Enrollment Methods

	Average Rating (Max. Value = 5)
Letters of Reference	2.8
Interviews	3.2
Academic Transcripts	3.8
Auditions	3.6

The findings in Table 10 illustrate that, in the opinion of those who responded to the questionnaire, the academic transcript is the most reliable indicator of ability when assessing the students' potential for success in a Canadian university Department of Theatre.<sup>1</sup> This is shown by the average reliability rating computed for each enrollment method. Auditions and interviews were rated second and third respectively. Letters of reference were considered to be the least reliable indicator of ability.

The University of Victoria felt that written correspondence between the applicant and the department was a good indicator of ability.

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<sup>1</sup>This is in contrast to the growing practice in the United States for personal auditions/interviews conducted by the individual university or by such groups as the University/Resident Theatre Association (U/RTA) or the Southwest Theatre Conference.

Table 11. Enrollment for 1974/1975

Total Enrollment	4,041 Students
Average Enrollment	238 Students

Enrollment was defined to include all students taking theatre courses in the theatre department. This includes "majors" and "minors," or those taking major concentration or minor concentration, also those taking only a small number of courses to satisfy university requirements or for personal interest.

Table 12. Projected Enrollment for 1975/1976

Total Enrollment	4,446 Students
Average Enrollment	262 Students

The enrollment figures for 1975/1976 show a projected increase over 1974/1975 (Table 11) of 10 percent.

Table 13. Number and Percentage of Schools by Enrollment Range

	Number	Percentage
1-100	8	47
101-1000	8	47
1001+	<u>1</u>	<u>6</u>
Total	15	100

The majority of institutions have student enrollment figures for 1975/1976 in the 1-100 range. Six institutions (47%) are medium sized with enrollments between 100-1000 students. Only one institution, the University of British Columbia, had enrollment figures in the top range of 1000+. U.B.C. stated their student enrollment figures for 1975/1976 to be 1400 students.<sup>1</sup>

Table 14. Projected Enrollment in Five Years

		Number	Percentage
0-5%	increase	7	47
6-10%	increase	1	7
11-15%	increase	1	7
16-20%	increase	5	32
21%+	increase	<u>1</u>	<u>7</u>
Total		15	100

A high percentage of respondents (47%) feel that there will be a small increase in student enrollment over the next five years. Of the seven institutions in this category, six of them responded with "zero" increase projected in the next five years. Only one institution feels that the increase

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<sup>1</sup>A degree of caution should be taken when viewing these figures. Some schools may have presented only those figures representing "majors" and not the total enrollment of students taking theatre courses.

would be in the second range as did one school in the third and fifth ranges. Thirty-two percent of the respondents feel that student enrollment will increase in the 16-20 percent range in the next five years.

The average increase in student enrollment based on all the institutions predictions is 10 percent.

Table 15. Percentage Increase for Faculty and Facilities in Five Years

	Number	Percentage
0-20% increase	10	76
21-40% increase	1	8
41-60% increase	1	8
61-80% increase	0	0
81-100% increase	<u>1</u>	<u>8</u>
Total	13	100
Average percentage increase in the next five years		
= 16.6%*		

\*This figure is computed by averaging the actual percentage increases predicted by each institution.

Although enrollment will only increase by 10 percent over the next five years the responding institutions believe the increase in faculty and facilities will be 16.6 percent. This implies that the student/faculty ratio will be reduced during the next five years.

Analysis of Data in History Section

This section of the survey was intended to determine whether or not a pattern of development leading to the implementation of theatre programs into the university curriculum exists.

Table 16. Theatre as an Extra-Curricular Activity

	Number	Percentage
Yes, theatre was an extra-curricular activity	13	76
No, theatre wasn't an extra-curricular activity	<u>4</u>	<u>24</u>
Total	17	100

In the majority of cases (76%) theatre was established in the form of some type of extra-curricular activity at the university before formal courses were implemented. This activity might take the form of drama clubs, play reading clubs, theatre tour clubs, etc.

Table 17. Theatre as a Workshop Activity

	Number	Percentage
Yes, theatre was presented in a workshop situation	12	71
No, theatre wasn't presented in a workshop situation	<u>5</u>	<u>29</u>
Total	17	100

In the majority of cases (71%) theatre was established in a workshop situation before the introduction of formal courses in theatre. The topics covered in these workshops included Shakespeare, acting, technical production, speech and directing.

When did theatre interest in the form of extra-curricular activities and workshops develop and when did this interest lead to the teaching of theatre through the formal university curriculum?

Table 18. Date of Establishment of Extra-Curricular Activities

	Number	Percentage
1880-1900	1	10
1901-1920	4	40
1921-1940	0	0
1941-1960	0	0
1961-1975	<u>5</u>	<u>50</u>
Total	10	100

Only ten of the thirteen institutions that stated theatre was developed as an extra-curricular activity were aware of the date that that activity commenced. The majority of institutions stated that this activity was established between 1960 and 1975. Three of these institutions, Bishops, Dalhousie and Victoria, stated that this activity began in the early 1960s.

Table 19. Date of Establishment of Workshop Activities

	Number	Percentage
1880-1900	0	0
1901-1920	0	0
1921-1940	0	0
1941-1960	3	33
1961-1975	<u>6</u>	<u>67</u>
Total	9	100

Workshop activities were initiated much later than extra-curricular activities. There is no record from the respondents of any workshop activities existing before 1945. The University of Toronto began workshops in this year. Shortly after this time (1946-47) the University of Saskatchewan at Regina and the University of British Columbia initiated workshop activity. The early sixties saw increased activity in workshops.

Table 20. Date of Establishment of Formal Courses

	Number	Percentage
1880-1900	0	0
1901-1920	0	0
1921-1940	1	6
1941-1960	4	24
1960-1975	<u>12</u>	<u>70</u>
Total	17	100

The highest percentage of universities (70%) have instituted formal course work in theatre in the last 15 years. With this figure we can see that theatre in Canadian universities is a very young discipline.

#### Analysis of Data in Production Section

This section of the survey was implemented to learn more about the various aspects of the universities' present production program.

Productions are presented at all but one of the institutions offering a degree program in theatre. Lakehead University does not present any productions. Their production program is maintained by Confederation College, which is also located in Thunder Bay. Lakehead students in theatre complete their practical training in a cooperative agreement with the college.

Table 21. Number and Percentage of Productions in 1974/1975

	Number	Percentage
Department Sponsored Productions	51	38
Student Productions (Department Sponsored)	56	41
No Sponsorship from Department	6	4
Other	<u>22</u>	<u>17</u>
Total	135	100

The average number of productions at each university is eight. Theatre department sponsored productions accounted for 79 percent of these productions. Forty-one percent of this figure was made up of student productions receiving theatre department support. This support can take the shape of money and/or resources (either material or human). Four percent of all productions were presented without theatre department support. Productions in the "other" category included touring and guest company productions, summer theatre and productions presented by departments other than theatre (e.g., Music and English).

Table 22. Box Office Arrangements for Productions

	Number	Percentage
Paid Attendance	63	47
Non-paying Audience	<u>72</u>	<u>53</u> <sup>*</sup>
Total	135	100

<sup>\*</sup>Thirty-five percent of this figure do not charge for any theatre department production.

The majority of university productions are presented to nonpaying audiences. Thirty-eight percent of the respondents indicated they charged no admission to any theatre department production. The remaining 15 percent of productions presented without admission charge are student initiated.

Table 23. Number and Percentage of Productions for 1975/1976

	Number	Percentage
Canadian Scripts	9	9
Classics/Shakespeare	21	22
Modern American	2	2
Other	26	27
Undecided but Committed	<u>39</u>	<u>40</u>
Total	97	100

Although the total number of productions stated in this table is lower than that in Table 20 (representing productions for 1974/1975) it must be taken into account that student and "other" types of productions are not usually scheduled at the first of the year when this questionnaire was distributed.

If we look at the comparison of the number of departmental productions given in 1974/1975 and those slated for 1975/1976, we can get an idea of growth in this area. There is clearly an increase of forty-six productions to be presented at this level. This represents an increase of 90 percent over the number of productions presented by theatre departments in 1974/1975.

The type of productions slated are varied. The most popular type of script seems to be in the Classic/Shakespeare classification. "Other" types of productions under consideration are musicals, puppet shows, and Irish drama.

Table 24. Students Receive Credit for Productions

	Number	Percentage
Yes, students receive credit	15	88
No, students don't receive credit	<u>2</u>	<u>12</u>
Total	17	100

The majority of universities grant academic credit to their students for working in a technical or acting capacity on a departmental production.

Table 25. Are Productions Presented Solely as a Teaching Extension?

	Number	Percentage
Yes	7	41
Yes (also other functions)	7	41
No	<u>3</u>	<u>18</u>
Total	17	100

The majority of respondents (82%) in Table 24 felt that the production program was presented as a teaching extension for the student. However, 41 percent of the respondents felt that the productions were presented as a teaching extension but that the production had other purposes. Eighteen percent of the respondents feel that the production program at their university is not managed for the purpose of presenting an extension to the academic training of their students. Some of the additional and alternate functions of the production program were: to entertain the community, to encourage Canadian playwrights and plays, to allow faculty members the opportunity to express themselves artistically, and to encourage and investigate alternative types of theatre productions and production styles.

Table 26. Production Budget Separate From Teaching Budget

	Number	Percentage
Yes	13	76
No	<u>4</u>	<u>24</u>
Total	17	100

The majority of institutions maintain a separate teaching and production budget. This may be a further indication that the teaching and production functions of each department are separate parts of the total program, rather than an integrated whole.

Table 27. Departments Control Box-Office Income

	Number	Percentage
Yes	8	47
No	4	24
Not Applicable	<u>5</u>	<u>29</u>
Total	17	100

The majority of departments with box-office revenue do have control of that revenue. Four institutions do not have that control which may result in the theatre department revenue being used to finance programs not related to theatre. Of the five schools responding that the question was not

applicable to their situation, four of these schools have no revenue generating capacity because they do not charge admission to their productions. The other institution which answered not applicable was Lakehead University which does not actually produce any productions.

Table 28. Purpose of Theatre Department's Program

	Number	Percentage
To Develop Professional Artists	10	62 <sup>*</sup>
To Train Teachers of Theatre	12	71
To Develop Interest and Involvement	16	94
To Produce Theatre Scholars	12	71
Other	<u>5</u>	<u>29</u>
Total	55	

\*Percentage of the 17 institutions responding to the questionnaire.

The most general purpose of each institution's program in Theatre is to develop interest and involvement in the arts (94%). This response is the indicator of the liberal arts focus most of the theatre departments take. A fairly high percentage of respondents (62%) also feel that it is their purpose to train and develop professional theatre artists. The academic nature of university instruction in theatre is reflected in the statistic that 71 percent of the institutions consider it their purpose to develop theatre

scholars and teachers. Some of the other purposes stated in the questionnaire were to provide entertainment to the community, advance the state of the art, provide a good liberal education for the student, and to develop a future theatre audience.

Table 29. Listing of Canadian Universities Offering Programs  
in Theatre

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This listing should be used in conjunction with Map 1.

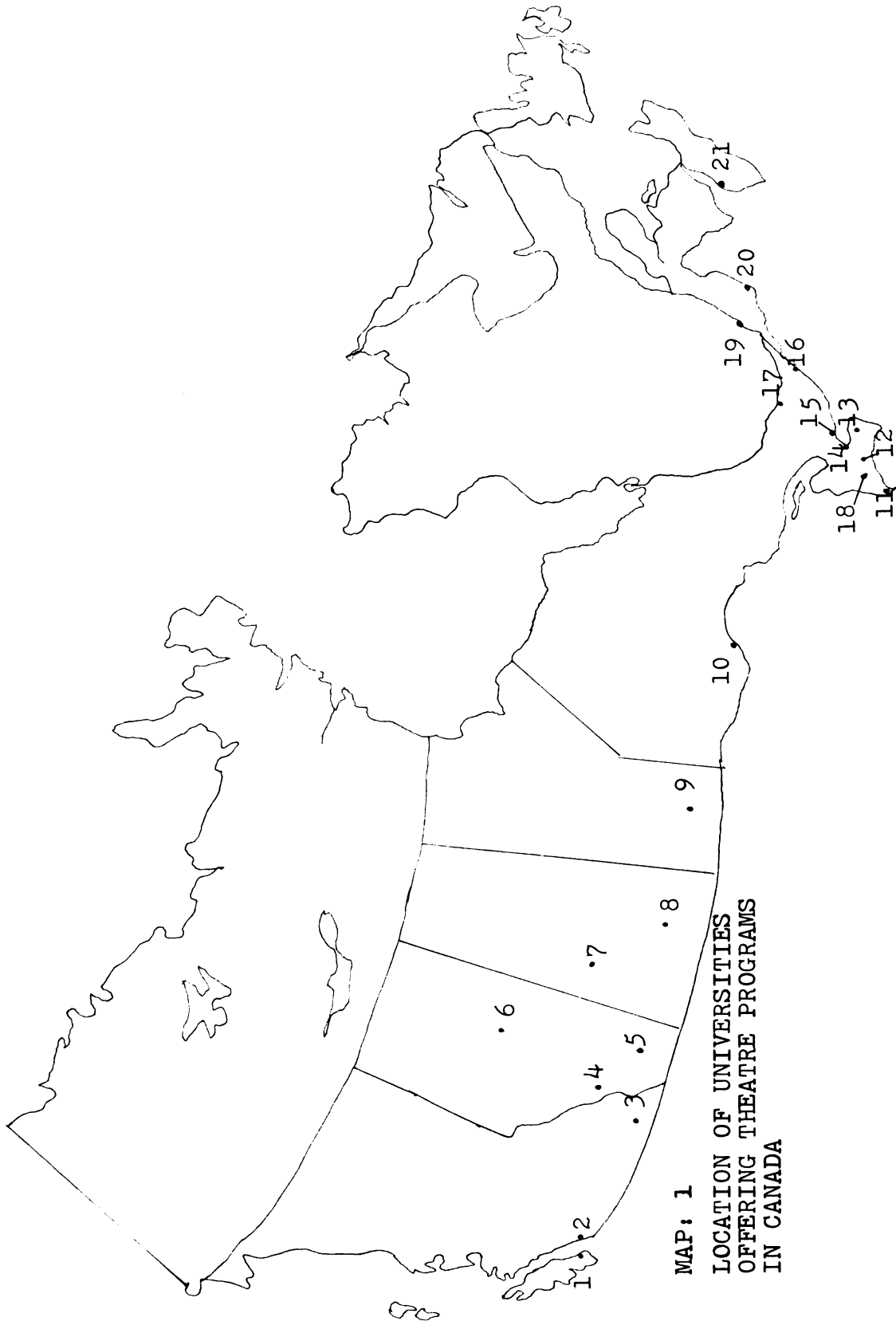
1. University of British Columbia, Vancouver, British Columbia
2. University of Victoria, Victoria, British Columbia
3. University of Notre Dame at Nelson, Nelson, British Columbia
4. University of Calgary, Calgary, Alberta
5. University of Lethbridge, Lethbridge, Alberta
6. University of Alberta, Edmonton, Alberta
7. University of Saskatchewan, Saskatoon, Saskatchewan
8. University of Regina, Regina, Saskatchewan
9. University of Winnipeg, Winnipeg, Manitoba
10. Lakehead University, Thunder Bay, Ontario
11. University of Windsor, Windsor, Ontario
12. University of Waterloo, Waterloo, Ontario
13. Brock University, St. Catharines, Ontario
14. McMaster University, Hamilton, Ontario
15. University of Toronto  

York University		Toronto, Ontario
Scarborough College		
16. Queen's University, Kingston, Ontario
17. University of Ottawa, Ottawa, Ontario
18. University of Guelph, Guelph, Ontario

Table 29 cont'd.

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19.	Concordia University	
	Loyola University	
	University of Quebec at Montreal	Montreal, Quebec
	McGill University	
20.	Bishop's University, Lennoxville, Quebec	
21.	Dalhousie University, Halifax, Nova Scotia	



MAP: 1  
LOCATION OF UNIVERSITIES  
OFFERING THEATRE PROGRAMS  
IN CANADA

A General Overview of University  
Theatre Programs in Canada

This table (Table 30) is intended to present a general view of the degrees, faculty, admission requirements, courses taught, and facilities available at the 26 universities granting degrees in theatre. Some information was not available through the university's calendar or other publications and so has not been included in the table.

In terms of which degrees are being granted the majority (81% or 21) of universities offer a Bachelor of Arts degree (B.A.) in theatre. Forty-six percent (or 12) of the institutions offer the Bachelor of Arts Honours (B.A. Hons.) degree, 23 percent (or 6) the Master of Arts (M.A.), 4 percent (or 1) the Ph.D., 35 percent (or 9) the Bachelor of Fine Arts and 15 percent (or 4) the Master of Fine Arts (M.F.A.).

Several universities have special entrance requirements including personal interviews, audition and language requirements.

Courses in theatre at the university center primarily on acting, directing and production. Several universities offer courses in theory and criticism, history of theatre, and dramatic literature. A smaller number of universities have courses in mime, voice, speech, improvisation, dance and film techniques, in addition to other less frequent course offerings.

Physical facilities at each university vary greatly. Some are very lavish, while others must be content with less

than adequate spaces. Generally, all universities teaching theatre have some type of presentation space--either proscenium, arena or thrust. Some have outdoor performing spaces in addition to their indoor stages. The most popular type of stage is the proscenium. Forty-six percent (12) of the universities have this type of stage. Twenty-three percent (6) of the universities have thrust stages and twenty-three percent (6) have arena stages. A good percentage (62% or 16) have a technical space for construction of props, scenery and costumes. Fifty percent (13) have spaces available for a variety of activities including dance, storage, drafting/design, conferences and seminars.

Table 30. An Overview of Canadian University Theatre Programs

	Degrees									Courses Offered														Facilities														
	B.A.	B.A. (Hons.)	B.F.A.	M.A.	M.F.A.	Ph.D.	Bachelor of Educ.	Student Enrollment	Faculty	Guest Lecturers	Acting	Directing	Tech./Prod./Design	Improvisation	Mime/Dance/Movement	History	Theory/Criticism	Literature/Drama	Administration	Oral Interpretation	Speech/Voice	Playwriting	Creative Dramatics	Ind./Study/Tutor.	Film/Television	Proscenium	Thrust	Studio	Arena	Other Type of Stage	Shops/Tech. Area	Dressing Rooms	Other Spaces	Admission Require.				
Univ. of Alberta	✓	✓	✓	✓	✓	✓	✓	760	18	4	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A			
Bishop's University	✓	✓	✓	✓	✓	✓	✓	55	4	3	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A			
Univ. of British Columb.	✓	✓	✓	✓	✓	✓	✓	1300	17	4	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A			
Brock Univ.	✓	✓	✓	✓	✓	✓	✓	150	14	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A			
Univ. of Calgary	✓	✓	✓	✓	✓	✓	✓	85	16	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A		
Concordia University	✓	✓	✓	✓	✓	✓	✓	350	22	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A	
Dalhousie University	✓	✓	✓	✓	✓	✓	✓	14	14	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
Univ. of Guelph	✓	✓	✓	✓	✓	✓	✓	30	1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
Lakehead University	✓	✓	✓	✓	✓	✓	✓	160	4	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
Univ. of Lethbridge	✓	✓	✓	✓	✓	✓	✓	77	7	3	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
Loyola Univ.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
Univ. of Toronto	✓	✓	✓	✓	✓	✓	✓	✓	16	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
McGill University	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
McMaster	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
Notre Dame	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
Univ. of Ottawa	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
Univ. of Quebec/Mont.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
Queen's University	✓	✓	✓	✓	✓	✓	✓	54	12	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
Univ. of Regina	✓	✓	✓	✓	✓	✓	✓	170	9	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
Univ. of Saskatchewan	✓	✓	✓	✓	✓	✓	✓	117	8	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
Scarborough College	✓	✓	✓	✓	✓	✓	✓	90	5	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
Univ. of Victoria	✓	✓	✓	✓	✓	✓	✓	50	7	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
Univ. of Waterloo	✓	✓	✓	✓	✓	✓	✓	250	4	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
Univ. of Windsor	✓	✓	✓	✓	✓	✓	✓	250	21	6	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
Univ. of Winnipeg	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A
York University	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	A

\* = Variable number; A = Audition; L = Language Requirement

+ = Facilities proposed; I = Interview

## CHAPTER III

### SUMMARY AND CONCLUSIONS

#### Summary of the Data

There are, at present, 26 universities in Canada offering degrees in theatre. These degrees are the Bachelor of Arts, Bachelor of Arts (Hons.), Bachelor of Fine Arts, Master of Arts, Master of Fine Arts and Doctor of Philosophy. The degree of Bachelor of Education with specialization in theatre is also offered at the University of Toronto.

The majority (59%) of theatre programs are administered as departments in the Faculty of Arts. Twenty-four percent of the programs are administered as departments in the Faculty of Fine Arts. Some departments have not yet developed to the size or strength to be considered as departments and so are administered as divisions of other departments--usually the English department.

The largest percentage of faculty at these universities are, at this time, designated as assistant or associate professors (48%). There appears to be a lack of full professors (only 10%) teaching in the theatre departments. The employment of guest lecturers is fairly widespread, with 12 percent of the institutions employing guest troupes or lecturers.

Theatre departments and divisions appear to have sufficient support staff to augment their academic programs. The average number of support staff per university is 3.8. The support staff is generally utilized in the clerical, technical and box office/publicity areas.

A majority of the institutions (70%) employ student assistants to augment the faculty and support staff. Most of the institutions (67%) employ undergraduate assistants. This is a reflection of the lack of graduate programs currently being offered. The average number of student assistants employed is 3.5 per university.

Library holdings are generally considered to be good or excellent (77%). Those schools which felt their libraries were only fair (23%) recommended new ordering procedures and more money with which to purchase books.

In the processing of student applications for admission to each university, various methods were employed. The academic transcript was the most frequently required (71%) and also considered to be the most reliable indicator of ability and eventual success in a university theatre program. It received an average rating of 3.8 out of a possible 5 on the questionnaire. Auditions and interviews were considered to be nearly identical indicators of ability with auditions receiving a rating of 3.6 and interviews an average rating of 3.2.

Student enrollment is up 10 percent for 1975/1976 over 1974/1975. There are currently 4,041 students enrolled in the 17 institutions who responded to the questionnaire. The average number of students enrolled in university theatre programs is 262 students. It is anticipated that an increase in enrollment of 10 percent will occur over the next five years. In conjunction with the increase in student enrollment is the anticipated average increase of 16.6 percent for facilities and faculty in the next five years.

Historically, theatre in Canadian universities seems to have developed in a fairly set pattern. Interest is first established in the form of an extra-curricular activity (e.g., a drama club). Interest then becomes greater and develops into a desire for workshops in theatre subjects and areas. These workshops usually are in acting, production, or directing. After the workshops have developed, the interest increases to the point where sufficient demand for formal course work at the university level exists. This is the general pattern of development in the majority (74%) of institutions responding to the questionnaire.

The majority of institutions (70%) have been offering formal course work in theatre for 15 years or less. This makes theatre a relatively young (as compared to the traditional university disciplines) area of study in Canadian universities.

In terms of a geographical pattern of development there doesn't seem to be one. The traditional pattern of Canadian development--beginning in the east and spreading westward

in an orderly progression--is not evident in this case.

Production programs are active in all but one university (and Lakehead University runs it's production program in conjunction with a local college). The average number of productions in 1974/1975 was eight per university. This includes departmental, student and touring or guest productions. The majority of these productions (53%) were presented to a nonpaying audience. A fairly large percentage (38%) of the institutions do not charge admission to any of their productions. There is generally no charge for student productions.

In the proposed production plans for 1975/1976 there is a great increase in the number of productions being planned for presentation at the departmental level. This increase is 92 percent greater than the number of productions presented in 1974/1975. The most popular single type of production being presented is the classical/Shakespeare variety. Twenty-two percent of the productions being planned were from this group. Only 9 percent of the total proposed productions are of Canadian scripts.

The majority (88%) of students receive some form of academic credit for working on, or acting in, departmental productions. These productions are not necessarily considered to be only teaching extensions for the student. Fifty-nine percent of the respondents felt that there were additional functions for these productions such as entertainment for

the community and the opportunity for staff and qualified students to express themselves artistically.

Production budgets are generally kept separate from the theatre department teaching budget.

Generally speaking, theatre departments have direct control of their own box-office revenue.

The purposes of theatre training in the university are varied. The main purpose of the university theatre program is to develop interest and involvement in the Arts. Ninety-four percent of the respondents felt this was true. This is a very general purpose which is a reflection of the nonspecialist philosophy of a liberal arts education. The second most important purpose of the university theatre program (71%) is to train theatre scholars and teachers. The purpose of training professional theatre artists is also an important one (52%) and is reflected in those institutions offering Fine Arts degrees and graduate programs.

#### Conclusions and Recommendations

The teaching of theatre at the university level is a relatively recent development in the educational history of Canada. Growth indications for the future are optimistic in terms of student enrollment and the corresponding increase in faculty and facilities.

The university theatre holds a unique position in relation to other organizations established for the presentation and training of theatre. Unlike the conservatory or

professional training school the university is not solely concerned with producing professional theatre artists. A good portion of it's students are generally not interested in a professional career in theatre, and so it must tailor it's program to satisfy the interests of a broad group of people. Unlike the professional producing group the university is not generally relegated to being in a "make money through theatre" situation. University theatre programs have the resources--both physical and human--available to allow them to undertake experiments and research that will expand the boundaries of theatre as an art, a craft and a discipline.

If the university includes in it's function the training of professional theatre artists then it must also ensure that it will not neglect those interested in theatre not as a career, but as a tool to develop personal creativity, poise and self-assuredness. It must also keep in mind those students who are interested in theatre as an activity to pursue for enjoyment and relaxation.

Canadian universities offering theatre programs seem to have realized this duality of purpose and have generally structured programs to meet the potential need of all groups interested in theatre training. The university is generally very careful to inform the student of the general intent of the program--whether professional training oriented or liberal-arts oriented--before any kind of formal agreement between the student and the theatre department is established.

The university theatre program must be aware of new trends and developments so that it may examine these in relation to the theoretical and historical importance of their existence. The university should also be able to develop, in conjunction with its students, new theories, styles and techniques which will contribute to the overall growth of the art and discipline.

Canadian university theatre programs should begin to develop techniques for the training of people to move into the new arts-oriented careers now being introduced. Arts Co-ordinators--personnel capable of moving to a community and developing, co-ordinating and integrating various artistic endeavors--and Arts Interdisciplinaryans--those who will develop the therapeutic potential of the arts and will attempt to relate the arts to various subjects and will seek ways in which the arts may be used in the general process of human development--should receive their training in the university. These are two areas well suited to those with an understanding of the arts and a good liberal arts education.

Specific programs relating to this type of occupation do not appear to have been instituted at this date in the university theatre programs. They should be.

The Canadian university theatre program should be a major presentation area for Canadian plays and playwrights. With the general lack of commercial considerations present in the university it should be able to afford--in terms of

human and physical resources--to undertake the mounting of new Canadian scripts.

Unfortunately, this does not appear to be the case at Canadian universities today. The university should be encouraged to expand the number of Canadian plays it produces each year.

If the university theatre program is to have as one of its major functions research into the historical and theoretical aspects of the art, it must have the proper tools with which to undertake this work. The primary research tool is the library. The university must support its theatre program by ensuring its library holdings are of sufficient caliber to satisfy the needs of its students and faculty.

Canadian university theatre programs generally feel that their libraries are sufficient for their purposes. However, those institutions which feel their libraries are not sufficient must take immediate steps to rectify the situation.

Theatre programs in Canadian universities will, with all probability, experience a substantial increase in enrollment over the next five years. It is estimated in this survey the increase will approach 10 percent.

The university must ensure that sufficient increases in staff and facilities will also take place. Because of the personal nature of the discipline the student to teacher ratio must remain at a low level. Universities must also be sensitive to the physical requirements of their theatre programs.

Generally, facilities appear to be acceptable for the majority of university theatre programs with several institutions having excellent new buildings containing theatres, shops, dressing rooms and other assorted spaces.

The geographical distribution of university theatre programs appears to be fairly balanced across the country. The location of programs is generally centered at each major institution in each province. However, there are some exceptions. The Maritime provinces have only one university granting degrees in theatre--Dalhousie. Demand for the introduction of a degree program at either the University of Prince Edward Island or the University of New Brunswick should be studied. Also, no program exists in Manitoba for the Bachelor of Fine Arts Degree or the Masters and Ph.D. degrees in theatre. In fact, the University of Winnipeg does not even have a full department of theatre only a division of the English department. Research should be done to determine whether or not a department should be established.

The purpose of this thesis is to develop a general picture of university theatre programs across Canada. In trying to locate information on the various institutions and programs I have been frustrated by conflicting publications, out-of-date calendars and bulletins, and a general lack of knowledge concerning the university theatre program across the country. Communication between institutions is almost, if not totally, nonexistent. This is peculiar in a discipline

which holds communication as one of its primary goals. I would recommend that some kind of an association of university theatre programs be established so that each institution offering a theatre program can communicate with others who hold common goals and purposes. This can only help in the general planning of programs, productions, tours, and the exchange of ideas.

This study is not intended to present in depth the specific programs in theatre at all the Canadian universities. However, I think a study of that kind is required. Students planning to enter the university in theatre studies are faced with a very confusing collection of information from the various institutions. This information needs to be sorted out and categorized in a logical and organized manner. This will allow students, and possibly faculties of the institutions themselves, to better evaluate the human, intellectual and material resources of the various universities offering theatre education.

## APPENDICES

**APPENDIX A**  
**THE SURVEY METHOD**

APPENDIX A  
THE SURVEY METHOD

This thesis is essentially a survey of higher education, or an aspect of higher education in Canada. A survey of higher education is defined by W. C. Bells as follows:

A survey of higher education requires a scientific collection and examination of pertinent data, prevailing if not exclusively objective in character, concerning a specific problem or problems, systematically presented and constructively interpreted with the view to improvement of the institution or institutions or phase of higher education with which it deals.<sup>1</sup>

This survey is not designed to prove whether or not anything is being done in the best or worst possible manner. It is through the data collected that suggestions for modifying or correcting a situation may be made.

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<sup>1</sup>W. C. Bells, Surveys of American Higher Education (New York: Carnegie Foundation for the Advancement of Teaching, 1937), p. 6.

**APPENDIX B**  
**THE QUESTIONNAIRE**

APPENDIX B  
THE QUESTIONNAIRE

The questionnaire is a tool used to gather data when it is not possible for the surveyor to be present. It is

...a form which is prepared and distributed for the purpose of securing responses to certain questions. Generally these questions are factual, designed to secure information about conditions or practices of which the recipient is presumed to have knowledge. The questionnaire may, however, ask for opinions, and it may be used to<sup>1</sup> afford an insight into the attitudes of a group.

Good, Barr and Seates add this advice as a guideline in the construction of a questionnaire:

...devise your questionnaire so that it will not make any more demands on the time of the respondent than necessary.<sup>2</sup>

They also add these directives to consider when formulating a questionnaire:

When framing his questionnaire, one will therefore bear in mind the demands which he is making upon another's time.

1. One can scrupulously weed every trivial question.
2. One can make the responses simple.
3. One should study his questions assiduously to see that no unnecessary specifications or details are included in them.
4. One should not ask for information which is obtainable to the reader.
5. Questions should apply to the situation or respondent.<sup>3</sup>

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<sup>1</sup>Carter V. Good, A. A. Barr, and Douglas E. Seates, The Methodology of Educational Research (New York: Appleton-Century-Crofts, Inc., 1941), p. 324.

<sup>2</sup>Ibid., p. 333.

<sup>3</sup>Ibid., pp. 337-38.

**APPENDIX C**

**SOME BASIC DIFFERENCES IN THE EDUCATIONAL SYSTEMS OF**

**CANADA AND THE UNITED STATES OF AMERICA**

APPENDIX C

SOME BASIC DIFFERENCES IN THE EDUCATIONAL SYSTEMS OF  
CANADA AND THE UNITED STATES OF AMERICA

The basic difference between the university systems of Canada and the United States is the time generally required for completion of the Bachelor of Arts degree. The normal time required for completion of the B.A. in the United States is four years. However, the normal time required for completion of the B.A. in Canada is only three years. The Canadian system also has a four year Bachelor of Arts degree but this is termed the Bachelor of Arts Honours (B.A. (Hons.)), and is regarded as a pre-Masters year.

The Bachelor of Fine Arts (B.F.A.) normally requires a period of four years to complete in Canada.

**APPENDIX D**

**LETTER TO UNIVERSITIES REQUESTING PROGRAM INFORMATION**

APPENDIX D

LETTER TO UNIVERSITIES REQUESTING PROGRAM INFORMATION

July 15, 1975

Dear Sir or Madam:

I am interested in obtaining any information you have concerning the program offered in Theatre at your University.

I am currently surveying various programs across the country in anticipation of entering a first year program in January of 1976.

Would you please forward any and all material relating to your program as soon as possible.

Sincerely yours,

Kenneth Neufeld  
379 Borebank St.  
Winnipeg, Manitoba

**APPENDIX E**  
**COVER LETTER**

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Sept. 25, 1975

Dear Sir or Madam:

RE: A SURVEY OF CANADIAN UNIVERSITY THEATRE PROGRAMS

"What struck me as most strange was to find--in a field which is considered as an art of communication, and in an era when technology has made communication so easy--such a complete lack of communication amongst the various Theatre Departments and Sections across the country. Oh, everywhere, everyone was curious about what was going on elsewhere but nowhere had that interest reached the point where something would be done to fill the blank."

MARIE N. CHOQUET, STAGE CANADA, VOL. 6, NO. 5.

The enclosed questionnaire represents your opportunity to begin filling in "the blank."

I am currently working on an independent research project in Canadian Theatre. The title of my project is: "A SURVEY OF CANADIAN UNIVERSITY THEATRE PROGRAMS".

Information will be gathered from University catalogues, department publications and the enclosed questionnaire. I will then develop a concise and organized presentation on Canadian University Theatre Programs.

When published, this report will aid you in counselling your students and inform you and your faculty of the various types of courses and productions currently available across Canada.

All you have to do is answer the enclosed questionnaire (most questions require only a check ✓), and return it to me in the enclosed stamped, self-addressed envelope by OCT. 12. 1975.

It's the first step towards filling in "the blank."

Sincerely yours,

Kenneth William Neufeld,  
379 Borebank St.  
Winnipeg, Man.  
R3E 1E5

**APPENDIX F**

**QUESTIONNAIRE SENT SEPTEMBER 25, 1975**

**SURVEY OF CANADIAN UNIVERSITY THEATRE PROGRAMS**

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QUESTIONNAIRE SENT SEPTEMBER 25, 1975

SURVEY OF CANADIAN UNIVERSITY THEATRE PROGRAMS

Name \_\_\_\_\_

Position \_\_\_\_\_

University \_\_\_\_\_

Most questions require only a check (✓). If you wish to make further comments, please feel free to use the back of the page.

ACADEMIC AND ADMINISTRATION

1. Is the teaching of Theatre at your University administered as a:

1. Dep't. in the Faculty of Arts \_\_\_\_\_
2. Dep't. in the Faculty of Fine Arts \_\_\_\_\_
3. Dep't. in another Faculty \_\_\_\_\_
4. Interdisciplinary Committee \_\_\_\_\_
5. Other (Please Specify) \_\_\_\_\_  
\_\_\_\_\_

2. Indicate the number of Theatre Faculty members at each rank.

1. Professor \_\_\_\_\_
2. Assoc. Professor \_\_\_\_\_
3. Assist. Professor \_\_\_\_\_
4. Lecturer \_\_\_\_\_
5. Instructor \_\_\_\_\_
6. Demonstrator \_\_\_\_\_
7. Guest Lecturer \_\_\_\_\_

3. Indicate the NUMBER and FUNCTION of any support staff employed by your Department.

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4. Do you use GRADUATE or UNDERGRADUATE salaried assistants:

1. YES \_\_\_\_\_
2. NO \_\_\_\_\_

If yes, how many did you employ last year? \_\_\_\_\_

5. In your opinion, are your LIBRARY holdings in Theatre:

1. Excellent \_\_\_\_\_
2. Good \_\_\_\_\_
3. Fair \_\_\_\_\_
4. Poor \_\_\_\_\_

If you feel holdings are FAIR or POOR, would you recommend:

1. New ordering procedures \_\_\_\_\_
2. More money for purchasing \_\_\_\_\_

6. In the processing of Student APPLICATIONS to your Department which of the following do you utilize:

On a scale of 1-5 (with 5 relating to a maximum) indicate which you consider the most reliable indicator of ability.

	<u>Use</u>	<u>Reliability</u>
1. Letter of Reference	_____	_____
2. Interview	_____	_____
3. Academic Transcript	_____	_____
4. Audition	_____	_____
5. Other (Specify) _____	_____	_____

7. What was the ENROLLMENT in Theatre in your Department for 1974/75? \_\_\_\_\_
8. What is your PRESENT enrollment? \_\_\_\_\_
9. What percentage increase or decrease in enrollment do you anticipate in FIVE YEARS? (if any) \_\_\_\_\_
10. What percentage increase or decrease in Staff and Facilities will this necessitate? (if any) \_\_\_\_\_

#### HISTORY

11. Was Theatre established as an EXTRA CURRICULAR activity before the introduction of formal courses?

1. YES \_\_\_\_\_

2. NO \_\_\_\_\_

If YES, when did this activity start at your University? \_\_\_\_\_

12. Were WORKSHOPS conducted prior to the introduction of formal courses?

1. YES \_\_\_\_\_

2. NO \_\_\_\_\_

If YES, when did these WORKSHOPS begin? \_\_\_\_\_

If YES, what areas were covered?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

13. When was the first formal course in Theatre taught at your University? \_\_\_\_\_

#### PRODUCTION

14. State the number of full length plays presented by your department in the 1974/75 season. \_\_\_\_\_

15. Of this total number, how many could be classified as:

1. Dep't Productions \_\_\_\_\_
2. Dep't Sponsored Student Prod. \_\_\_\_\_
3. Non-Dep't. Sponsored (no funds  
by dep't) \_\_\_\_\_
4. Other (Please Specify) \_\_\_\_\_

16. Of the total number, indicate how many were presented to:

1. Public Paying Audience \_\_\_\_\_
2. Public Non-Paying \_\_\_\_\_
3. Student Non-Paying Audience \_\_\_\_\_
4. Other (Specify) \_\_\_\_\_

17. How many full length plays will your department produce this year? \_\_\_\_\_

Of the total number of plays, how many are:

1. Canadian Scripts \_\_\_\_\_
2. Classics or Shakespeare \_\_\_\_\_
3. Modern American \_\_\_\_\_
4. Other (Specify) \_\_\_\_\_

18. Do students receive any academic credit for working on or being in productions?

1. YES \_\_\_\_\_
2. NO \_\_\_\_\_

19. In your opinion, are the productions in your Dep't. presented solely as a teaching extension for your students?

1. YES \_\_\_\_\_
2. NO \_\_\_\_\_

If NO, what other functions do the productions in your Department have?

\_\_\_\_\_

21. Do you have a production budget which is separate from your teaching budget?

1. YES \_\_\_\_\_

2. NO \_\_\_\_\_

22. Does the Theatre Department have direct control over all box-office revenue generated by your department?

1. YES \_\_\_\_\_

2. NO \_\_\_\_\_

If NO, who controls box-office revenue?

\_\_\_\_\_  
\_\_\_\_\_

23. Indicate which of the following are available and where possible the approximate square footage or seating capacity.

	Seating Capacity or Footage
	_____
1. Proscenium Theatre	_____
2. Thrust Theatre	_____
3. Arena Theatre	_____
4. Studio Theatre	_____
5. Dance Studio	_____
6. Technical Shops	_____
7. Dressing Rooms	_____
8. Lecture Space	_____
9. Box Office	_____
10. Other (Specify)	_____

\_\_\_\_\_  
\_\_\_\_\_

24. In your opinion, the purpose of your University's Theatre program is:

1. To develop professional theatre artists? \_\_\_\_\_
2. To train teachers of Theatre for the schools. \_\_\_\_\_
3. To develop interest and involvement in the Arts \_\_\_\_\_
4. Produce scholars for original Theatre research \_\_\_\_\_
5. Other (Specify)  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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